

**MISSIONAL CHARACTER OF MUSIC IN WORSHIP:
A STUDY OF SELECT CHURCHES IN THE
METROPOLITAN CITY OF ABEOKUTA, NIGERIA**

by

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Dedication

This study is gratefully dedicated to my Sovereign God who is the Author and Finisher of my soul.

HE HAS BEEN MY GREAT SUCCOUR.

To my beloved late father, Chief Shylon Oyekunle Odewole (1934 - 2005), and my mother, Chief Mrs. Felicia Kikelomo Odewole, for enabling me to go to school and the discipline of loving knowledge.

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Not to us, LORD, not to us,

But to your name be given glory

on account of your gracious love and faithfulness

(Ps.115:1 - International Standard Version)

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It is with humility that I submit this thesis and in prayer that it will contribute great insight towards Music in worship to further the *missio Dei* of the missional church, enabling faith communities to experience and communicate God's love and grace through qualitatively inspired Music in Worship.

"Veni, Vidi, Vici"

Soli Deo Gloria et Gratia!

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ABSTRACT

In this thesis, the researcher engages in emerging work in music in worship to deepen contemporary conversations about musical styles in worship. This thesis critically examines the missional character of music in worship in seven selected evangelical churches in the metropolitan city of Abeokuta, Nigeria in order to propose a sustainable model for promoting God's missions. . The selected churches are The Assemblies of God Church, Four Square Church, The Baptist Church, The Church of Nigeria, Anglican Communion, The Redeemed Christian Church of God, The Apostolic Faith, and The Gospel Faith Mission International. The thesis has investigated how missional and to what extent these churches have effectively sought to implement the missionary mandate in the area of music in worship.

The following specific objectives underpin the study: to establish the Biblical perspective of the missional character of music in worship in the life of the church, to study and outline the Theological perspective of the missional character of music in worship in the life of the church, to study the origin/history of music in the missional context, and outline the nature and emerging trends with regard to missional character of music in worship in the selected churches in Abeokuta, Nigeria, and to propose a sustainable model that can be adopted by churches to promote the missional character of music in worship effectively in Abeokuta, Nigeria. The following methods were used to achieve the objectives of the study: an exegetical study of relevant passages in the Scripture were engaged, relevant literature review on the Theological perspective of the missional character of music in worship in the life of the church were outlined, one-on-one interviews were carried out and self-administered interview questionnaires were served on the major leaders, worship leaders/choir members and key lay members of those selected churches in order to explore the origin/history of music in the missional context, its impact for good on the believers and non-believers, as well as the role, qualities and influence of the missional character of Music in Worship

in seven different denominations and all the information gathered from questionnaires served was evaluated and logical conclusions drawn as appropriate to formulate a sustainable model that can be adopted by churches to promote the missional character of music in worship effectively in the city of Abeokuta, Nigeria, in the final instance.

In closing, recommendations and conclusions are made to reassess and reconsider their missionary approaches, with a view to enhancing their ways of engaging music in their worship as the thesis goal explores the implications this work might have for Church leaders, pastors, worship leaders, musicians, liturgists and missionaries in their work of preparing music for worship across Christian denominations.

Key Words: Missional Church, Missional Character, Missional Music, Missional Worship Mission, and *missio Dei*.

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Chapter One

Introduction

1.1 Introduction and Background of Study

An integral part of communication in worship is Music. Charlotte (2005:6) opined that just as the character of a piece of music will typically be more fitting to one emotion than another, so too it will typically be more fitting to one liturgical action than another, and to one way of understanding that action than another way. Some music better befits the liturgical action of confession than the action of praise; and some music better befits a worried, anxious way of understanding confession than a humble but confident way of understanding it. Despite a lack of sophisticated training in music, missionaries instinctively packed their church's hymnal in their baggage. While the Bible held a higher place in their spiritual lives, hymns formed a core component in their worship, spirituality and Christian identity (King, Kidula and Kraabill, 2008:72).

Music is not only an integral element of worship, but also a way of enhancing other elements of worship (Claassen, 2008:85). In the first instance, music enhances the ministry of the Word. It strengthens people's faith, especially when Scriptural songs are composed and sung (Ryken, Thomas & Duncan III, 2003:239).

Secondly, music enhances one's relationship with God. Hart and Muether (2002:161) noted that Luther said that music was a gift from God that had "the natural power of stimulating and arousing the souls of men." Likewise, Calvin stressed the power of music: "We know from experience that song has great force and vigour to arouse and inflame the hearts of men

to invoke and praise God with a more vehement and ardent zeal” (Hart & Muether, 2002:161).

Thirdly, music in worship was, and is, a dominant part of both religion and daily life. For example, various readings could be applied when the same song is used at a funeral, a soccer match or a wedding. The symbolism of such a song’s versatility in multiple contexts is not lost on the listeners. The reincarnation of the song at various functions is expressed in the different formal and stylistic arrangement suitable for each performance space. In other cases, some instruments are played one way in one context and played differently in another. For example, sticks may be used in playing church drums and the same rhythms played with bare hands in entertainment venues (Kidula, 2005:220-21). This can be read to mean that the natural and the supernatural are intertwined and related. Music is also sourced from the metaphysical to the physical, or it is used to summon the spiritual to the material. Thus, music is invoked in healing diseases or combating disasters, in that the spirits responsible for the malaise are summoned or dismissed through music (Friedson, 1996:12,163-69).

Fourthly, music in worship music is integral to a dynamic church as practised in Christian faith communities. Some churches have from the beginning sung their own locally-composed music, while many, if not most, other churches - particularly those of the Western mission-initiated variety - have passed, or are currently passing, through a number of stages on their way to developing a music for worship they can call their own. However, there are vast differences with regard to choice of song and rhyming. Therefore, for some cultures, particular music must be present to ensure communication with “the other” (King, Kidula and Kraabill, 2008:72).

Fifthly, music enhances the unity of the church. When the congregants sing together, it shows that they share common faith and doctrine and practices in worship. As stated by Charlotte (2005:74), the disparate forces of ethnic diversity and the tendency toward personal intimisation appear to be threatening the formation of the Christian community in the United States, especially the sense of *ekklesia* that binds together those called into the community of Christ; the same can be said of African churches. The unity of the Christian community has never been based on ethnic uniformity – “is no longer Jew or Greek” - or social position - “there is no longer slave or free”- or differences in gender - “there is no longer male or female” (Gal 3:28). Our worship should not exacerbate the differences that divide us, but facilitate the unity that binds us together in Christ. It is in this manner that song can function to bring unity out of diversity in the church.

However, with all the positive things that music does in worship, it should be noted that it (music) has become a contentious issue in many church. What came to be known as worship wars in the area of church and worship globally is also affecting the area of music in worship in a big way. Worship has in a way become a more divisive issue in many churches. The essence of such divisions is captured in the following words:

The heart of the current controversy lies primarily in the selection of music for congregational song. In large measure the worship wars are really wars about singing, with sides divided between “traditionalists,” who defend hymns of the eighteenth and nineteenth centuries, and advocates of “contemporary music,” who insist on the use of praise songs from the 1970s and 1980s (Hart and Muether, 2002:161).

It should be noted however that many of the arguments that constitutes worship wars in the area of music are matters of preference (Rainer, 2013:45; Miller, 2013),¹ and at times not informed arguments from the very outset. These diverse views and practices has led to conflicts and fragmentation in some cases (Mashau, 2013:16) and ultimately affects the missional character of concerned churches. It is therefore important for the church of every age to reflect, consciously, on the impact that music has on the missional nature of the church. This sought to examine the missional character of music in worship by using seven selected evangelical churches in the city of Abeokuta, Nigeria, for sampling purposes. The selected churches are The Assemblies of God Church (AGC), Four Square Church (FSQ), The Baptist Church (TBC), The Church of Nigeria, Anglican Communion (CNAC), The Redeemed Christian Church of God (RCCG), The Apostolic Faith (TAF), and The Gospel Faith Mission International (GOFAMINT). The research covers a period of twenty years (1994 - 2014).

1.2 Profiling the selected churches

This section is aimed at providing a brief description of the selected churches, and the following can be said:

Firstly, the Assemblies of God Church quickly took root in other countries and formed indigenous national organisations. The Assemblies of God Church, Abeokuta, is a constituent member of the World Assemblies of God Fellowship, one of the largest Pentecostal fellowships in the world. It was started in the late 1970s and has grown to become a church of

¹ Miller 2013. *The Modern Worship Music Wars*. <http://www.relevantmagazine.com/god/church/modern-worship-music-wars> - accessed on the 26/08/2014.

over 7,000 members throughout Abeokuta. Rev. Dr Chidi Okoroafor is the current General Superintendent of the Assemblies of God, Nigeria. He was elected to this position at the 35th General Council in October 2014.

Secondly, the Foursquare Church, officially named the International Church of the Foursquare Gospel, is a Pentecostal denomination that resulted from the dynamic evangelistic ministry of Aimee Semple McPherson, who opened the historic Angelus Temple on January 1, 1923. This denomination is led by a President, Corporate Officers, Board of Directors, Cabinet and Executive Council. The President, who is elected to a five-year term, serves as the "pastor" of the Foursquare Church, providing spiritual and administrative leadership. The church has a major presence in Nigeria. It entered Nigeria in 1955 through the ministry of Rev. and Mrs Harold Curtis who established the Life Theological Seminary at Herbert Macaulay Road, Yaba, Lagos. The missionary couples trained a group of young boys and taught them the doctrines of Foursquare, as contained in the 22 tenets of faith of the movement. The church is currently headed by Rev. Felix Meduoye in Nigeria. The Church believes in unlimited music in the life of its members, but not much has been achieved in the music sector of the church in advancing the mission of God.

Thirdly, the Baptist Church. The First American Missionary came to Abeokuta in 1850. The situation then in Abeokuta was not conducive enough to start a Baptist Church, because Abeokuta, being the entry point for white missionaries into the country (Nigeria), witnessed a spring of churches. Even now, when new Churches are springing up all over the country, 'the City-under-the-Rock' ie. Abeokuta, has continued to maintain its own share of the incoming ones. The Baptist Church, Abeokuta, was one of the Churches to have its roots in the ancient

city. The early Baptist Churches were established in Abeokuta in the 1860s. The Baptist Church believes that music in worship is a ministry that exists to worship God, love others and to serve God. To God be the glory that the music department of the church has metamorphosed, from a humble beginning at the inception of the church to what the Lord has made it to be today. However, they still need to reach out to souls in the community. The problem that the church faces is the style of music to adopt in worship - that is, pastoral concerns collide with the music style that the choir wants to adopt and this is causing many setbacks for the church.

Fourthly, the Gospel Faith Mission International (GOFAMINT) is an indigenous Christian denomination from Nigeria founded by Reuben Akinwalere George in Iwaya Yaba in 1956. GOFAMINT is present in numerous countries, such as Britain since 1983 and the United States since 1985. GOFAMINT's International Office is situated at Gospel City, Kilometer 40, Lagos/Ibadan Expressway, Aseese, Ogun State, while the National Office is at the International Gospel Centre, Ojoo, Oyo Road, Ibadan, Oyo State. The church sing songs of praise to their God using different styles of music from time to time. The problem face by the church is unstable instrumentalist going from one church to the other.

Fifthly, the Redeemed Christian Church of God (RCCG) also was founded in 1952 by Nigerian Pastor Josiah Akindayomi (1909–1980) after he had been involved in several other churches. In the early 1970s, Akindayomi started to look for an educated successor who was not at that time a member of the church. He chose Enoch Adejare Adeboye, a lecturer in Mathematics at the University of Lagos, who joined the church in 1973. Andrew Rice, writing in *The New York Times*, calls the RCCG "one of (Africa's) most vigorously expansionary religious movements, a home-grown Pentecostal denomination that is crusading

to become a global faith"². Grace Music was instituted in June 2004 with the vision of enjoying God in true worship and leading others in the same. The Church sees this as an opportunity to reach out to the world with the gospel of peace and hope. They will organise music workshops and worship concerts in churches and schools, using this as a medium to reach out to our world with the gospel of peace and hope. A major event of Grace Music is the Praise Africa worship concert where God has always proved himself faithful as men lift up their voice in worship to God.

Sixth is The Church of Nigeria, Anglican Communion (CONAC), where music is a key element of the worship. The music ministry has been adapted to meet the needs of the three very different services. Everything from traditional hymns of centuries-long standing to the latest popular contemporary music can be heard ringing through and out of the church building, depending on the time of the service. It is important to point out that this ministry is specifically not called the worship ministry, as the Anglicans believe that worship is a 24/7 lifestyle, bringing joy and glory to God in all they do and say. Also, the corporate worship includes all the elements of their lovely services. Music in the Anglican Church can be as diverse as its worship services. Final authority over the music used in an Anglican service is the duty of every Minister (Canon 24, Section 1), however, and this is not giving room to young talents to perform. The Church hymnal draws all members together musically in the same way that the Book of Common Prayer draws us together in prayer and liturgy. The problem faced by the church is in the area of contemporary music, where a shortage of instrumentalists is making the church spend lots of manpower.

² Rice, Andrew (12 April 2009). *Mission from Africa*. *New York Times*. Retrieved 10 September 2014

Seventh is the Apostolic Faith Church which believes that music is an integral part of the worship. From a humble beginning of eight members performing in the first concert in 1952, their choir and orchestra has grown to a combined strength of over 5,000 across West and Central Africa. These consecrated hearts, hands and voices inspire their hearts to holy worship during services and special musical performances. The Music school is open all year round for born-again children of God to prepare themselves for the Lord's use in the church music ministry, but after the training some of the members are not available for most of their music outreaches, because of their vocation and studies.

1.3 Problem Statement

There is no doubt that the above-mentioned selected churches, like all other Christian churches globally, take music as an integral part of their worship to varying degrees. Music is highly valued by many churches and what is amazing is that churches still sing in the midst of all differences that they have about music choices, forms and practices. Hence, the following conclusion: “The significance of music cannot be overemphasised in true worship. It forms an integral part of worship, not only in the corporate life of the church but also in our daily living as Christians” (Mashau, 2013:69).

There are many scholarly works that have reflected not only the importance of music in worship, but also on the existing varying degrees of the importance that they attach to music. Sheldon (1989:143) rightly articulates the following about the importance of music: that it witnesses to the transcendence of God and to his work of salvation. God’s heavenly court uses music to praise him, music in worship draws the earthly worshipper into the heavens to stand with the heavenly throng as they offer praise to God, and music also induces an attitude of worship. It elicits from deeper within a person the sense of awe and mystery that

accompanies a meeting with God. In this way music releases an inner, non-rational part of our being that mere words cannot set free to utter praise. Music also affirms the corporate unity of the body of Christ because it is something that the entire congregation does together. In his paper delivered at the All Nigerian Clergy Conference, Fajemirokun (2011) states the music is also known to have played important parts in the worship of Biblical communities, as a way of approaching the mystery of God as well as showing their joy in His presence. Using music in worship was not introduced to Africans by Western missionaries and the churches they planted. Before the planting of the church in Africa, Africans were using music prominently in their traditional worship. The songs that were sung by Africans were, however, not documented; they were passed on from one generation to another or from one worship community to another. Due to the above assertion, King, Kidula and Kraabill (2008:157) record that the Westerners opened the eyes of the churches they planted to the importance of music in their worship.

There are also those who have reflected on the nature, forms and practices of worship wars around music – varying from those who are calling for a transition to contemporary music, a call back to traditional music (Hart and Muether, 2002), and those who see no problem with the fusion of the two for as long as the regulative principle of discernment is applied (Mashau, 2013). There are few sources of those who have intentionally reflected on the missional character of music in the worship churches. Mashau (2013:95) reflected on the missional character of worship, but did not stretch enough to unmask its implications for music in the corporate worship. Perhaps a study that comes close to defining the missional character of music in worship is a Doctor of Philosophy in Music that was submitted by Colin Archibald Campell at the North West University (Potchefstroom Campus) in 2013. In his thesis entitled, “Music ministry in the missional worship service of the Dutch Reformed

Church in South Africa”, Campell (2013) reflected on the models of music programmes in missional congregations more than defining the missional character of music in the worship service. In his writing, “Liturgical involvement in society”, De Klerk (2013) made a passionate call for the missional character of music in corporate worship as follows:

“Because there is such a wide variety of hymns and songs that interpret the needs of a lost world and the foolishness of unbelief, the liturgist ought to point them out. There are songs that are versifications of Biblical passages and that are most appropriate in evangelising conversations. The most important feature of the song is that it can open the eyes of congregants in a supernatural way to be obedient witnesses and to make disciples” (89-90).

While De Klerk should be applauded for having made this call, it should be noted that he does not also stretch it enough to provide practical guidelines in terms of its praxis. This thesis is an attempt, while using selected churches for sampling purposes, to uncover how churches are conscious of this calling and how they are able to put it into practice. Whether these churches prefer contemporary or traditional music or even the fusion of the two, this is immaterial for this research; how missional they are in their choice and practice of music is the question that this study seeks to investigate. In his article, “Sent and Gathered: A musical metaphor for missional liturgy”, Schmit (2006) emphatically called for churches to be more conscious of the missional character of music in worship. He was making this point in the context of increased liturgical convergence in North American churches; and this call remains relevant in African cities like Abeokuta as well.

1.3.1 Research Questions

The main research question of this study is how missional and to what extent are the selected churches effectively promoting and maintaining the missional character of music in worship in Abeokuta, Nigeria.

In order to methodically answer the key research question, the following specific issues are addressed:

- What is the Biblical perspective of the missional character of music in worship in the life of the Church?
- What is the theological perspective of the missional character of music in worship in the life of the Church?
- What is the origin/history of music in the missional context, nature and emerging trends with regard to the missional character of music in worship in the selected churches in Abeokuta, Nigeria?
- What sustainable model can churches adopt to promote the missional character of music in worship effectively in Abeokuta, Nigeria?

1.3.2 Aim and Objectives of the study

Mason (1993:14-16) suggests, “One of the main virtues of expressing whatever it is that you want to research and explain as a puzzle is that it focuses your mind on research questions... and therefore their importance cannot be over-emphasized... those questions to which you as a researcher really want to know the answers and in that sense they are the formal expression of your intellectual puzzle”. Based on this assumption, with regard to the researcher’s

intention of forging a new understanding of the missional character of music in worship, the research objectives in the form of a thesis statement are unveiled.

The main aim of this study is to critically examine the missional character of music in worship in Abeokuta, Nigeria, in order to propose a sustainable model for promoting God's missions.

To arrive at this aim, the following specific objectives underpin the study:

- To establish the Biblical perspective of the missional character of music in worship in the life of the church.
- To study and outline the theological perspective of the missional character of music in worship in the life of the church.
- To study the origin/history of music in the missional context, and outline the nature and emerging trends with regard to missional character of music in worship in the selected churches in Abeokuta, Nigeria.
- To propose a sustainable model that can be adopted by churches to promote the missional character of music in worship effectively in Abeokuta, Nigeria.

1.4 Developing A Theoretical Framework

Setting the pace of this thesis based on the above research questions, the thesis is formulated on theoretical assumptions which underlie the thesis.

1.4.1 Key Assumptions are as follows

The understanding of the Christian missional character of music in worship is to explore the dynamics of a relationship between the missionary nature of God, the church's participation

in the mission of God as an instrument, and the value of music in worship. There are three ingredients for true missional worship: that is, humility, faith and obedience (Henderson, 2013)³. The value of a song as a means of education should never be lost sight of. Let there be singing in the home, of songs that are sweet and pure, and there will be fewer words of censure and more of cheerfulness and hope and joy. Those of us who are privileged to represent our Lord Jesus Christ in the arts should be galvanised by mission, not by ambition; by mandate, not by accolades; by love for the Master, not by the allurements of this world.⁴ Steve Camp went on to say, “Music is a powerful tool from the Lord Jesus to his church intended for worship, praise, encouragement, edification, evangelism, teaching and admonishing. And exhorting God’s people to holiness – with always our chief aim to glorify God and worship Him forever”⁵.

Music in worship should be *Biblical*. The Bible is the source of our knowledge of God and of the world’s redemption in Christ. It should present and depict God’s being, character and actions in ways that are consistent with scriptural teaching. It should obey explicit Biblical commands about worship practices, and it should heed scriptural warnings about false and improper wordings. Our music in worship should focus its primary attention where the Bible does: on the person and work of Jesus Christ as the Redeemer of all creation and the founder and harbinger of the kingdom of God through the work of the Holy Spirit (____2013:15)⁶.

³ Russell Henderson 2013. *3 Ingredients for true worship*. In Church Leaders; Lead Better Every Day. <http://www.churchleaders.com/worship/worship-articles/138554-3-ingredients-for-true-worship.html> - Accessed 12/12/2013. Russell Henderson is a songwriter and worship leader. He is also the founder of IGNITE Worship Ministries based in St. Louis, MO. He has led worship for 10 years in St. Louis, MO and in Panama City, FL. He has a heart to see the people of God enter in to true worship and experience a fresh manifestation of the presence of God.

⁴ Camp Steve. “Steve Camp’s 107 Theses: A call to Reformation in the Contemporary Christian Music Industry.” http://www.worship.com/steve_camp_107_theses.htm - Accessed 10/10/2014

⁵ *ibid*

⁶ _____2013. *The Worship Sourcebook 2nd Ed*. The Calvin Institute of Christian Worship, GP, Michigan, Faith Alive Christian Resources, GP, Michigan and Baker Books, GP, Michigan. Pg.15

The quest to find just the right style of music for worship has often resulted in two different outcomes: extremism and compromise (Conway, 2009)⁷. Extremists hold to one of two stances: either they reject any change and adhere to their traditional heritage of classical, gospel or liturgical music, or they revert totally to contemporary music reflective of the current culture. Those who advocate compromise sometimes adopt an overly simplistic “middle of the road” position that attempts to balance the extremes by randomly juxtaposing elements of both, or by melding the two into a bland, noncommittal hybrid that ultimately pleases no one. These strategies are usually the result of the inability or unwillingness to live with tension, which is identified with the destructiveness of unresolved conflict (Conway, 2009)⁸.

Music in worship should be “in but not of” the world (____2013:17)⁹. Music always reflects the culture out of which it is offered. Patterns of speech, styles of dress, senses of time, rhythms and harmonies of music, and styles of visual symbols vary widely, depending on cultural contexts. At the same time, worship must not be enslaved to culture. It must remain prophetic, challenging any dimension of local culture that is at odds with the gospel of Christ (____2013:17). Music in worship gives power to our life. In worship we discover both who we are and whose we are. As we express our reverence for and praise of God, we develop our sense of identity as a child of God.

Music in worship should be communal. The gospel of Christ draws us into communal life with other people. Worship is one setting in which we see the church in action and we attempt to demonstrate and deepen the unity, holiness and witness of the church. Worship is a

⁷ Worship music: maintaining dynamic tension - Mary L. Conway in *McMaster Journal of Theology and Ministry* 7 http://www.mcmaster.ca/mjtm/pdfs/vol7/MJTM_7-7_Conway.pdf Accessed - 5/07/2014

⁸ Ibid

⁹ Ibid pg. 17

first-person-plural activity. It is extremely significant in worship that otherwise remarkably different people nevertheless offer praise together, pray together, listen together and make promises together (____2013:17). To sum it all up, a viable model is desirable. Music in worship should be evangelistic (De Klerk, 2012:89). It must not only be something derived from the Scriptures, but should also serve as a witnessing tool to advance the gospel. The choice of music should be informed by our missional consciousness and praxis as well.

1.4.2 Theoretical framework for this study

This section deals with key concepts that underpin our understanding of the missional character of music in corporate worship.

1.4.2.1 Missional Theology

1.4.2.1.1 Resurgence of the *missio Dei* concept

Missio Dei is a Latin phrase which it can be translated as "Mission of God", which refers to the work of the church as being part of God's work. Firstly, mission is first and foremost God's mission. The church does not have a mission of its own. Rather the primary emphasis is on what God is doing for the redemption of the world. Thereafter, consideration is given to how the church participates in God's redeeming mission. Secondly, God's mission is defined in terms of the Triune character and work of God (Newbigin, 1995:102). The Trinitarian emphasis was particularly important. "Mission was understood as being derived from the very nature of God. It was thus put in the context of the doctrine of the Trinity, not of ecclesiology or soteriology." (Bosch, 1991:390). By way of contrast, Newbigin (1995:74) suggests that the Trinitarian nature of mission implies an important role for the Church. Communication and community lies at the heart of the Trinity and therefore must lie at the heart of Trinitarian mission. The call to conversion is a call to become part of a community, the Church, and

comes from that community. Others express similar thoughts: “Both the church and the mission of the church are tools of God, instruments through which God carries out this mission. “Mission is thereby seen as a movement from God to the world. The church is viewed as an instrument for that mission” (Bosch, 1995:391). In this view, the whole purpose of the Church is to support the *missio Dei* (Bosch, 1995:391), and Church structures exist in order to serve the community in mission.

As seen in Arthur (2009), God has a mission in the sense of an overarching purpose, rather than an individual task to perform. His purpose across history is to restore the relationships which were there in the original creation. The Trinitarian God desires to see a people living in communion with each other and with himself and to bring about reconciliation in a broken cosmos. The Father sent the Son and Spirit and in turn the Son sends the church to participate in carrying out the mission (John 20:21). Mission, then, is a divine activity in which the church is called to participate. Mission is first and foremost God's own mission. God sends himself before he sends his church. There is a centrifugal force in God's very being, as the Son and the Spirit spiral out from the Father to bring healing to the world. Mission is, first of all, God sending his Son in the power of the Spirit to reconcile the world to himself and the mission of the church is nothing less than the gift of sharing by the Spirit in the Son's mission to the world on behalf of the Father (Parry, 2005:58). With these thoughts in mind, we can, perhaps, say that mission is what Wright (2006:22) says in these words: “Fundamentally, our mission (if it is Biblically-informed and validated) means our committed participation as God’s people, at God’s invitation and command, in God’s own mission within the history of God’s world for the redemption of God’s creation. Christopher Wright has given us some helpful reflection on the *missio Dei*. He believes that God’s mission is the key to unlocking the Bible’s grand narrative. Classical definitions of the *missio Dei* that have dominated

missiological discussion for the past half-century have been primarily systematic and shaped by the metaphor of sending: the Father sends the Son, the Son sends the church in the power of the Spirit. Although Wright appreciates this development, he believes it neglects the importance of the Old Testament, and so he wants to reframe it in two ways: firstly, to expand it beyond the metaphor of sending, and secondly, to make it more narrative. For Wright, “The whole Bible renders to us the story of God’s mission through God’s people in their engagement with God’s world for the sake of the whole of God’s creation.” God’s mission is his long-term purpose to renew and restore the whole creation and the life of humanity. Thus, the mission of the church is first of all a call to be something, not to go somewhere or to do something. Of course, going and doing are important as elements of our participation, but these initiatives must be understood in a subordinate way as part of a wider mission. One more, the definition that Wright (2006) offers is helpful: “God’s mission involves God’s people living in God’s way in the sight of the nations This definition gives us a sense of how God will employ his people in his mission. He will make them a display people who embody God’s original creational intention and eschatological goal for human life. He will come and dwell among them and give them his Torah to direct them to live in the way of the Lord. As such, his people will be an attractive sign before all nations of what God intended in the beginning and the goal toward which God is moving - the restoration of the creation and human life from the corruption of sin.

The Triune God is the instigator of mission and, through the sacrifice of the Son and the empowering presence of the Spirit, he is also the one who guarantees the success of mission. However, true to his relational nature, the Triune God invites us to participate in mission with him (Arthur, 2009). "Those who have come to know the life of God through the missionary activity of the Son are themselves given the privilege of becoming ‘co-missionaries’ with

God" (Edgar, 2004:191). It is important to stress that we are invited to join in mission, and our motivation should spring out of our relationship (Frost and Hirsch, 2009:50). The evangelical missiologist, Chris Wright, in his magisterial work *The Bible and the Mission of God*, shows how this understanding of mission is thoroughly grounded in a reading of the whole of Scripture. Despite all the ways in which the term has been appropriated by various groups within the church, if understood correctly, it is truly Biblical and helps the church to engage in mission from a position of humility, conscious of her privilege in sharing in what God is already doing in the world to reconcile individuals with Himself, to reconcile communities and ultimately to make all things new.

1.4.2.1.2 Encounterology, Missional Worship and Music

Missiology understood as encounterology explores the complex dynamics of all the encounters in which Christians, both vertically and horizontally, are involved in the course of their ongoing efforts to embody and share the fullness of life that they experience in Christ (Mashau and Kritzinger, 2014:11). The vertical encounter relates to God while the horizontal relates to our neighbours. The reflection of our theology and Church doctrine are the result of the character of our regular services. If our theology is God-focused and our Church doctrine warm and inviting, our worship will naturally mirror those characterisations. If, on the other hand, our theology is skewed towards self-preservation and our church culture combative and dualistic, it will become evident in the worship services. The missional paradigm was unpacked according to the *missio Dei*. God is the primal agent in mission and calls His Church into mission, and sends the Church to restore society.

Created in the *imago Dei*, human beings have a responsibility towards contextual society in everyday life. The missional character of Music in worship therefore becomes a paradigmatic

way of life. God is the focal point in our music in worship and liturgy: it is all about God. Essential to embodying God's creational design and eschatological purpose for human life will be a "missionary encounter" with other stories, other ways of viewing, understanding, and living in the world. Israel is set in the midst of the nations, and their call to make known Yahweh and his redemptive purpose necessarily means an encounter with and challenge to the pagan ways of life of the surrounding peoples (Cohen and Parsons, 2010:51). In many ways, the story of music in the life of the African church is the story of innumerable cultural encounters. The encounter between people of two different cultural arenas, the West and Africa, has certainly made its mark on the African Church. Differences in age form new contexts for encounter. In today's global world, cross-cultural encounters have expanded to include cross-generational encounters as the burgeoning church in Africa comes of age. The situation is not unique to Africa, but is taking place around the world. It is a global issue in which both cross-cultural and cross-generational encounters are occurring simultaneously (King, Kidula and Kraabill, 2008:131-134).

The dynamic interaction between musical culture and the missional context can contribute significantly to the development of appropriate Christianity in which the faith is sung in culturally appropriate ways. A missional context is created any time someone moves into a new or different culture. The differences may be great as when moving around the world or they may be more subtle as found in age differences or subcultural groupings within a larger cultural context. The missional context includes musical cultures that differ from one's own (Callahan, 1994:76). Simply singing the same song in both cultures does not guarantee the same impact or understanding of the song. Thus, singing the Christian faith in meaningful and appropriate ways within a new cultural context is paramount. It is important to note that

singing the Christian faith in culture-specific ways which create understanding of the Christian message, is not dependent on text only.

The highest priority for the church is communicating the gospel through music that facilitates understanding and knowing God within a people's worldview. As Hiebert notes (1985:55), "All authentic communication of the gospel should be patterned on Biblical communication and seek to make the Good News understandable within their own cultures." The introduction of music from outside one's culture, such as Western hymns in Africa, without understanding the new, local musical culture, led to misunderstanding of the Christian message. When one does not take time to understand a people's cultural music, it is easily misjudged. For example, many missionaries to Africa interpreted all African music as heathen and immoral, without trying to understand (dances and music), what they were for and what significance they had in the life of the people to whom they had come to teach Christianity (Temu, 1972:155).

If we do not employ music that is known and understood, foreign music will create numerous barriers to accepting and understanding the Biblical text that people long to make known. The word remains wrapped in "plastic bags" and is inaccessible. As one Senufo woman in Côte d'Ivoire said, when asked about a recently-translated Western hymn, "What language is that song in?" (King, 1989:103). As discussed above, a missional worship understanding should be in the following four fundamental affirmations: music in missional worship is about God and summed up in the phrase "*missio Dei*", music in missional worship is Biblical, music in missional worship is historical and music in missional worship is contextual. The thesis will flow through in line with the above mentioned affirmations.

1.5 Research Design

The first step toward doing research is to develop a plan that will present a summary of its main elements: what will be studied and how, when and where the research will take place; then, how it will be executed; and finally, how the data will be analysed (Sarantakos, 2005:104). Interview schedules and focus group discussion guides are used to assess data from different perspectives in order to achieve the objectives of the study. These were necessary to achieve reliability and validity of the questions asked, information security and appropriate applications made (Elliston, 2011:55). To establish factors relating to the question of how and what actual practices the evangelical churches employ as part of their missional character of music in worship were enhanced by these two instruments. This study proceeds with a thorough examination and analysis of how the Churches in different denominations around the ancient metropolitan city of Abeokuta, Nigeria, handled Music in Worship.

The study is largely qualitative, undertaken within the evangelical tradition by using descriptive and analytical approaches. In qualitative research, social inquiry follows a well-constructed design that covers in detail all the steps of the investigation (Sarantakos, 2005:105). Qualitative study uses a number of techniques of data collection. For some authors, these include participant observation and in-depth interviewing (Bogdan and Biklen, 1982:2). Other authors consider three to be the basic and unassuming techniques such as observing, interviewing and archival research, or in other words: experiencing, enquiring and examining (Wolcott, 1992:19). Although the variation is not significant, some recent researchers tend to view these techniques as different qualitative methods and consider four major methods used by qualitative researchers: observation, analysing texts and documents, interviews and recording and transcribing (Silverman, 1993:8-9). The researcher used

participatory research for the research design, in which the researcher interacted with leaders of churches by attending their worship services and getting some of their worship leaders involved in the research process. The researcher chose this because it focuses on identifying, describing and providing explanations relating to the common theme regarding the missional character of music in worship. It also allows all to participate in designing meaningful changes in the ministry of the church. To arrive at this goal, a qualitative research method was used to gather and analyse data. Due to this, in some cases such as an oral interview, quantitative methods were employed and the study adopted a mixed method approach in some instances. The method therefore involves collecting, analysing and interpreting both qualitative and quantitative data in a single study.

The following methods were used to achieve the objectives:

- In order to establish a Biblical perspective of missional character of music in worship in the life of the church, an exegetical study of relevant passages in the Scripture was engaged, as well as a review of relevant literature.
- Literature review was done in order to study and outline the theological perspective of missional character of music in worship in the life of the church.
- In order to identify and examine the origin/history, nature, current practices and challenges in the selected churches with regard to missional character of music in worship, a literature review was done, one-on-one interview were carried out and self-administered interview questionnaires were served on the major leaders, worship leaders/choir members and key lay members of those selected churches.
- In order to properly identify and propose a sustainable model, empirical findings from interviews conducted and all the information gathered from questionnaires served were evaluated and logical conclusions drawn as appropriate.

1.5.1 Instrument for Data Collection

Open-ended interviews were used as the instrument for the collection of data for the research. The researcher conducted oral interviews in English that were voice-recorded, together with an observation method in some instances. The principle of bracketing was applied to ensure that the pre-understanding information did not influence the data. Bracketing involves the researcher holding back ideas, presumptions and personal understanding when listening to, interacting with and reflecting on the stories of informants (Moustakas, 1994), to avoid influencing the description of the phenomenon under study. Individuals from the selected churches from seven denominations were picked randomly to cover major churches. The main research question was used as a tool to guide the process of data collection, with the aim of collecting data to answer the rest of the thesis questions set out above about the theme of the thesis. There are many different techniques for analysing quantitative data. Furthermore, for the enhancement of reliability, field notes were recorded in a diary. The researcher monitored the voice-recording and took notes whenever there was a technical problem.

The data analysis method by Colaizzi (1978:726-735) guided the assessment of qualitative data. The assessment started with listening to the voice recordings, reading and re-reading of the informants' experience descriptions, and extracting important statements from the description. Thereafter, the researcher formulated the meaning derived from these statements. Furthermore, informants' statements were divided into meaning units, which were condensed into more abstract forms of text that created codes, categories and themes. To validate the informants' experiences, the findings were taken back to most of the informants to see how it compared to their experiences. Finally, changes obtained from informants were incorporated into the final description. The bracketing principle was observed throughout so as to ensure that the trustworthiness of the findings is guaranteed. The quantitative data analysis was

conducted using atlas.ti7 coding (version 7). To ensure accuracy, consistency and for easy understanding, the researcher used descriptive statistics in the data analysis. This includes frequency distribution, percentages and means.

1.5.2 Population and Sampling Techniques

Sampling is the process through which decisions are made regarding what and how to sample. Samples are expected to be representative (Sarantakos 2005:153). To achieve this, a non-probability purposeful sampling (Dahlgren et al., 2004:14-16) was used to obtain a sample of informants that helped in gathering information based on how the seven selected churches have been using music in worship to promote mission in Abeokuta, Nigeria. The target population of the study was drawn from the seven evangelical churches with a total of 227 respondents, 21 Church Member Groups and 52 Church Focus Groups. The distribution was as follows:

Table 1: Distribution by Denominations

Denomination	Church Member Group – CMG	Church Focus Group - CFG	Frequency of Respondents- FR	Percentage
AGC	3	5	24	11.7
FSQ	3	7	25	12.2
TBC	3	8	33	14.4
CNAC	3	11	53	20.4
RCCG	3	9	44	17.7
TAFC	3	7	26	12.4

GOFAMINT	3	5	27	11.2
Total	21	52	227	100

The respondents in Table 1 above were randomly selected from an approximately equal cross-section of the Church hierarchy that engages in evangelical theology and the undertaking of inter-cultural mission in Nigeria. The variation in numbers was due to difference in the sizes of the seven churches vis-à-vis church growth, expansion, extension and missions over the last twenty years. Moreover, the criterion for selection was random, with the aim of obtaining an almost equal cross-section of adult men and women, teenage males and females in each church. This was done to obtain a balanced view of the work of evangelical theology, inter-cultural mission and the work of the Gospel in general. In order to manage the topic effectively, seven credible persons were trained to assist in conducting the interviews in each of the selected churches respectively.

1.5.3 Reliability of the Research Instrument

Reliability refers to the accuracy or precision of a measurement instrument. That is, scores must be reliable before they can be valid. It is important to note that tests themselves are not reliable, but the resulting scores are. It is possible for a given test to yield highly reliable scores in some circumstances, but not in others. Responsible reporting of test results should always include the reliability estimate in order to reflect the impact of sample-specific characteristics on score reliability (Bovaird & Embretson, 2008:279)¹⁰. Elliston (2011:62) says “Reliability refers to the consistency, stability and repeatability of a data collection

¹⁰ Bovaird & Embretson, 2008. The SAGE Handbook of Social Research Methods. <http://0-srmo.sagepub.com.oasis.unisa.ac.za/view/the-sage-handbook-of-social-research-methods/n16.xml> = accessed on 15 -09 -2014

instrument, with consistent results if repeated over time or used by two different investigators. It concerns the extent to which the instrument yields the same results on repeated trials or the tendency towards consistency found in repeated measurements.”

1.5.4 Validity of the Research Instrument

While reliability is typically defined as consistency, validity is typically presented as accuracy, or the degree to which a test measures the construct it purports to measure. Validity generally involves either demonstrating a pattern of correlations with other variables that is consistent with theoretical expectations or demonstrating that some theoretically-supported experimental manipulation of the construct results in the expected changes in the construct (Bovaird & Embretson, 2008:281). For example, evidence of validity is established for a measure of depression if it positively correlates with other established measures of depression, negatively correlates with measures of positive affect, and does not correlate with measures of a theoretically unrelated construct. Validity is often defined as the extent to which an instrument measures what it purports to measure; it requires that an instrument is reliable. It applies to both the design and the methods of the research.

Validity in data collection means that the findings truly represent the phenomenon measured. It is the degree to which a test measures what it is supposed to measure. Valid claims are arguably solid claims. Elliston (2011:56) states that validity refers to asking the right questions, securing the right information and making appropriate applications. The interview guide designed to tap information from the respondents was validated by the relevant

personnel from the Department of Postgraduate Studies of The University of South Africa, Pretoria, South Africa.

1.5 Chapter divisions of the study

Chapter One: Introduction.

Chapter Two: Biblical perspective of missional character of music in worship in the life of the Church.

Chapter Three: Theological perspective of missional character of music in worship in the life of the Church.

Chapter Four: The origin/history, nature and emerging trends with regard to missional character of music in worship in the selected churches in the ancient metropolitan city of Abeokuta, Nigeria.

Chapter Five: A sustainable model for the missional character of music in worship and conclusion

1.7 Ethical Considerations

Some several issues related to ethics in the process of research and writing a dissertation have to be addressed and considered. In the first place, the researcher was not infringing the rights of the persons interviewed, nor the rights of the church/community as a whole. In other words, one has to adhere to general principles and practices of human rights, the right to dignity, confidentiality, etc. The researcher used this to confirm that all these generally-accepted ethical principles were observed and applied, as also prescribed in the University of South Africa's ethical standards. The main purpose of ethics in research is to play safe

without any harm to anyone. I also undertook not to plagiarise in the course of my study and therefore all sources used were acknowledged.

1.7.1 Informed Consent

A fundamental ethical principle of any Social Research is that of willing participation. It is therefore necessary that the purpose of the research should be made very clear to any participants so that they do not participate based on a misunderstanding. Due to this fact, the researcher always took time to explain the purpose/aim of the research in both written and verbal form, as and when required. The researcher was also completely honest in his conviction that the interviewees indeed understood what the researcher wanted to do for the sake of clarity.

1.7.2 Permission to conduct the study

First and foremost, the researcher sought permission from the Heads of Churches where necessary, as well as the local and national church authorities. The Research and Ethics Committee of the College of Humanities of The University of South Africa also approved the research design.

1.7.3. Confidentiality

The researcher used this medium to solemnly affirm that he had strictly adhered to general precepts of confidentiality in academic research. This implies that personal and private information was not published wider without the express permission of the informant(s).

Furthermore, the researcher undertook to treat the contents of interviews in an anonymous and confidential fashion, so that no personal connections could be made to any information.

1.7.4. Benefit for the Researched Community

As a clergy in the Anglican Communion, the researcher looks forward to this research giving birth to a physical construction of a multimillion dollar World standard Missionary Music/Worship Academy that will both serve as training, worship, conference and spiritual character formation centre for Missionaries, Worship leaders, Music leaders, Ministers of Religion etc.

Chapter Two

Biblical Perspective of the Missional character of Music in Worship

2.1 Introduction

The overall objective of this chapter is to investigate and outline Biblical principles regarding the missional character of music in worship. In this chapter, we are going to conduct a survey of music in worship in both the Old and New Testaments, which will help us see the growing use of music in worship to achieve God's mission. The exegesis of selected Biblical Texts that are more relevant in defining the missional character of music in worship will be employed. While the focus of this study is to outline the missional character of music in worship, it will reflect on the Biblical perspective of the missional church and worship as a basis upon which this study is based. This is premised on the fact that the *missio Dei* (the mission of God), gives birth to the missional ecclesiology and worship, which ultimately gives birth to the missional music. And at the same time, when we are conscious of the missional character of music in worship, it helps us to shape our theology and praxis of our missional ecclesiology and worship.

The Old Testament (OT) perspective is fundamental in establishing both the history and content of redemption and glorification, the fulfilment of which is realised in the New Testament (NT). This chapter is divided into five sections. The first introduces the chapter as a whole; section two deals with the Biblical perspective of the Missional Church. The third section is on Biblical Perspective of the Missional Worship, and the fourth section deals with Biblical Perspective on the Missional Music. Section five concludes the chapter.

2.2 Biblical perspective on the Missional Church

The origins of the church go back not just to Pentecost, but to the beginning of the world. With the creation of the first two people, Adam and Eve in Genesis, God was creating for himself his ecclesiae (church). And therefore, the idea of a “missional church” is far from a new idea (Wright, 2010:73). The intention of this section is to unmask our understanding of the missional church from the Biblical texts, both Old and New, and selected texts will be used for sampling purposes.

2.2.1 Old Testament Perspective

2.2.1.1 Genesis 3: 1-15

This Biblical text has gone down in the history of the Biblical narrative and the interpretation thereof as the “Fall” of man into sin. As Leupold (1990:154) observes, “Here is one of the saddest anti-climaxes of history: They eat, they expect marvelous results, they wait - and there grows on them the sense of shame.” Sin always leads to guilt; guilt leads to alienation, both between the sinner and God and between the sinner and his fellow human beings. Man may seek to hide from God, but the relentless “Hound of Heaven” goes after him. God calls to Adam and asks the first question attributed to God in the Bible: “Where are you?” (3:9).

The above-mentioned question should be viewed as the big missional question. The missional church in the Old Testament started with this question. After the fall, we see the missionary God who came in the Garden of Eden searching for the fallen humanity in order to restore the broken relationship which they broke with their disobedience. His efforts were meant to bring about reconciliation and ensure the continued glorification of his name. God promised

complete restoration with guaranteed victory over the seed of the snake, who in this narrative represented evil (Genesis 3:15).

2.2.1.2 *Genesis 12 - 17*

The missional heart of God continued to be revealed with the call of Abraham in Genesis 12 - 17. This narrative marked the birth of a missional ecclesiology. The calling of Abraham was meant to benefit all nationalities – God promised to bless him and his offspring and make him a great nation; one that will embrace children of faith from all nationalities (Genesis 12:1-3; Genesis 17:7). How does God demonstrate his vested interest in humanity, as espoused in Genesis 12-17? Understanding of this encounter between Abraham and God will undoubtedly unearth many vital questions in the minds of many sceptics today, especially those who say that there is no mission engagement in the Old Testament (Jr. Kaiser, 2002:10).

This becomes clear from Genesis 12:1-3, where the Lord tells Abraham:

“Leave your country, your relatives, and your father’s home, and go to a land that I am going to show you. I will give you many descendants, and they will become a great nation. I will bless you and make your name a great nation. I will bless you and make your name famous, so that you will be a blessing. I will bless those who bless you, but I will curse those who curse you. And through you I will bless all the nations.”

In the Genesis account, this call was designed both to try his faith and obedience, and also to set him and his family apart for God, in order that the universal prevalence of idolatry might be prevented, and a remnant reserved for God, among whom his true worship might be maintained, his oracles preserved, and his ordinances established till the coming of the Messiah. God commands Abraham to be a blessing to others because He blessed him. The

Lord's blessing cannot and should not be taken selfishly. Abraham needed to live for others. Genesis 12:2, 3 was therefore God's programmatic statement for Abraham and those who would follow the same faith. Kaiser (2000:13) records that this text provides "the formative theology" for "a divine program to glorify himself by bringing salvation to all on planet earth." God seems also, by sending him into Canaan, which was a country given up to the most gross, cruel, and barbarous idolatry, even the sacrificing of their own children to their idols, to have intended that he, and the other patriarchs descended from him, should be witnesses for God to these nations before their destruction; which is the plan God has generally, if not always, pursued; seldom, if ever, destroying a people for their wickedness, till he has sent his truth, in one form or another, and his witnesses among them.¹¹ This history lays the foundation for mission.

According to his obedience, Abraham was blessed with the patience to take a long-term view. God's promises were to be realised in the time of Abraham's offspring, not in the time of Abraham himself. The Apostle Paul interpreted the "offspring" to be Jesus (Gal. 3:19), meaning that the payoff date was more than a thousand years in the future. In fact, the promise to Abraham will not be fulfilled completely until the return of Christ (Matt. 24:30-31). Its progress cannot be adequately measured by quarterly reports! The tower builders, in comparison, took no thought for how their project would affect future generations, and God criticised them explicitly for this lapse (Gen. 11:6).

In summation, God promised Abraham fame, fruitfulness and good relationships, which meant he and his family would bless the whole world, and in due course be blessed

¹¹ Benson's Commentary on the Old and New Testaments

themselves beyond imagining (Gen. 22:17). Unlike others, Abraham realised that an attempt to grasp such things by means of his own power would be futile, or worse. Instead, he trusted God and depended every day on God's guidance and provision (Gen. 22:8-14). Although these promises were not fully realised by the end of Genesis, they initiated the covenant between God and the people of God through which the redemption of the world will come to completion in the day of Christ (Phil. 1:10). God promised a new land to Abraham's family. Making use of land requires many kinds of work, so a gift of land reiterates that work is an essential sphere of God's concern. Working the land would require occupational skills of shepherding, tent-making, military protection, and the production of a wide array of goods and services. Moreover, Abraham's descendants would become a populous nation whose members would be as innumerable as the stars in the sky. This would require the work of developing personal relationships, parenting, politics, diplomacy and administration, education, the healing arts and other social occupations. To bring such blessings to all the earth, God called Abraham and his descendants to "walk before me, and be blameless" (Gen. 17:1). This required the work of worship, atonement, discipleship, and other religious occupations. The significance of the grandest of all missionary tests cannot be fully appreciated until we begin to realise that there are actually three promises of blessing in Gen. 12: 2-3 which includes: "I will make you a great nation, I will bless you and I will make your name great" (Kaiser, 2002:27).

God has a mission, and the believers in Him are to participate in it. The universality of the mission was explicitly mentioned for the first time with regard to Abraham. The Great Commission of the Old Testament declares: "All peoples on earth will be blessed through you" (Gen. 12:3). The Lord stresses it three times to Abraham (Gen. 12:3; 18:18; 22:18). He is to be a light to the whole world. God's seven-fold blessing contained the key imperative

phrase (in the centre position): “I will bless you. . . . Be a blessing. . . . and all peoples on earth will be blessed through you” (Gen. 12:2, 3). It is imperative to note the divine statement, which is usually overlooked. God commands Abraham to be a blessing to others because He blessed him. The Lord’s blessing cannot and should not be taken selfishly. Abraham needed to live for others. Genesis 12:2, 3 was therefore God’s programmatic statement for Abraham and those who would follow the same faith. Kaiser (2000:13) records that this text provides “the formative Biblical theology” for “a divine program to glorify himself by bringing salvation to all on planet earth.”

2.2.1.3 *Exodus 19:3-6*

God’s purpose in settling on Israel as his people is stated more clearly in the story sketched out in Exodus 19:2-8 than anywhere else in the Old Testament. The divine declaration of intent found in 19:4-6 is unique.¹² After the call of Abraham and the establishment of the covenant relationship between God and His people Israel, what unfolds is the story of redemption that occupies the rest of the Bible until in the final picture God is reconciled to His people from all over the nations. This text, like Exodus 20:1, must begin in the environment of grace “I am the Lord your God who brought you up from out of the land of Egypt.” The “now therefore” follows, because of the previous blessing of God.

The passage goes on to say: “...if you will obey my voice and keep my covenant, you shall be my special possession among all peoples; for all the earth is mine, and you shall be my kingdom of priest and a holy nation. The fact was that Israel was to be God’s son, His people, His firstborn (Exodus 4:22), and now His special treasure. The emphasis here is on the

¹² J. W. Kleinig, *On Eagles’ Wings: An Exegetical Study of Exodus 19:2-8. Lutheran Theological Journal* 21/1 (1987): 16-27

portability of that message and the fact that God has placed such high value in people (Kaiser, 2002:29). Israel as a whole had to be a priestly kingdom, a royal priesthood. Furthermore, the children of Israel had to mediate between God and the nations (Jr. Kaiser, 2002:13). This is made clear in Exodus 19:6ff. Regarding the passage previously mentioned, Jr. Kaiser reiterates that it was according to God's plan for every Israelite to serve as a priest, for they were to act as priests for all the nations.¹³ Furthermore, this priestly role defined the reason for their election, not to a privileged position, but more importantly, an election to service.

Thus, Israel's calling from God to be a priestly people and a holy nation sets the people explicitly in the middle position between God and the nations. On the one hand, they are set apart for God's glory and purpose, oriented towards him to make known his majesty and thus play their role in his mission; on the other hand, they are set apart for the sake of the nations, oriented toward the surrounding peoples to be to them a mediator of God's blessing. The covenant set before Israel in Exodus 19:3-6 gives it this missional role and identity amid all nations. Moses summons the elders to respond to God's call, and they affirm, on behalf of all the people, "We will do everything the Lord has said" (Exod. 19:8) (Goheen, 1998:37-40). God intended for Israel to be a kingdom of priests, where every believer could come before God themselves, and everyone could represent God to the nations.

The foregoing Old Testament perspective about God's missional church is carried over to the New Testament as well. Peter reminds God's people in the New Testament that they are a royal priesthood (1 Peter 2:9), those who serve God as both kings and priests (and has made us kings and priests to His God and Father, Revelation 1:6). And a holy nation: God intended

¹³ Jr. Kaiser, *International Journal of Frontier Missions*: Vol XCIII, 1996:4.

for Israel to be a holy nation, a nation and people set apart from the rest of the world, the particular possession of God, fit for His purposes. Peter reminds us we are a holy nation, His own special people, that you may proclaim the praises of Him who called you out of darkness into His marvellous light (1 Peter 2:9). As God's people, we must be set apart, thinking and doing differently from others in this world.¹⁴ When God creates us, He gives us a mission. There were no Old Testament people of God without a mission; there is no election without a commission. God's call presupposes a call for action: Biblical theology is a mission-oriented theology (Moskala, 2008:1-11).

God proclaimed the nature and mission of his people in Exodus 19:3-6. On the one hand, he conferred great privileges on them. By giving them access to himself in their worship, he showed how greatly he esteemed them, and how much he wished them to enjoy intimacy with him. Like priests, they could receive many blessings from his holy presence. Like courtiers who ate and drank at the King's table, they could enjoy life at the court of their heavenly King. They were therefore most important people. On the other hand, God gave them far-reaching responsibilities. They were responsible for his worship on earth. As a holy nation, they were to act as his royal administration; as his priests they were to serve him and only him. This required attention to his word and obedience to his directives, for they were to worship him as he commanded, and represent him to the nations of the world. Even though they were happy to accept God's proposal, the Bible shows how they failed in their liturgical mission which was ultimately fulfilled by Christ himself.¹⁵ They have to do with our sanctification rather than justification. As God's people, we have been redeemed like Israel for the privilege of serving him (Titus 2:14).

¹⁴ David Guzik (2004).

2.2.1.4 *Isaiah 60*

Isaiah 60 is a chapter that begins (vv. 1-3) and ends (vv. 19-20) with light. This light is a powerful attraction because it welcomes home not just weary travelers, but the nations of the world. It is a rich chapter that speaks of God's intentions for his own people and the universal implications for the world as a whole. The overall thrust and the golden trend of this passage for mission is that when God comes to redeem his people, the nations will come to his saving knowledge and the entire world will come to know peace and justice.

So Isaiah 60 has a strongly missional emphasis in meeting the light of God himself, the light of God's people in the world and the light that the world will come to live and walk in. This is missional light, it is the light of God attracting all people of the world to himself (Goldingay, 2003:373). Considering this question - is God coming to his people? - verses 1 -2 enable us to appreciate the scale and scope of the great chapter of Isaiah and we need to step back a bit and recall the flow of the book Isaiah to this point. In Chapters 1 – 39 the book highlights God's demand for righteousness, Israel's utter failure to show it, and the resultant judgment of God that ended in exile. In Chapters 40 – 55 we are awestruck at the great act of God's redemption and restoration of his people, portrayed as a new exodus, promising to bring them back from exile in Babylon. Verses 3 – 16 of Isaiah Chapter 60 open our eyes to the entire world coming to God, but then the prophet goes on to the next logical thing - that if God has come to save his people, the nations will come to this saving God. For when the light goes on in Israel, those who still in darkness will be attracted to come to the light, that is to the saving work of God accomplished in Israel (Is. 60:3), (Goldingay 2003:374). From Verses 17-22 we can see that peace is coming to the world and the verses lead us to

¹⁵ J. W. Kleinig, *On Eagles' Wings: An Exegetical Study of Exodus 19:2-8* *Lutheran Theological Journal* 21/1 (1987): 16-27

Revelation 21-22, the end of the present world order of wickedness, violation and injustice, and the new creation of perfect peace and righteousness. Wright (2010) says that the light with which we are to shine is not just the light of a verbal proclamation of the gospel, but the light of demonstrated justice and compassion.

2.2.2 New Testament Perspective

2.2.2.1 Matthew 28:16 -20

From this text, mission is understood as the ‘Great Commission’ with an eye to discipling nations for Christ. It originates from God - the mission of God (*missio Dei*) - and God has called and entrusted his *ecclesiae* to participate in his mission. It started with the calling of the disciples of Christ who in turn were entrusted with the responsibility to disciple nations for Christ when they were commissioned to “... go and make disciples of all nations, baptising them in the name of the Father and of the Son and of the Holy Spirit” (Matthew 28:19). Consequently, the same calling is entrusted to all the Disciples of Christ in the world. The great commission in Matthew 28:16-20 is a big task in the life of a Christian. Before one goes out to preach to others, one must first of all be a disciple. Additionally, there must be a willingness to obey the command to go, to be taught and to be mentored. This is an exercise that goes beyond a mere reading from the words of Scripture; it is about living the experience throughout one’s lifetime (Nussbaum, 2005:105).

The disciples are commissioned to teach the new disciples to keep what Jesus commanded. It is Jesus’ own teaching. Throughout Matthew, the emphasis has been on Jesus as the teacher. Now, the disciples are for the first time commissioned to teach also. But it is not just that they are to teach; they are to teach the converts “to keep” (*terein*) that which Jesus taught. Any proclamation of the gospel which does not have this Christocentric ethic is not the gospel as

Matthew presents it. Furthermore, all the commands of Jesus are included. In no cultural context may the demands of the gospel be truncated. All nations may signify all groups of "peoples," rather than the modern concept of "nation-states" (McGavran and Arn, 1977:38); in many nations a variety of different peoples coexist. Thus, Christ commands us to sensitively reach each culture, not merely some people from each nation. Also far from abandoning the mission to Matthew's own people, his commission represents "peoples" and not simply "Gentiles" (Saldarini, 1994:59-60, 78-81), although in the context of his whole Gospel he lays the emphasis on Gentile people, whom his community most needs to be encouraged in evangelising.

Jesus has been given universal power, and he has given his followers a universal commission. This commission encompasses the whole gospel for the whole world. Given the explicitness of Jesus' command, perhaps many use the lack of "call" to missions as an excuse; yet it may be that the Lord of the harvest has been calling us through the needs of the world, but we are not willing to hear. As long as unreached peoples exist, we disobey the Great Commission by refusing to cross those boundaries. If Christ has already called his disciples to go, is it not possible that it is those of us who stay who need an explicit message from God?

Finally, and by way of summarising this section, the following missional nuggets can be picked from the text. The foundation of the missional church is the *missio Dei* – the command given to the disciples and ultimately the church of each age to go and make disciples. It involves the 'sending' – going out to reach out to those who are outside the confines of being called disciples of Jesus Christ. It involves the preaching of the WORD – discipling through teaching and making sure that those who embrace the WORD live a life

worthy of their calling. This has to be taken to the end of the age. The call is to be replicated from one generation to another.

2.2.2.2 *Matthew 24:14*

Matthew 24:14 is one of the most important verses in the New Testament. This one verse ties together three of the major themes of the New Testament: the gospel, the Great Commission, and the return of Christ. In summary, then, the gospel (*euangelion* – literally, the good news or glad tidings)¹⁶ of Jesus' reign and authority is to be preached to the entire world. All authority in heaven and on earth has been given to Him (Mt. 28:18). He laid down His life by that authority as a payment for our sins. If we obey the gospel and receive His kingdom like a child, He will forgive us our sins and grant us eternal life and ultimately allow us to glorify him to eternity, which is the end-goal of *missio Dei*. He has the authority to do so! “And this gospel of the kingdom shall be preached in the whole world for a testimony unto all nations; and then shall the end come” (Matthew 24:14).

The success of God's design is certain, in spite of fears within or foes without. The gospel shall be preached in the whole world. The first fulfilment occurred in the proclamation of the gospel to the "whole world" of that period; and the ultimate fulfilment will be the proclamation of the truth to all nations on the planet earth. That the first fulfilment actually occurred is seen in the fact that Paul witnessed the truth before "the kings and the Gentiles, and the children of Israel."¹⁷ Paul declared that, "The gospel which ye heard ... was preached in all creation under heaven; whereof I Paul was made a minister" (Colossians 1:23). The

¹⁶ Coffman, James Burton. "Commentary on Matthew 24:14". "Coffman's Commentaries on the Old and New Testament". ["http://m.studylight.org/commentaries/bcc/matthew-24.html"](http://m.studylight.org/commentaries/bcc/matthew-24.html). Abilene Christian University Press, Abilene, Texas, USA. 1983-1999.

same phenomenon will also occur before the second event, the end of the world. The end of the age is mentioned in the Great Commission (Matthew 28:20) and vividly described by the apostle Peter in 2 Peter 3:1-8. In retrospect, how bold was the prophecy of Christ!

“For a witness unto all nations” - this preaching of the gospel indiscriminately to “all” the Gentiles shall be a proof to them, or a witness, that the division between the Jews and Gentiles was about to be broken down. Hitherto, the blessings of revelation had been confined to the Jews. They were the special people of God. His messages had been sent to them only. When, therefore, God sent the gospel to all other people, it was proof, or “a witness unto them,” that the special Jewish economy was at an end. Then shall the end come - the end of the Jewish economy; the destruction of the temple and city.¹⁸ “Gospel”- good news, God spell - the information God has to tell us. An epitome of the news. Familiarity with the message takes away its edge, and blunts its impressions.

It is not merely a gospel or good news, but a gospel of something very specific - of a kingdom. This kingdom is composed first of moral and next of personal elements - “The kingdom of God is not,” etc. Who are the personal subjects of this kingdom? Men of every rank and every region. The gospel is not as cramped as we sometimes think. This kingdom, thus composed, shall overflow all kingdoms. Heathendom is gradually dying out all over the world (Cumming, 2009).

¹⁷ Coffman, James Burton. "Commentary on Matthew 24:14". "Coffman's Commentaries on the Old and New Testament". <http://m.studydrive.org/commentaries/bcc/matthew-24.html>. Abilene Christian University Press, Abilene, Texas, USA. 1983-1999.

¹⁸ Barnes, Albert. "Commentary on Matthew 24:14". "Barnes' Notes on the New Testament". <http://m.studydrive.org/commentaries/bnb/matthew-24.html>. 1870.

2.2.2.3 *Acts 1:7–8*

Jesus' answer about not knowing the times and dates set by the Father (v. 7) is consistent with what he said elsewhere on the topic of the timing of the last things (cf. Matt. 24:36, 42, 44; 25:13; Luke 12:40). NIV Application Commentary records that Verse 8 begins with "but" (*alla*), suggesting that Jesus is presenting an alternative aspiration for the disciples. Their primary concern should not be the political power that will come with the restoration of Israel's kingdom. It should be the spiritual power that will come through the baptism with the Holy Spirit, which will enable them to be witnesses "to the ends of the earth." This verse presents an outline and summary of Acts. The Holy Spirit's power and witness is the theme of the book, and the Holy Spirit is also involved in the sending of Jesus (Wright, 2010:217). "The geographical terms provide a sort of 'Index of Contents' ... 'in Jerusalem' covers the first seven chapters, 'in all Judea and Samaria' covers 8:1 to 11:18, and the remainder of the book traces the progress of the gospel outside the frontiers of the Holy Land until it at last reaches Rome."¹⁹ In a sense, the disciples were already witnesses for they had seen the risen Lord; that was the key to their witness (1:22). But they also needed "power" to be effective witnesses, power that would come from the Holy Spirit. The way the Holy Spirit makes witnesses and empowers witnesses must cover the entire witnessing process, and this is well illustrated in Acts.

The meaning is that the era of the Holy Spirit had not yet arrived; the Spirit was not as yet at work in a way he later would be, because Jesus had not yet returned to his Father. Cf. also Acts 19:2; Eph. 1:13-14. The Holy Spirit today is God's special gift for all those who, having realised we have all sinned and fallen short of the glory or the holy character of God, have

turned from any form of self-trust or from their apathy etc. to Jesus Christ to trust in Him by faith. This means trusting in the Bible's witness to the person and work of Christ on the cross for our sin.

As articulated by Barnes, *Albert Commentary*, all prophecy is remarkably obscure with regard to the time of its fulfilment. The reasons why it is so are such as the following: to excite people to watch for the events that are to come, as the time is uncertain, and they will come "like a thief in the night." As they are to be brought about by human agency, they are so arranged as to call forth that agency. If people knew just when an event was to come to pass, they might be remiss, and feel that their own efforts were not needed; the knowledge of future scenes of the exact time might alarm people, and absorb their thoughts so entirely as to prevent a proper attention to the present duties of life. God will provide for future scenes and promises that are sufficiently clear and full are therefore given us to encourage us, but not so full as to excite a vain and idle curiosity.²⁰

2.2.2.4 *Romans 10:10 - 17*

From the text under consideration, the word of Christ is what brought us out of the world and that to which we were converted. When we drift away from it, we become confused, and we begin dividing, bickering and fighting among ourselves (Ritenbaugh, 1978:176). "Faith comes by hearing - hearing the Word of God". Ritenbaugh (1978:176), further says that those words contain the evidence by which one can reason, judge and choose what one will do with one's life. God's Word is truth (John 17:17). He cannot lie. He has never gone back on a promise. If He did, He would cease to be God. God expects us to reason with His truth as our

¹⁹ David Guzik: *Commentary on the Bible*

²⁰ *Barnes' Notes on the Old and New Testaments* (Fourteen volumes) 19th Edition
Publisher: Baker Books; 19th edition (1983)

foundation for *missio Dei*. Understand that God's Word is not everything in terms of life, but His Word is the foundation against which we evaluate all the other words that we have heard and been taught all through the years. In this text as viewed by Hubbard (1974:254), God has set up a system to call, convert and educate a people for Himself in his mission

2.2.2.5 Summary

As we have seen in Genesis 12:1-3, Abraham was called upon to go to a place unknown to him, then Moses and Aaron were sent by God to deliver His people, Israel, from bondage (Exodus 3:10-15; Deuteronomy 34:11; I Samuel 12:8; Psalms 105:26). The prophets Isaiah, Ezekiel and Jeremiah were among those sent by God to deliver His message to His people (Isaiah 55:11, 6:8; Jeremiah 14:14, 7:25, 25:4; Ezekiel 3:5-6). The Old Testament is both the foundation of the church's mission to people and a revelation of God's plan of redemption for humanity from creation in Genesis to recreation in Revelation. If we compare Matt. 24:14 to Matt. 28:18-20 and Acts 1:8, we can see that Jesus' purpose is that we (his church) proclaim the gospel to the ends of the earth. In our opinion, we are commanded to participate.

Finally, the Biblical narratives teach us about the church's mission – our participation in the *missio Dei*. Because Jesus' future reign (28:18) has begun in the lives of his followers in the present age (Matt. 20), his people should exemplify his reign on earth as it is in heaven, as people of the kingdom, people of the future era (Matt. 6:10). Most significant in this passage, because Jesus has all authority, because he is King in the kingdom of God, disciples must carry on the mission of teaching the kingdom (Matt. 10:7). Jesus' instructions include an imperative (a command) surrounded by three participial clauses: one should make disciples for Jesus by going, baptising and teaching. Making disciples involves more than getting

people to an altar; it involves training them as thoroughly as Jewish teachers instructed their own students.

2.3 Biblical Perspective on the Missional Worship

The Old Testament words for 'worship', 'bow down' and 'serve', are used to describe both the work of the priests and Levites in the sanctuary and the response of the congregation (2 Chron 29: 11,20-30) and that they included both the offering of sacrifices (Gen 22:3; 2 Kings 17:36) and ascriptions of praise (2 Chron. 29:30; Ps. 95: 1-2). In the New Testament, the word "worship" is never applied to what Christians do when they meet together. Ultimately, we cannot be satisfied with any use of the word 'worship' which confines it to particular times, places or activities. In its widest sense it must denote the whole life of the community or of the individual viewed as service to God, orientated towards God, submitted in obedience to his will, with everything being done to glorify him (1 Cor 10:31; Col 3:17). In the Old Testament, the verb 'serve' is used in a wider reference than simply performing cultic actions.²¹

In the New Testament, this inclusive concept of 'worship' is very prominent. It is particularly denoted by the words *latreuo* ('serve as a priest'), *latreia* ('priestly service'), *leitourgeo* ('do priestly work'), *leitourgia* ('priestly work') and *thusia* ('sacrifice'), rather than by *proskyneo* ('bow down') (provide a source please). In addition to the continual 'sacrifices' of praise (Heb. 13:15; 1 Pet 2:5), the Christian is called on to offer the 'sacrifices' of acts of kindness and generosity (Heb. 13: 16; Phil 2: 17; 4: 18; Rom 15:27; 2 Cor. 9: 12; Phil 2:30). This total

²¹ Baigent J. *Worship: Essence and Form in Scripture and today* - biblicalstudies.org.uk/pdf/cbr/39_009.pdf - Accessed on 23-05-2016

view of worship comes to its clearest expression in Romans 12:1 where the apostle appeals to Christians to 'offer your bodies as living sacrifices, holy and pleasing to God - which is your spiritual worship'. The primary purpose of worship (in all its various meanings) is to bring pleasure, satisfaction and delight to God (Num. 28:2; Lev 1:9; Ps. 149:4; Rom. 12:1; Eph. 5:19f; Phil.2:11; Heb. 12:28; 13:16; 1 Pet 2:5). God does not need our worship (Ps. 50:9ff), but he desires it (John 4:23).

2.3.1 Old Testament Perspective

2.3.1.1 Numbers 28:2

Gill, in his exposition of the Entire Bible, captures Numbers 28:2 this way:

“Command the children of Israel, and say unto them, For what follows concerned them all; namely, the offering of their daily, weekly, monthly, and anniversary sacrifices, which were not for private persons, but for the whole congregation; and these might be considered by them not merely as commands and duties to be observed, but as tokens of the divine favour to them, that notwithstanding all their rebellions and provocations in the wilderness, sacrifices for sin were ordered, continued, and accepted of by the Lord; and his acceptance of them, and well blessedness in them, may easily be observed in the expressions used concerning them”
(Gill, 1999)

Israel was commanded to bring a male lamb to the Lord every morning and every evening. Each day began and ended with this statement of the need for atonement by sacrifice and expression of devotion to the Lord. “You shall offer in the morning . . . you shall offer in the evening.” This reminds us that it is appropriate to begin and end our day with a statement of trust in God’s atonement and expression of our devotion to Him.

According to Guzik, (i) we should be like the Psalmist and seek the Lord in the morning: “*My voice You shall hear in the morning, O Lord; in the morning I will direct it to You, and I will look up*” (Psalm 5:3); “*But to You I have cried out, O Lord, and in the morning my prayer comes before You*” (Psalm 88:13); (ii) We should be like the Psalmist and seek the Lord in the evening: “*When I remember You on my bed, I meditate on You in the night watches*” (Psalm 63:6). “*Let my prayer be set before You as incense, the lifting up of my hands as the evening sacrifice*” (Psalm 141:2); and (iii) We should be like the Psalmist and seek the Lord all the time: “*Evening and morning and at noon I will pray, and cry aloud, and He shall hear my voice*” (Psalm 55:17).²² The use of the possessive personal pronoun "my" is impressive here. The conception is that of God's food, God's pleasing odour, and God's oblations. He noted, "All of these expressions stem from a time when people thought of God as eating and drinking with his worshippers in the sacrificial meals." However, it is important to remember that this same concept has been brought over into the New Covenant, particularly in the ordinance of the Lord's Supper during which Jesus "drinks the fruit of the vine new with his disciples in the kingdom of heaven!" (Matthew 26:29).²³ All these in mind are pointers to the need to worship the living God.

2.3.1.2 2 Chronicles 29:11, 20-30

In this text, we can see three important factors of spiritual renewal in the revival that happened under the good king Hezekiah (2 Chron. 29), Spiritual renewal comes through commitment and cleansing, and expresses itself in celebration. We see Hezekiah's commitment to the Lord in 29:1-11; the cleansing of the priests and the temple in 29:12-24;

²² David Guzik: *Commentary on the Bible*

²³ Coffman, James Burton. "Commentary on Numbers 28:4". "Coffman's Commentaries on the Old and New Testament". "www.studylight.org/commentaries/bcc/numbers-28.html". Abilene Christian University Press, Abilene, Texas, USA. 1983-1999.

and the celebration of God's people in worship in 29:25-36. Cole (2013) opined that Spiritual renewal comes through commitment to the Lord (29:1-11). Spiritual renewal or revival in our nation begins with revival in our hearts. John Wesley said, "Give me 100 men who fear nothing but sin and desire nothing but God, and I will shake the world" (cite source). If you and I want revival, we must *commit* ourselves completely to the Lord; we must *cleanse* ourselves of all defilement of flesh and spirit, perfecting holiness in the fear of God (2 Cor. 7:1); and we must join together in corporate *celebration* of God's abundant grace that extends to all who will draw near to Him through blood of Christ. And if God's Spirit moves in a mighty way in our midst, we will rejoice over what He has prepared, because the thing came about suddenly.²⁴ Guzik in (vv 20-27) shows that sacrifice and worship is organised again to show the missional character of worship.

2.3.1.3 2 Kings 17:36 - 37

"But the Lord, which brought you up out of the land of Egypt, with a great power, and a stretched out arm, Which is observed, to show the obligations they lay under, in point of gratitude, to serve the Lord: him shall ye fear, and him shall ye worship, and to him shall ye do sacrifice: and him only, and not other gods; none but he being the object of religious fear and divine worship, and to whom sacrifices should be offered."²⁵ Jehovah, the supreme, self-existent and eternal being; author of all being and life. This was to be the sole object of their adoration. This was a strong reason why they should adore Him only: he had saved them from the hands of their enemies, and he did it in such a way as to show his power to be irresistible; in such a being they might safely confide. Here is the manner in which he is to be worshipped. Him ye shall reverence as your Lawgiver and Judge; ye shall respect and keep

²⁴ Steve Cole, 2013

²⁵ Gill's *Exposition of the Entire Bible*

all his commandments; doing what he has enjoined, and avoiding what he has forbidden. Before Him ye shall bow the knee; living in the spirit of obedience, and performing every religious act in the deepest humility. Ye shall consider that, as ye have sinned, so ye deserve death; ye shall therefore bring your living victims to the altar of the Lord, and let their life's blood be poured out there, as an atonement for your souls.²⁶ We see in this verse three important points according to Clarke: the object of their worship - that is, the reasons for that worship; and the spirit and manner in which it was to be performed: viz., in fear, humility; and by sacrifice.²⁷

God is telling us how the people of the earth then and now reject his commandments, which lead to eternal life. God also tells us that the people that proclaimed his name served idols, like today. Every person made gods of their own (verse 29), and put them in their houses of high places or places for pagan worship. Verse 32, so the people feared the Lord God through Jesus Christ, and served their own lords, and made unto themselves of the lowest priests... Verse 33, they feared the Lord and served their own gods, after the manner of the nations/people, whom they carried away from their... Verse 34, unto this day, they do after the former manners!²⁸ They fear not the Lord, neither do they after His statutes, decrees, judgments and commands. Or after their ordinances or the law or the commandments, which the Lord commanded Jacob whom he named Israel. In Acts 7:51; verse 35, God had made a covenant with them saying, ye/you shall not fear other gods (then explained what it mean to fear other gods), neither bow down to them, nor serve them, neither sacrifice to them! Verse 36, but the Lord God that brought you out of Egypt with a mighty hand and a stretched out arm, him shall you fear, and him shall you serve (or worship), and do sacrifices unto him.

²⁶ Clarke, Adam. "Commentary on 2 Kings 17:36". "The Adam Clarke Commentary". [//www.studylight.org/commentaries/acc/2-kings-17.html](http://www.studylight.org/commentaries/acc/2-kings-17.html). 1832.

²⁷ Ibid

Verse 37 - and the commandments that he wrote to you, you shall observe to do forever, and you shall not fear other gods. This is a faithful and truth saying, and a parable from God/heaven above and is put in an earthly saying, but as God spoke to the Israelites long ago, so does he speak to their descendants, which people you are, and in need of repenting, or turning from the ways of the world.²⁹

2.3.1.4 *Psalm 95: 1-2*

Worship is God-centred, not man-centred. Worship focuses on God and His greatness, not on man. As affirmed by Cole (2013), Psalm 95 serves as the introduction to a series of Psalms devoted to the theme of worship and praise (Psalms 95–100). Psalm 95 has long been regarded as an invitation to worship. It has been a vital part of liturgies from ancient times. This psalm helps the believer to reorient his thinking and practice concerning the vital matter of worship. It turns our attention and affection toward God. When our role in worship is addressed, the focus is on obedience and reverence. He goes on to say that the Psalm (95:1-5) is a call to rejoice, the worship promoted here is vocal. Too often we think of worship not only as private, but as silent. We are told to sing a song “worshipfully” and we know that this means we are to sing slowly and quietly. No doubt this stems from such scriptural statements as, “Be still and know that I am God” (Psalm 46:10).³⁰

A Call to Reverence (95:6-7b) - Notice also that worship is not only to be primary, it is to be persistent. Every day is “today” (Ps. 95:7; cf. Heb. 3:13; 4:7). It is not enough to initially choose to trust in God and to follow Him. It is not enough to see God’s power or to hear His

²⁸ Steve Cole

²⁹ Ibid

³⁰ ibid

promises. We must persist in worshipping, in trusting and in obeying Him.³¹ Finally, the joyful, exuberant praise of verses 1 and 2 is God-centred. There is a preoccupation with God, not with excitement, enthusiasm or expression. The congregation is not encouraged to “get high” (or, in the words of one contemporary song, “get all excited”) with some kind of self-energised enthusiasm. The source of their joy and the recipient of their praise was to be their God. Worship that is Biblical is that praise and adoration which has God as its source and its subject. As the sun is the centre of our solar system, so God is to be at the centre of our adoration and praise.

While our worship should be fervent, it must also be founded on truth (Kirkpatrick, 2003:572). In verses 3-4, the sovereignty of God is given as a basis for our worship. Verse 3 expresses God’s sovereignty in general terms: God is great, indeed He is above all gods. This statement does not in any way imply that the psalmist believed there were other gods. He means that Israel’s God is greater than the false “gods” which the heathen worship. Thus, after God’s defeat of the “no-gods” of Egypt at the exodus, we find Israel singing: “Who is like Thee among the gods, O Lord? Who is like Thee, majestic in holiness, awesome in praises, working wonders?” (Exod. 15:11)³²

2.3.2 New Testament Perspective

2.3.2.1 John 4:24

Adam Clarke’s Commentary has this to say about “God is a Spirit” in John 4:24: that this is one of the first, the greatest, the most sublime and necessary truths in the compass of nature! There is a Missionary God, the cause of all things - the fountain of all perfection - without

³¹ *ibid*

parts or dimensions, for he is Eternal - filling the heavens and the earth - pervading, governing, and upholding all things: for he is an infinite Spirit! This God can be pleased only with that which resembles himself: therefore he must hate sin and sinfulness; and can delight only in those who are made partakers of his own Divine nature. As all creatures were made by him, so all owe him obedience and reverence; but, to be acceptable to this infinite Spirit, the worship must be of a spiritual nature. A man worships God in spirit when, under the influence of the Holy Ghost, he brings all his affections, appetites and desires to the throne of God; and he worships him in truth, when every purpose and passion of his heart, and when every act of his religious worship, is guided and regulated by the word of God.³³

Albert Barnes' Notes on the Whole Bible comments that this is the second reason why men should worship him in spirit and in truth. By this is meant that God is without a body; that he is not material or composed of parts; that he is invisible, in every place, pure and holy. This is one of the first truths of religion, and one of the sublimest ever presented to the mind of man. Almost all nations have had some idea of Missionary God as gross or material, but the Bible declares that he is a pure spirit. As he is such a spirit, he dwells not in temples made by hands (Acts 7:48), neither is worshipped with men's hands as though he needed anything, seeing he giveth to all life, and breath and all things, Acts 17:25. A pure, a holy, a spiritual worship, therefore, is such as he seeks - the offering of the soul rather than the formal offering of the body - the homage of the heart rather than that of the lips.³⁴

³² *ibid*

³³ Clarke, Adam. "Commentary on John 4:24". "The Adam Clarke Commentary". [//m.studylight.org/commentaries/acc/john-4.html](http://m.studylight.org/commentaries/acc/john-4.html). 1832.

³⁴ Barnes, Albert. "Commentary on John 4:24". "Barnes' Notes on the New Testament". [//m.studylight.org/commentaries/bnb/john-4.html](http://m.studylight.org/commentaries/bnb/john-4.html). 1870.

The Biblical Illustrator Exell (1978) affirms that, because God is an infinite Spirit, He is present in every place, and therefore His worshippers may in every place find Him. “Whither shall I go from Thy Spirit?” From this property arises the perfection of His knowledge, His omniscience. God in his missions endeavour ought to be acknowledged; and publicly worshipped, because publicly acknowledged. We have no reason to expect the slightest blessing except through the medium of His worship. God will be inquired of by us - the exalted pleasure which the soul receives from religious worship. “How amiable are Thy tabernacles:” the missional church is one direct means of preparing us for heaven. A great part of the happiness of heaven will consist in worship.

2.3.2.2 *1 Corinthians 14:39-40*

“Choose prophesying” has been the thrust of the whole passage, he says. It will build people up, it will comfort them, it will strengthen them and it will edify them all for the sake of accomplishing his missions. That is the supreme ministry when the church comes together. And do not forbid speaking in tongues, he says. He has, of course, the true Biblical gift in view. No one knows whether there will come an unbeliever who perhaps needs the exercise of a gift like this (Stedman, 1979). God is sovereign, and he has the right to exercise and to give gifts as he pleases, so do not forbid that. But, if it is the true, biblical gift, it will have the effect that the Scripture suggests of being a sign to unbelievers. If it is not the true Biblical gift, however, then there is every right to forbid it in a church because it can be a very divisive and destructive thing. But in all things, he says, let everything be done decently and in order. God is a God of order.

When the church comes together, it can be built up in marvellous ways. It can be such a strengthening thing to meet together, to encourage one another in our faith, to share in the

exercise of spiritual gifts, to be taught by the mind of God, by the Spirit of God, through the Word of God, and to be comforted in times of trial and testing and pressure. This is the purpose for the church getting together, but whatever you do, do not let it become an endlessly confusing ministry, misrepresentative of the character of God, who is a God of order and decency (Stedman, 1979).

2.3.2.3 *Luke 22:19*

“And he took bread, and when he had given thanks, he brake it, and gave to them, saying, this is my body which is given for you: this do in remembrance of me.”

In this text, according to Coffman’s Commentary, it says that this was the beginning of the institution of the Lord's Supper, the same being that after the last meal they had just shared was concluded, then placing it after and before in the above pattern. John Gill's Exposition of the Whole Bible on the text under consideration, records: “And he took bread and gave thanks, or blessed it,” as in Matthew 26:26. Here begins the account of the Lord's Supper after the Passover was eaten which is given for you; or will be given for you, as an offering for sin in your room and stead; and accordingly it was given into the hands of men, and of justice, and unto death. The phrase denotes the substitution and sacrifice of Christ in the room of his people, and the voluntariness of it; and is only mentioned by Luke in this account: the Apostle Paul writes, “which is broken for you” in 1 Corinthians 11:24, alluding to the breaking of the bread in the ordinance, and expressing the bruises, wounds, sufferings and death of Christ in achieving the *missio Dei* (Gill, 1999). Why do we call this the great *hallel*? (i.e. the hymn composed of several psalms, which they sung after the paschal supper). The answer is simply because in it these five things are contained: The exodus from Egypt, the dividing of the Red Sea, the promulgation of the law, the resurrection of the dead and the

sufferings of the Messiah. The first is referred to in Psalm 114:1, when Israel went out of Egypt, etc. The second in Psalm 114:3, The Sea saw it and fled. The third in Psalm 114:4, The Mountains skipped like rams, etc. The fourth in Psalm 116:9, I will walk before the Lord in the land of the living. The fifth in Psalm 115:1, Not unto us, O Lord, not unto us, but unto thy name give glory; for thy mercy and thy truth's sake (Matthew 26:30).³⁵

“This do in remembrance of me”: that is, eat this bread in remembrance of my love for you, and in commemoration of my body being offered up for you. Observe this ordinance in the manner I now institute it, in time to come, in memory of what I am about to do for you; for this direction not only regards the present time and action, but is intended as a rule to be observed by the churches of Christ in all ages, to his second coming: and it is to be observed, that the Lord's supper is not a reiteration, but a commemoration of the sacrifice of Christ. This phrase is only mentioned by Luke here, and by the Apostle Paul, who adds it also at the drinking of the cup, 1 Corinthians 11:24 (Gill, 1999). Christ establishes his new covenant and his communication with us by new symbols, as the Apostles prayed: “As this broken bread was once scattered in grains upon the mountains, and, being gathered together, became one, so let Thy Church be gathered together from the ends of the earth into Thy Kingdom” (Nisbet, 2014).

2.3.3.4 Summary

Our time of singing is not just something we do to fill the time before all the latecomers arrive. It is not a time to manipulate our emotions, to get everyone pumped up with moving music. It is a time to worship God in spirit and in truth and this is what our missional

³⁵ Clarke, Adam. "Commentary on Luke 22:19". "The Adam Clarke Commentary". [//www.studylight.org/commentaries/acc/luke-22.html](http://www.studylight.org/commentaries/acc/luke-22.html). 1832

character demands. It should engage our minds, our emotions and our bodies as we exalt our glorious God and His great salvation. Be filled with the Spirit and sing with all your heart to the Lord! The Bible implies that God was not satisfied just with the worship of the universe, thus everything a person does, can and should be an act of worship, in so far as it is done in obedience to God, out of love for him, to bring him glory and give him pleasure (1 Cor. 10:31; Col 3: 17). Nevertheless, God desires not simply our 'service-worship' but also a more deliberate and intimate form of fellowship in which we respond to him in words and actions which express our adoration of, devotion to, and dependence upon him (Gen 4:2ff).

When people worship, they fulfil the purpose for which they were created. God has made us for worship; and if we do not worship God, we end up worshipping someone or something else (Rom 1:23, 25). Worship is not only the highest occupation of human beings; in its widest sense it is the only occupation in which they should be engaged. The missional worship of the church constitutes a witness both to angelic beings (1 Cor 11:10; Eph. 3:10) and to unbelievers (1 Cor. 14:24ff). In addition, praise and worship should play an important part in the spiritual warfare of the missional church.

2.4 Biblical Perspective on Missional Music

The music of the Old Testament is interesting and informative. Two of the Old Testament's most important figures wrote songs: Moses and David. Moses has three songs recorded in the Bible: the song sung after the destruction of Pharaoh's army (Exodus 15:1–18), a song recounting the faithfulness of God and the rebelliousness of Israel, which he sang before all the people just before his death (Deuteronomy 32:1–43) and a prayer recorded in Psalm 90. The Bible instructs us to sing, not only in God's House, but also among unbelievers, in

foreign countries, in times of persecution and among the saints. The following Biblical texts point to the missional character of music in worship:

2.4.1 Old Testament Perspective

2.4.1.1 Exodus 15:1-27

Music expresses thanksgiving to the Lord, as noted in Exodus 15, where Moses and the newly-redeemed people of Israel respond to their miraculous escape through the Sea of Reeds and the destruction of the Egyptians with antiphonal praise (Ex. 15:1-18). “I will sing to the Lord”, sing Moses and the Israelites (verse 1). “Sing to the Lord”, replies Miriam (Verse 21, literally ‘she answered them’), to the accompaniment of tambourines and dancing. In this chapter, as so often throughout the Bible, the engagement of the emotions by means of voices, instruments and movement is matched by propositional content, recounting the salvific deeds of the Lord (verses 1–13), which in turn lead to an affirmation of trust in the Lord for his future faithfulness to his people (Verses 13 -18).³⁶

“Then sang Moses and the children of Israel”. The scene of this thanksgiving song is supposed to have been at the landing-place on the eastern shore of the Red Sea. They are situated somewhat farther northward along the shore than the opposite point from which the Israelites set out. But the line of the people would be extended during the passage, and one extremity of it would reach as far north as these fountains, which would supply them with water on landing. The time when it was sung is supposed to have been the morning after the passage. This song is, by some hundred years, the oldest poem in the world. There is a sublimity and beauty in the language that is unexampled. But its unrivalled superiority arises

³⁶ Christopher Hayward. Music, worship and the church - <http://www.jubilee-centre.org/music-worship-and-the-church-by-christopher-hayward/> - Accessed on 21st Oct., 2014

not solely from the splendour of the diction. Its poetical excellences have often drawn forth the admiration of the best judges, while the character of the event commemorated, and its being prompted by divine inspiration, contribute to give it an interest and sublimity peculiar to itself.

“I will sing unto the Lord, for he hath triumphed gloriously.” Considering the state of servitude in which they had been born and bred, and the rude features of character which their subsequent history often displays, it cannot be supposed that the children of Israel generally were qualified to commit to memory or to appreciate the beauties of this inimitable song. But they might perfectly understand its pervading strain of sentiment; and, with the view of suitably improving the occasion, it was thought necessary that all, old and young, should join their united voices in the rehearsal of its words. As every individual had cause, so every individual gave utterance to his feelings of gratitude.

2.4.1.2 *Psalms 138:1*

“I will praise thee with my whole heart - I have received the highest favors from thee, and my whole soul should acknowledge my obligation to thy mercy.” The Versions and several MSS. add Yehovah, "I will praise thee, O Lord," etc. Before the gods will I sing - neged *Elohim*, "in the presence of *Elohim*;" most probably meaning before the ark, where were the sacred symbols of the Supreme Being. The word *Elohim* here signifies angels, the praises are not presented to them, nor are they requested to present them before God; it is simply said, before *Elohim* will I sing praise unto Thee. Nor could there be need of any intermediate agents,

when it was well known that God himself was present in the sanctuary, sitting between the cherubim. Therefore, this opinion is wholly without support from this place.³⁷

“I will praise thee with my whole heart” - Reserving nothing in my heart to give to idols or to other gods. All that constitutes praise to God as God, he would address to him alone. He would use no language, and cherish no feeling, which implied a belief that there was any other God; he would indulge in no attachment which would be inconsistent with supreme attachment to God, or which would tend to draw away his affections from him. Before the gods will I sing praise unto thee - the idols, all idols, in preference to them all. This does not mean that he would do this in the presence of other gods; but that Yahweh should be acknowledged to be God in preference to any or all of them.³⁸

2.4.1.3 *Psalms 92:1*

“It is a good thing to give thanks” - This Psalm begins very abruptly. Good to confess unto the Lord. He had been acknowledging God's goodness, and praising him for his mercy; and now he breaks out and tells how good he felt this employment to be.³⁹ It is a good thing to give thanks unto the Lord - literally, "Good is it to give thanks unto Jehovah." That is, the act is appropriate; the effect is good. The thing itself is appropriate, for there is much, under all circumstances, to be thankful for: life, health, food, raiment, air, water, friends, recollections, hopes - and, above all, the blessings of redemption, and the assurance that we may be happy forever. Many of these things may be found in the condition of all; but if all else fail, the hope of heaven and the assurance that the Redeemer died - the offer of salvation - cannot fail.

³⁷ Adam Clarke's Commentary: *Practical and Explanatory on the Whole Bible* - Baker Book House, 1967

³⁸ Barnes' *Notes on the Old and New Testaments* (Fourteen volumes) 19th Edition

That is ours, and cannot be taken away. The effect is good. It is a desirable state of mind. It tends to happiness, contentment, peace.

A gloomy mind makes all things around gloomier; an unthankful mind is an unhappy mind; a murmuring, complaining, dissatisfied mind makes its possessor wretched, and all around him miserable. It is good, as it is due to God. For all his favour we should be thankful - and all that we enjoy is his gift. It tends much to lessen the real troubles and afflictions of life to dwell on those things for which we should be thankful.⁴⁰ And to sing praises unto thy name - unto thee. As this psalm was designed for the "Sabbath day," this proves that one of the appropriate services of the Sabbath is "praise." It is a day when it is fit to recall the mercies of God to our recollection; and the remembrance of those mercies, and their celebration by appropriate songs, tend to diffuse joy over all the coming days of the week. O Most High - God exalted over all. The fact that "He" is exalted over all - over us, over our friends and over all worlds - is an appropriate thought when we come before Him to praise Him; appropriate at all times, and in all circumstances of life.⁴¹

2.4.1.4 *Psalms 100:4*

“Enter into his gates with thanksgiving - Publicly worship God; and when ye come to the house of prayer, be thankful that you have such a privilege; and when you enter his courts, praise him for the permission.” The word *bethodah*, which we render ‘with thanksgiving’, is properly part of the confession-offering or sacrifice. See on Psalm 100:1-5. Bless his name - Bless Jehovah that he is your Elohim; see Psalm 100:3. In our liturgic service we say, "Speak

Publisher: Baker Books; 19th edition (1983)

³⁹ *ibid*

⁴⁰ *ibid*

⁴¹ *ibid*

good of his name;" we cannot do otherwise; we have nothing but good to speak of our God.⁴² Enter into his gates, the gates which lead to his temple, or to the place of public worship. Into his courts, the "courts" were literally the open spaces which surrounded the tabernacle or temple. It was in these that worship was celebrated, and not in the tabernacle or temple.⁴³ Be thankful unto him - that is, offer thanksgiving and praise. Come before him with a grateful heart (Psalm 50:14). Bless his name - bless him; praise him; ascribe honour to him; acknowledge him as God.⁴⁴ This is his missionary mandate for us for music in worship.

2.4.2 New Testament Perspective

2.4.2.1 *Ephesians 5:19*

Speaking to yourselves in psalms, and hymns, and spiritual songs.

By psalms the verse meant the Psalms of David, and others which compose the book that goes by that name. They are indicated by the Spirit of God, consist of spiritual matter, and are designed for spiritual edification; and are opposed to all profane, loose, and wanton songs. These three words answer to the several titles of David's Psalms, from whence it seems to be the intention of the apostle that these should be sung in Gospel churches; for so he explains speaking to themselves in them, in the next clause.⁴⁵

Singing and making melody in your hearts to the Lord.

Singing in worship, just as it is a distinct thing from prayer, so is the giving of thanks, which is mentioned in Ephesians 5:20 as another duty; it is not a mental praising of God, for it is

⁴² Adam Clarke's Commentary: *Practical and Explanatory on the Whole Bible* - Baker Book House, 1967

⁴³ See Psalm 65:4, note; Psalm 84:2, note; Psalm 92:13

⁴⁴ Barnes' *Notes on the Old and New Testaments* (Fourteen volumes) 19th Edition
Publisher: Baker Books; 19th edition (1983)

⁴⁵ Clarke, Adam. "Commentary on Ephesians 5:19". "The Adam Clarke Commentary".
[//www.studylight.org/commentaries/acc/ephesians-5.html](http://www.studylight.org/commentaries/acc/ephesians-5.html). 1832.

called speaking, and teaching and admonishing, but it is a praising of God with the modulation of the voice; and is rightly performed, when the heart and voice agree; when there is a melody in the heart, as well as in the tongue; for singing and making melody in the heart, is singing with, or from the heart, or heartily; of as elsewhere, "with grace", and which the Alexandrian copy reads here - that is, either with gratitude and thankfulness, or with grace in exercise, and the end in view should be the glory of God. The heart must always go with the lips. It is a shocking profanation of Divine worship to draw nigh to God with the lips, while the heart is far from him. It is too often the case that, in public worship, men are carried away from the sense of the words by the sounds that are put to them. And how few choirs of singers are there in the universe whose hearts ever accompany them in what they call singing the praises of God!⁴⁶

Cole (2013) has this to say, "Many of the psalms we read have a corporate context." The text says, "Speaking to one another in psalms...." The Colossians parallel shows that we are to teach and admonish one another through singing. I've heard it said that we should only sing songs that address the Lord. But this verse implies that there is a place for songs that do not directly address the Lord, but rather exhort one another to go on with the Lord: "O worship the King, all glorious above." "Come, now is the time to worship!" Down through history, God's people have been characterised by spiritual singing in worship. Whenever the Spirit of God is manifested and God is working in an obvious way, His people express themselves in joyful singing in worship.

2.4.2.2 *Colossians 3:16*

⁴⁶ *ibid*

Colossians 3:16 presents further similarities and differences. Again, wisdom is fundamental: teach and admonish “in all wisdom” (v. 16). But the key word in the Colossian parallel is “thankful,” which occurs in three consecutive verses (vv. 15, 16, 17; cf. Ephesians 5:20). The leading thought of Colossians 3:16f is, “Let the word of Christ dwell in you richly” and the main ideas can be represented as follows: Let the word of Christ dwell in you richly, in all wisdom *Teaching* and *admonishing* one another. In psalms, hymns and spiritual songs *Singing* with thankfulness in your hearts to God. *Giving* thanks to God the Father through Christ (Lightfoot, 2000). The structure gives prominence to four participles, three of which are directly connected with the indwelling word of Christ, with the other forming part of a concluding statement of general application and being transitional. The word of Christ may refer to the teachings Christ gave; but more probably it denotes the teachings about Christ, the all-sufficient word centred in Him, previously referred to as the word of the truth of the gospel (1:5). That word is to live in the Colossians richly and abundantly. As it does, by means of their hymns they are to teach and admonish one another. This is a strong command for mutual ministry in song, along the lines of mutual edification as in 1 Corinthians 14:26ff.

It is also possible in Colossians 3:16 to translate singing with grace (in the realm of God’s grace on the basis of His grace, etc.), but the context of thanksgiving argues for singing gratefully, singing with thankfulness. Usually this takes place in the worship assembly. So it was in the early church. While teaching certainly occurred outside the assembly, Christians taught and admonished one another in the assembly. Of course, this is why Christians were not to neglect the assembly, because this is where exhortation took place (Hebrews 10:25).⁴⁷ The church meets, therefore, to exhort and to offer praise. The Jerusalem temple and its

⁴⁷ *ibid*

animal sacrifices are no more. In their stead, let us draw near God in worship with real hearts (Hebrews 10:22). Let us continually offer up to Him a sacrifice of praise (Hebrews 13:15).

2.4.2.3 *Hebrews 13:15*

“By him therefore let us offer the sacrifice of praise” - He has now fulfilled all vision and prophecy, has offered the last bloody sacrifice which God will ever accept; and as he is the gift of God's love to the world, let us through him offer the sacrifice of praise to God continually, this being the substitute for all the Levitical sacrifices.⁴⁸ The Jews allowed that, in the time of the Messiah, all sacrifices, except the sacrifice of praise, should cease. To this maxim the apostle appears to allude; and, understood in this way, his words are much more forceful. This was, in effect, quoting the authority of one of their own maxims that was the time of the Messiah; that Jesus was that Messiah; that the Jewish sacrificial system was now abolished; and that no sacrifice would now be accepted of God, except the sacrifice of praise for the gift of his Son.

By him, therefore, the Jews approached God by the blood of the sacrifice and by the ministry of their high priest. The exhortation of the apostle here is founded on the general course of argument in the Epistle: "In view of all the considerations presented respecting the Christian High Priest - his dignity, purity, and love, his sacrifice and his intercession - let us persevere in offering through him praise to God." That is, let us persevere in adherence to our religion.⁴⁹

⁴⁸ Adam Clarke's Commentary

⁴⁹ Barne's *Notes on the Old and New Testaments* (Fourteen volumes) 19th Edition
Publisher: Baker Books; 19th edition (February 1, 1983)

“The sacrifice of praise, for all the mercies of redemption.” The Jews, says Rosenmuller, (1998) had a species of offerings which they called "peace-offerings, or friendship-offerings." They were designed not to produce peace or friendship with God, but to preserve it. Burnt-offerings, sin-offerings and trespass-offerings were all on account of transgression, and were designed to remove transgression. But in their peace-offerings, the offerer was regarded as one who stood in the relation of a friend with God, and the oblation was a sign of thankful acknowledgment for favours received.⁵⁰ They were connected with vows in order that further blessings might be obtained, or they were brought voluntarily as a means to continue themselves in the friendship and favour of God; Leviticus 7:11-12. That is, the fruit of our lips. The phrase "fruit of the lips" is a Hebraism, meaning what the lips produce - that is, words. Compare Proverbs 18:20; Hosea 14:2. Giving thanks to his name - to God, the name of one being often put for the person himself. "Praise" now is one of the great duties of the redeemed. It will be their employment forever.⁵¹

2.4.2.4 *Revelation 5:12*

“Saying with a loud voice, Worthy is the Lamb that was slain, the idea here is, that the fact that he was slain, or was made a sacrifice for sin, was the ground or reason for what is here ascribed to him” - Revelation 5:5. To receive power - power or authority to rule over all things - Matthew 28:18. The meaning here is that he was worthy that these things should be ascribed to him, or to be addressed and acknowledged as possessing them. A part of these things were his in virtue of his very nature - as wisdom, glory and riches. A part was conferred on him as the result of his work - as the mediatorial dominion over the universe, the

⁵⁰ Wesley J. *Notes On The Entire Bible* Kindle Edition, Publication Date: April 19, 2010

⁵¹ Ibid

honour resulting from his work, etc. In view of all that he was, and of all that he has done, he is here spoken of as "worthy" of all these things.⁵²

And riches – abundance. That is, he is worthy that whatever contributes to honour and glory and happiness should be conferred on him in abundance. Himself the original proprietor of all things, it is fit that he should be recognised as such; and having performed the work which he has, it is proper that whatever may be made to contribute to his honour should be regarded as his. And wisdom - that he should be esteemed as eminently wise; that is, that as the result of the work which he has accomplished, he should be regarded as having the ability to choose the best ends and the best means to accomplish them. The feeling here referred to is what arises from the contemplation of the work of salvation by the Redeemer, as a work eminently characterised by wisdom - wisdom manifested in meeting the evils of the fall, in honoring the law in showing that mercy is consistent with justice and in adapting the whole plan to the character and needs of man. If wisdom was anywhere demanded, it was in reconciling a lost world to God; if it has been anywhere displayed, it has been in the arrangements for that work, and in its execution by the Redeemer. See the notes on 1 Corinthians 1:24; compare Matthew 13:54; Luke 2:40, Luke 2:52; 1 Corinthians 1:20-21, 1 Corinthians 1:30; Ephesians 1:8; Ephesians 3:10.

And strength - ability to accomplish his purposes. That is, it is meet that he should be regarded as having such ability. This strength or power was manifested in overcoming the great enemy of man; in his control of winds, and storms, and diseases, and devils; in triumphing over death; in saving his people. And honour - He should be esteemed and treated with honour for what he has done. And glory - This word refers to a higher ascription of

⁵² ibid

praise than the word honour. Perhaps that might refer to the honour which we feel in our hearts; this to the expression of that by the language of praise. And blessing - Everything which would express the desire that he might be happy, honoured and adored. To bless one is to desire that he may have happiness and prosperity; that he may be successful, respected, and honoured. To bless God, or to ascribe blessing to him, is that state where the heart is full of love and gratitude, and where it desires that he may be everywhere honoured, loved and obeyed as he should be. The words here express the wish that the universe would ascribe to the Redeemer all honour, and that he might be everywhere loved and adored.⁵³

Clarke⁵⁴ captions the verse this way: To receive power - that is, Jesus Christ is worthy to take, to have ascribed to him, power - omnipotence; riches - beneficence; wisdom - omniscience; strength - power in prevalent exercise; honour - the highest reputation for what he has done; glory - the praise due to such actions; and blessing - the thankful acknowledgments of the whole of creation. Here are seven different species of praise and this is exactly agreeable to the rabbinical forms: "To thee belong glory; magnitude; might; the kingdom; the honour; the victory; and the praise" (Clarke, 1998).

2.4.3 Summary

The Scriptures recognize music as a means for praise (Acts 16:25; Rom 15:9), a means of expressing joy (Jam 5:13), thanksgiving (Ps. 92:1-3), sorrow for sin (Is. 16:10), a means of prayer (1Co 14:15; Ps. 72:20), and a means of teaching and spiritual communication (Col 3:16; Eph. 5:19). Simply put, we sing in our worship because the Bible tells us to. Since the Bible is our supreme authority, we must do whatever it tells us to do in worship, and we may

⁵³ *ibid*

⁵⁴ Clarke's Commentary

do only what it tells us to do. Since the Bible commands that we sing together as his people, we must have hymns in our Christian worship. Let us begin broadly with some example of Old Testament commands to sing in assemblies. Psalm 149:1, for example, admonishes us to “Sing to the Lord a new song.” But notice the specific location of this singing: “in the assembly of the godly.” God has commanded us to sing to him, not only individually, but also corporately. Psalms 9:11, 18:49, 21:13, 57:9, 95:1 are additional examples of commands or illustrations of singing praise to God corporately. God has commanded us to gather corporately for worship, and singing is one element that should be a part of those gatherings.⁵⁵ Numerous examples show God’s creation being invited to sing praises to God. "Let the heavens rejoice, let the earth be glad; let the sea resound, and all that is in it; let the fields be jubilant, and everything in them. Then all the trees of the forest will sing for joy; they will sing before the Lord" (Ps 96:11-12). "Let the rivers clap their hands, let the mountains sing together for joy; let them sing before the Lord" (Ps 98:8). "Praise the Lord, all his works, everywhere in his dominion" (Ps 103:22).

We read about the birds singing because God provides them with water (Ps 104:12). The heavens, the lower parts of the earth, the mountains, the forest and every tree break forth into singing unto the Lord (Is 44:23). The wilderness, the cities and the inhabitants of the rock sing and give glory to God (Is 42:1-12). Even the desert shall blossom and "rejoice with joy and singing" (Is 35:2). All these metaphorical allusions to the animate and inanimate creation singing and shouting praises to God indicate that music is something that God ordains and desires. If these were the only references in the Bible, they would be sufficient for us to know that music, especially singing, has an important place and purpose in God’s universe

⁵⁵ Scott Aniol 2010, *The Biblical Mandate to Sing: The Hymnody of the Christian Church* - <http://religiousaffections.org/articles/hymnody/biblical-mandate-sing/> - Accessed on 06 -01- 2016

(Kleining, 1993:60). Johansson (2001:140) affirmed that Christian congregational music, of all music, must be influenced by the cross if it is to be Biblically-based.

2.5 Conclusion

Biblical principles and practices drawn from the above help to evaluate the selected churches, and determine whether they are acting according to the Scriptures or not. If they are deviating from the Biblical principles and practices, how do we correct them in order to move forward? The following are lessons that are drawn from the Bible and practices, which include:

1. Music is an integral part of worship in both the Old and New Testaments.
2. The use of music can be traced back, both in the life inside the temple, synagogue, the church and outside the confines of these structures. Music in the Bible affirms worship as a way of life, because God's people were able to sing in different contexts outside the confines of religious structures.
3. Music as God-centred and geared towards the glorification of God - something which is the end goal of Christian mission - should be highlighted as the foundation of the practice of music in worship.
4. Music played significant roles/functions both in and outside the confines of formal worship.

It became clear that it was imperative from the Biblical narratives for the selected churches and all others to be conscious of the missional character of music in its theology and praxis thereof.

Chapter Three

Theological Perspective of the Missional Character of Music in Worship in the life of the Church

3.1 Introduction

Music has an impeccable pedigree, woven into the fabric of God's creation (Mears & Ryrie, 2013:144). Willis (2010:184) says music is a divine gift of divine invention, *donum invention deorum*, as natural and as wonderful as the earth itself. And just as the rainbow was made up of many colours of light, so music could take a multiplicity of forms (Mears & Ryrie, 2013:144). Our music is exceedingly important, because much music today simply does not nourish an outward orientation; the blessings of the gospel are celebrated only in terms of their benefit to believers. Indeed, much music is in grave danger of being co-opted by the selfish "me-oriented" consumer story of our culture (Cohen & Parsons 2010:51). The sacrifice required of the Christian is a sacrifice of words from our lips to God, first as a prayer of confession. Music's place is to help us praise God and Christ with these words. Even that notable lover of music, Martin Luther, showed he knew the proper place of music when he was said to have remarked that "Music is the handmaiden of theology" (Lucarini, 2010:66).

As powerful a tool in worship as music is, it should never replace or supplant the reading and teaching of God's word (Claassen, 2008:84). Fortunately, it is still generally recognised that music is important in the life of the church (Kroeker, 2005: ix). Differences in the understanding of the missional character of music in worship, church mission and the contradictions between the different renditions of church engagement to the congregation

have placed missiology in a state of confusion. This has prevented it from occupying its proper place in theological circles.

This chapter offers a fresh look at the problem of identifying the nature and characteristics of the missional character of music in worship, and suggests a viable understanding. The development of the discipline requires a comprehensive approach to understanding music in worship as a concept within the church, an inclusive understanding that is critically open to both the traditional view and new understandings and interpretations of missional character. This chapter has seven aims. Firstly, it introduces the issues that provide a platform for questioning and analysing the existing theological understandings relating to the missional character of music in worship in the life of the church. Secondly, it critically evaluates some of the key approaches and perspectives in order to show that exclusivist attempts from a single point of view may lack objectivity. A healthy development of the discipline requires a holistic understanding of music in worship, which provides a theological perspective on the missional character and will unpack the concepts of mission, a missional church and a missional worship service. The researcher will also look at the worship service when the *missio Dei* is the focal point. Thirdly, the chapter attempts to look at various aspects of the theological development of the missional character of music in worship in the life of the Church to confirm that any proposal of its comprehensive understanding is veiled with confusion and misunderstandings. Fourth to sixth will delve into the theological perspective of the missional character of music in worship in the life of the church and it will look at views of some selected theologians. Finally, the chapter offers a conclusion.

3.2 Theological Perspective of the Missional character of Music in Worship

Faith comes from the hearing of the word (Rom. 10:17). While the Word of God can be heard through music in worship, there is something distinct that the Holy Spirit uses when the Scriptures are heard through our music in worship. Claassen (2008:85) noted that controversies over the style of music have always been present throughout the history of the church. It will most likely continue until the time when we join with people of every tongue, tribe and nation to sing praises to Jesus Christ (Rev. 5:9-10). Music has played a prominent role in nearly every service of Christian worship ever conducted in any culture, period of history or worship tradition. Music has accompanied every liturgical act, from entrance rites to sacramental liturgies; it has been used to express every emotion, from grief to joy.

Music in worship is not an end in itself. Rather, it is a means by which the gospel is proclaimed and by which the people respond in prayer. It may, in fact, be the most universal way for rendering Christian liturgy. Music soothes, transfigures, opens the fountains of a greater deep and bathes us in a world of victory, which submerges our griefs so that we see them as lovely as ruined towers at the bottom of a clear lake on whose bosom we glide. Webber (1994:201) affirms that Music in worship is closely connected with culture. In the twentieth century, the world has experienced a major cultural shift toward what has become known as mass culture. Mass culture has influenced the shape of a new musical form known as pop music. Pop music is characterised by novelty and entertainment and is, therefore, a kind of throw-away music, having little enduring or lasting value. Pop music has influenced the church and Christian music through the rise of chorus music. This music generated through the Pentecostal, Charismatic and Jesus movements has become widespread and is now sung in nearly every denomination. It has created a virtual revolution in worship that is

hailed by some as a return to Biblical worship and by others as a sellout to commercialism and entertainment (Webber, 1994:201).

There is no indication that this song of redemption will be limited to one musical style. It is possible that there will be simultaneous musical styles that will blend together into a symphony of praise. Each time the style and substance of music changed, it wrought a negative reaction among the people of God. At the time of the Reformation, both Luther and Calvin introduced hymns in the vernacular using local popular tunes. Luther's majestic hymn, "A Mighty Fortress is Our God", is set to a popular beer hall tune of his day. The rhythmic tunes to which Louis Bourgeois set the Psalms received a negative response and were called 'Geneva jigs' (Claassen, 2008:84).

3.2.1 The Concept of Mission

Bosch (1991:1) states that until the 16th century, the term mission was used exclusively "with reference to the doctrine of the Trinity", God the Father sending the Son Jesus Christ to the world and Father and Son sending the Holy Spirit to the world. "Since the 1950s there has been a remarkable escalation in the use of the word 'mission' among Christians" (Bosch, 1991:1). He further clarifies by stating that it "had a fairly circumscribed set of meanings". Some of these include the sending of missionaries, the region in which these missionaries did their work, even the 'agencies' that sent out these missionaries and could even mean the non-Christian world or mission field. Bosch (1991:1) summarises by saying that the term mission "presupposes a sender, a person or persons sent by the sender, those to whom one is sent and an assignment". Here we find the principle of authority. The question remains whether it is God who has the ultimate authority in sending/calling. According to Guder (1998:4),

“Mission means sending”. Guder further states that throughout the Bible the theme of this activity of God has been central in human history. This view is also shared by Newbigin (1995:39).

3.2.1.1 *Missio Dei*

“Mission was understood as being derived from the very nature of God” (Bosch, 1991:390). Bosch (1991:389) and Newbigin (1995:18) state that there has been a shift in the understanding of the term mission over the past 60 to 70 years to refer to God’s mission. It was at a conference in Willingen of the International Missionary Council in 1952 that the concept of the *Missio Dei* surfaced for the first time. Mission was then contextually seen within the doctrine of the Trinity, as opposed to ecclesiology and soteriology. Whereas the traditional view of God the Father sending the Son and Father sending the Holy Spirit, the view now also included “Father, Son, and Holy Spirit sending the church into the world” (Bosch, 1991:390). Newbigin (1989:119) states that one cannot over-emphasise the fact that the beginning of mission is not our action, “but the presence of a new reality, the presence of the Spirit of God in power”. In Paul’s letters he sees himself as a messenger sent by Jesus, “called and sent by one greater than himself” (Newbigin, 1995:19). According to Guder (1998:4), “The ecclesiocentric understanding of mission has been replaced during this 20th century by a profoundly theocentric reconceptualisation of Christian mission”.

Bosch unpacks this element further by stating that mission is a movement from God to the world and that the church owes its mere existence because of God’s love and sending nature. The origin of mission is in the heart of God, with the triune God being a “fountain of sending love” (Bosch, 1991:392). According to Guder (1998:4), the reorientation of theology “is the result of a broad Biblical and theological awakening” and has impacted on a new and “fresh”

understanding of the gospel. God loves people, and therefore there is mission. Bosch (1991:393) further states that it would be unthinkable to “revert to a narrow, ecclesiocentric view of mission”. He also states that God’s purpose and character “as a sending or missionary God redefines our understanding of the Trinity” (Guder, 1998:4). According to Chester and Timmis (2008:156), a missional approach to the gospel also gives the opportunity to rethink which elements of what we believe “do belong to the gospel and which in fact belong to our culture”. Guder (1998:5) states that the Western church has focused on survival and institutional extension and has “tended to shape and fit the gospel into its cultural context”, this being the legacy of Christendom. The era of Christendom is dying (Barrett & Hobbs, 2004: x).

Keifert (2006:35) grieves for the loss of Christendom: its culture with the education in liturgy, catechisms, traditions and its music. He further states that “healthy grieving makes possible seeing the New Missional Era for what it is: God’s invitation to join in this new adventure in the life of God and the world, gospel, church and culture” (Keifert, 2006:36). It is all about God: “This is God’s mission, not ours” (Keifert, 2006:37). This view is also shared by Roxburgh (2005:11).

3.2.1.2 *Defining a Missional Church*

Roxburgh (2005:11) states that the term ‘missional’ was first clearly articulated in the book *Missional Church: a vision for the sending of the church in North America*, published in 1998. It had its beginnings in the written work of Bishop Lesslie Newbigin, a missionary in India for more than thirty years. Newbigin found, after retiring in the 1960s, that the church he had left behind in England some thirty years earlier had changed dramatically. He noticed that the greatest challenge for the Gospel was no longer to reach the unchurched

communities, but rather to re-convert the American and European West which “had rapidly lost its Christian identity” (Roxburgh, 2005:11). What had previously been the focus on God and His purpose for the world had become a focus on the need of the individual, how God could serve him and how the Gospel could be adapted and interpreted for the current context (Roxburgh, 2005:12).

If we take the *missio Dei* as a point of departure, the *missiones ecclesiae* have to be in service of the *missio Dei*. Bosch (1991:391) states that the mission of the church is to focus on God, to point towards God and not merely for work towards planting churches and saving souls. The church is the representative of God in the world. Barrett and Hobbs (2004:x) adeptly define a missional church:

“A missional church is a church that is shaped by participating in God’s mission, which is to set things right in a broken, sinful world, to redeem it, and to restore it to what God has always intended for the world. Missional churches see themselves not so much sending, as being sent.”

Wright (2006:23) adds that it is an invitation and command and that it is an initiative from God for the restoration of justice in His creation. This same principle is also reflected in Roxburgh and Boren (2009:94), stating that God sent himself, so He is therefore His own missionary. They furthermore see God as creating the initiative to join in the restoration of His creation. Here we clearly find the sending nature of God’s calling and invitation for us to participate in His “preferred and promised future” (Keifert, 2006:64). According to Keifert (2006:166), the term missional church appeared during the 19th century and was borrowed by the GOCN movement⁵⁶.

⁵⁶ The Gospel and our Culture Network (GOCN) in the USA has similar bodies in conversation on the work done (and encouraged) by Lesslie Newbigin in the United Kingdom, Australia, New Zealand and South Africa.

In order to fulfil God's mission, there must be a church. "A missional church invites churches to engage with others in mission rather than sending persons or money elsewhere, avoiding this engagement" (Keifert, 2006:166). He further states that there is a strong emphasis on being missional, rather than doing mission. The 'missional' concept was indeed one which resounded with many Christians and church leaders alike. It opened up the conversation as to what it means to be 'Christian' in the present day, and acknowledged the fact that Europe and North America were now "primary mission fields" (Roxburgh, 2005:12). Minatrea (2004: ix, 5-6) describes the traditional church as being the gathering of people "for religious ceremonies", closely knit together as a family. The tradition was such that new members accepted the Christian way, and then were taken into these faith communities in order to become part of the faith family. He further states that a certain type of lingua franca would also be assimilated, such as "members calling others 'Brothers' or 'Sisters', even though they are unrelated" (Minatrea, 2004:6). This was the case until the middle of the 20th century, when technological media started to enter the homes/personal space of the average American and the rest of civilisation.

With the influence of mass media, such as warfare being reported on a daily basis, the church also felt the pressure of this media and globalisation impact on communities, together with other religions coming to the fore (Minatrea, 2004:6). This traditional model of church is what Minatrea (2004: ix, 5) refers to as maintenance-oriented. The missional church, on the other hand, Minatrea (2004:10-11) explains adeptly as "centered (sic) in 'being and doing' (rather) than 'sending and supporting'." This does not exclude the support for other workers in the mission field, but rather that every individual of a faith community is 'sent' (or called) within his individual and communal context. "Mission is therefore participative rather than

simply representative” (Minatrea, 2004:11). He identifies the following characteristics of a missional church:

- The missional church emphasizes ‘being’ and ‘doing’;
- The missional church is ‘participative’;
- The missional church perceives mission as ‘the essence of its existence’ (Minatrea, 2004:11).

Minatrea (2004:11) identifies the ‘mission-minded’ church as one that emphasises ‘sending and supporting’, is ‘representative’, and “perceives mission as ‘one expression of its ministry’”. Guder (1998:6) states that the church's challenge is "to move from church with mission to missional church".

3.2.2 Music in Worship: A didactic role in encountering God

Many distil the essence of music in worship as an “encounter with God.” That’s a great summary. When we gather, God chooses to reveal Himself in special ways and through special means, many of which He reserves ordinarily only for that context. Music in Worship is not only about personal encounter with God (Sheldon, 1989:19); it is about an encounter which sustains and equips us to receive and release the power of the kingdom into our circumstances and society. During the worship service, God is known by the immediate presence of the divine Spirit with the people, giving them not only the vision that Society must be transformed, but also the power and encouragement to participate in its transformation. Certainty about God’s immediate presence with the weak is the heart of the black worship service (Cone, 1986:139). In music in worship, we not only encounter God but encounter the Church. We encounter God in two ways – vertically, which relates to

encountering God himself and horizontally, which relates to encountering our fellow human beings.

Music is understood as having a central role in preparing for and experiencing the presence of the Spirit. “Song opens the hearts of the people for the coming of God’s Spirit... song not only prepares the people for the Spirit but also intensifies the power of the Spirit’s presence with the people.” (Cone, 1986:25). Music in worship was thus experienced as a preparation for and encounter with God Himself (Sheldon, 1989:18). Encountering God is an unparalleled event (Hicks 2012). Whether or not the theological role of music in the church was well understood, its practice has been commonplace in the life of the Christian church. A culture borrowed from Europe supported singing schools that taught parishioners to read music (Kroeker, 2005:62).

Wren (2000:65) records that music mimics such experiences by setting up anticipations, then satisfying them, often after sufficient delay, surprise or dissonance to keep our attention. As with movement, so with emotion: music organises our responses. “Music idealizes emotions negative and positive alike. By so doing it momentarily perfects our individual emotional lives... Music serves to perfect those responses, to make them beautiful. By so doing, music imparts dignity to experience that often is far from dignified. And by imparting pleasure even to negative emotions, music serves to justify sufferings large and small, assuring us that it has not all been for nothing” (Wren, 2000:65). By its suspenseful, surprising and then satisfying progressions, “music ensures that the emotions aroused by a particular event peak at the same moment.” When a group is singing or listening to music, different individuals may have different emotional responses. But “what matters is the general state of arousal and its simultaneity. Because of its capacity to intensify crowd feeling, music has a power akin to that of the orator” (Storr, 1993:30).

The ability of music to intensify crowd feelings may derive from the way it mimics emotional peaks and valleys, but does not apply them to specific individuals or particular life stories. Because music's emotional movements are powerful, yet non-specific, they can give the individual a sense of empathetic connection with other people's experiences (Wren, 2000:66).

3.2.3 Music is an art form whose medium is sound

Music is an art form whose medium is sound. Its common elements are pitch (which governs melody and harmony), rhythm (and its associated concepts of tempo, meter and articulation), dynamics and the sonic qualities of timbre and texture. The word derives from the Greek *μουσική* (*mousike*; "art of the Muses").⁵⁷ The Arts, particularly Music (Driscoll, 2005:31), are a potent means for coming into contact with the transcendent. The Arts has a profound power to access the transcendent, and there is a growing interest in aesthetics and theology (Viladesau, 2000:87).

The Voice, the initiator, that which brought forth existence, did so by the manipulation of sound into "the most beautiful noise ever heard." The human voice is the one instrument with which we come into the world (Driscoll, 2005:27), and even instrumentalists depend upon their voices in shaping the musical line. Though this *creatio ex nihilo* is the fictional work of twentieth century author C.S. Lewis, its beautiful commitment to sound and music as foundational to existence is quite extraordinary. In recognition of such, this chapter will set forth a theology of the missional character of music in worship. Chris Anderson notes of John Cage's reflection on sound and hearing that sound is "an inescapable phenomenon instilled in

⁵⁷ Mousike, Henry George Liddell, Robert Scott, A Greek-English Lexicon, at Perseus

the very sinews of reality.”⁵⁸ This is plain to experience for anyone whose sensory perception is such that it can detect vibrations. What makes this statement such a profound statement is that, even in a vacuum, vibration(s) occur. As a part of the “very sinews of reality,” there is nowhere that vibration, and, therefore, sound is not.⁵⁹

Lewis speaks of this in the creation of Narnia, as he tells of the Voice. Other authors and cultures have understood this of sound. Given such a permeation of the fundamentality of sound to existence, would it not be more appropriate to understand sound as a member of the created order? Driscoll (2005:28) affirms that music is not merely the language of the soul, but also of the *soma* (body). Music is the embodiment of the language of life.

Tom Webster noted that to speak of a theology of music – for what is music but manipulated sound? – is to speak of an aspect of a theology of creation. This need not be a distinctly Judeo-Christian insight, as the universality and eternality of sound far surpasses the historical tenure of specifically Judeo-Christian theological claims.⁶⁰ Having established that sound is a fundamental element of creation, it is only now proper to address a theology of music as an aspect of a coherent theology of creation. It is critical to examine the role of the created world from the Christian perspective. The created world – including sound – was created well by God and solely by God. The whole of creation stands in need of salvation. As a fundamental element of creation, sound has been distorted from its initial goodness as well. Such salvation comes from God to creation – human and nonhuman alike – through the Christ event. Humanity is offered this salvation and has choice in its response. Salvation for non-human creation has been offered and accepted freely and fully by virtue of God’s choice

⁵⁸ Anderson, Chris. “Manuscript for forthcoming publication.” Class Handout. 2013. 11. In http://www.academia.edu/3469257/Toward_a_Theology_of_Music Accessed on 05/08/2015

⁵⁹ *ibid*

⁶⁰ Tom Webster. - http://www.academia.edu/3469257/Toward_a_Theology_of_Music. Accessed on 04/08/2015

use of creation for the salvation of everything. As a member of non-human creation, sound has been redeemed from its distortion by God and is integrally used in salvation. The salvific grace of God re-presents non-humanity as a good gift to itself, God and humanity.⁶¹

This means that, as Anderson notes, “The optimal treatment of sound is necessary to the proper maintenance of the universe and its creatures” as it “suggests that music is part of the creation’s ecology, thus it is fitting to use an issue of ecological and theological justice.” To understand music as such, an element of the re-given good gift of creation is also to understand that sound and music are, inherently, not human. Sound is a gift available by the grace of God and its manipulation into music is to be understood as the work of stewards of creation rather than masters of invention.⁶² The origin of the musical manifestly does not lie with us: one can manipulate sound, use and abuse it, but one can neither create nor possess it in the conventional sense of ownership. It follows, then, that musicians are stewards, curators of a thing ultimately not their own, something entrusted them for a time to watch over.⁶³

Sound is part of God’s creation, and it is one of God’s good gifts (Stapert, 2007:198). And in the Christian view, gift requires response: according to Jesus’ parable of the talents (Matt. 25:14-30, Lk. 19:12-27), one does not return without interest that which is entrusted from the Almighty. Music-as-gift entails not only an attitude of servanthood toward one’s materials, but also an awesome responsibility to treat those materials with a seriousness of purpose and excellence worthy of their origins. As a gift from God to be tended, sound is holy in its substance. To treat sound with the respect due to the holy is a monumental task, and it can

⁶¹ *ibid*

⁶² Anderson, Chris. “Manuscript for forthcoming publication.” Class Handout. 2013. 11. In http://www.academia.edu/3469257/Toward_a_Theology_of_Music Accessed on 05/08/2015

⁶³ Tom Webster. - http://www.academia.edu/3469257/Toward_a_Theology_of_Music. Accessed on 04/08/2015

begin with a discussion of the just manipulation of sound into music: music-making (Stapert, 2007:198).

Simply understood, a respect-filled making of music responds to the gift given humanity by the divine. Such a response conforms to the commandment of Christ to love God and serve one's neighbour while being mindful of the self-as-musician. These factors are made manifest in a myriad of ways: to serve a neighbour with music is not a uniquely Christian claim, and it does not need to be. As sound is a universal element of creation, so is the manipulation of sound into music a trait common to all of humanity.⁶⁴ In the Christian context, it must be recognised that the neighbour of the Christian also has musical experience and value. For the Christian, to serve a neighbour with music is not to sit within the comfort of the musical experience and value of the ecclesia.

To serve a neighbour with music is to recognise and grow with those outside of the Body so that the responsible and just treatment of sound may occur. It is to serve and serve with the neighbour-beyond. As a congregational body, such service may take many different forms. As an individual Christian, such service must also take into account the value of personal musicianship and the importance of growth into that stewardship. Respect-filled music-making honours the gift that has been given humanity by God, just as it needs the encouragement of all steward-musicians for the just use of sound.⁶⁵

3.2.4 Music in Christian Services

Music has played a prominent role in nearly every service of Christian worship ever conducted in any culture, period of history or worship tradition. Music has accompanied

⁶⁴ Tom Webster. - http://www.academia.edu/3469257/Toward_a_Theology_of_Music. Accessed on 04/08/2015

every liturgical act, from entrance rites to sacramental liturgies; it has been used to express every emotion, from grief to joy.⁶⁶ Music shapes belief. Even people who have lost other memories or speech often remember songs. That is why it is important for us to choose worship music that fully expresses our church's theology. Greg Peters, associate pastor of Fair Havens Community Church in Beaverton, Ontario, laments music directors who cannot recognise trite or theologically unsophisticated songs. "Music should be a medium used to teach key theological truths and should be theologically acute itself. Separating music and theology leads to the view that music is only something done before getting to the 'real' part of worship - the preaching of the Word," he says.⁶⁷

"When the music does not support the Scripture of the day, then it can be viewed as a commodity whose value can too easily be reduced to 'I like that song' or 'I dislike that song.'" But the value and function of music in worship is much greater. "When Scripture, visuals, music and movement all work toward the service theme, there's a greater chance for worship that praises the Creator and nourishes and sustains the people," Steiner says. Joan Averett, organist and music director at Sandersville United Methodist Church in Sandersville, Georgia, explains how music affects discipleship. She says a disconnection between music and theology results in churches that "tend to 'entertain' the person in the pew rather than equip him for a deeper understanding of the gospels. These worshippers lack the skills to go out and proclaim the Word throughout the world."⁶⁸ Music has great power to both reflect and shape human experience. In worship, as in other activities, music is able to express the most profound thoughts and emotions in ways that words cannot. Music in Christian worship

⁶⁵ Ibid

⁶⁶ Robert E. Webber, General Editor 2013. *The Theological Foundations Of Music In Worship* - Source: The Complete Library of Christian Worship on (<https://www.worshiplibrary.com/library/music-and-the-arts-in-christian-worship/music-in-worship/the-theological-foundations-of-music-in-worship/>) Accessed on 22/07/2015

⁶⁷ Joan Huyser-Honig 2005. *Musical Theology: Past lessons, present perspectives*. GR, Michigan: Calvin Institute of Christian Worship

is a powerful - even a risky force - that must be used thoughtfully, imaginatively and prayerfully.⁶⁹

Music is all around us (Loser, 2009) and I would venture to guess that not a single day goes by where you are not exposed to music. It could be a commercial on the radio, perhaps television or movies. However it happens – it happens. Whether we like it or not, music is an everyday part of our lives and, therefore, we need to think about and develop a good theology of music.⁷⁰ According to Webster’s II: New Riverside University Dictionary, music is “the art of arranging tones in an orderly sequence so as to produce a unified and continuous composition”. The reality of it is, though, that music does not have one concrete meaning. Music seems to make no sense. It comes from nowhere and goes nowhere (Loser, 2009). Literature says something, and the visual arts show something. Music seems only to show or say itself. Yet it feels like the most intimate, the most direct and true art. It means different things to different people, depending on the context and culture. For some it is their passion – they live, eat and breathe music in every part of their lives. Music defines them. For others – they are simply content to have music be in the background, seemingly unaware that it is even there. There is classical, pop, rock, country, opera, blue-grass, modern, instrumental, experimental, punk, acid, blues, hip-hop...and the list just goes on and on and on (Loser, 2009).

The reason we have so many styles of music is because music affects us; it is the great mood enhancer. The lyrics, melody, rhythm and chord structure all work together to produce an

⁶⁸ Ibid

⁶⁹Robert E. Webber, General Editor 2013. *The Theological Foundations Of Music In Worship* - Source: The Complete Library of Christian Worship on (<https://www.worshiplibrary.com/library/music-and-the-arts-in-christian-worship/music-in-worship/the-theological-foundations-of-music-in-worship/>) Accessed on 22/07/2015

⁷⁰ Brad Loser 2009. *Theology of Music, Part One*.
<http://www.theworshipcommunity.com/theology-of-music-part-one/> 28/10/14

amazing emotional effect upon us. Music is an emotional language that engages with our souls. It can make us feel joy or stir up excitement (Loser, 2009). It can bring about feelings of sadness and distress. It can move us to tears or make us smile with glee. I believe that music is a gift from God given to us to re-direct our attention back to him. Music, ultimately - like all of creation - is here to bring glory to God. We are to use, enjoy, listen and play music all to the glory of God. Music is given to us by God to be used to draw our hearts and our gaze back to the Giver of the gift (Loser, 2009).

In most missionary-founded churches, as noted severally before, the system of worship was inflexible and the services followed a laid-down procedure as dictated by the mother-churches abroad. The Africans were evangelised to follow these forms of worship, though some still retained their ancestral and indigenous beliefs and practices. It is believed by the westerners that everything African is fetish and barbaric.⁷¹ Those who defied the conversion procedures of the “westerners” could not access the trio - goodies of the ‘medicine’ of the westerners, education for the ‘uncivilized’ Africans, and Church for the pagan Africans that accompanied it, so consequently their children were not educated in missionary schools nor treated in the missionary hospitals. The missionaries thought that the African ways of worshipping were barbaric and so tried to completely change the kind of religiosity practised by Africans. Africans had therefore to abandon their kind of religious music, dance and places of worship, including the shrines.⁷²

⁷¹ Susan M. Kilonzo (2010) The Cohesive Role of Music, Dance and Traditional Artifacts in African Independent Churches in Western Kenya Reconstruction 10.1. Accessed and retrieved from <http://reconstruction.eserver.org/101/Kilonzo.shtml> on 11/1/2015. p.4

⁷² Susan M. Kilonzo (2010) The Cohesive Role of Music, Dance and Traditional Artifacts in African Independent Churches in Western Kenya Reconstruction 10.1. Accessed and retrieved from <http://reconstruction.eserver.org/101/Kilonzo.shtml> on 11/1/2015. p.4

Conant (1917) observed that music, as well as architecture and painting, had always been the handmaid of religion; the one owed much of its growth and development to the other.⁷³ To Conant, music may aid the expression of worship and prayer, lending wings to the upward striving soul. It may deepen the impression of scripture and other religious instruction. It may even add stimulus to the will when associated with words of noble resolve.⁷⁴ This is the role of music that Africa Indigenous Churches (AIC) try to recapture. Andrews (1916), while writing on music as an expression of religious feeling, explained: “Music is a means and a vehicle.⁷⁵ It is not an end in itself. Its harmonies, melodies, rhythms and tonal colors have a certain charm in themselves, but if combined according to the laws inherent in these elements and after the pattern seen in the vision of the creative artist, there are results: an aesthetic and spiritual reality, which responsive souls will realize and in which they will rejoice. Other arts have power thus to act upon the soul, but probably none so intensely and universally”.⁷⁶

In the African context, music plays a great role in the lives of people. For the missionaries to dictate that Africans had to abandon their culture of music and dance was detrimental (Kilonzo, 2010). The singing and dancing culture was part of their everyday life and so there were consequences to withdrawing what held the communities together. In Nigerian societies, music plays a very important role in both religious and social life. Musicians are hired for funeral, naming and marriage ceremonies and for religious occasions during festivals when sacrifices are offered (Amusan, 1996:64). One can hardly see any public worship without the accompaniment of music, involving drumming, dancing and singing. It is a common practice in Nigeria to see people gather in any place for recreation or celebration or worship and they turn the atmosphere into a joyous state that is itself sound - generally,

⁷³ Conant, Songs, Religious Dangers in So-Called Religious, Religious Education, 12(1917:Feb./Dec.) p.370

⁷⁴ *ibid*

⁷⁵ G. Andrews. (1916) *Music as an Expression of Religious Feeling*. Musical Quarterly, 2 p.331-338, Oberlin, Ohio.

through various form of rhythmic action, such as grinding stones or sticks, pounding, beating or foot-tapping. It is worth noting that the resultant sounds turn the situation into music and emotional events. Thus, music and singing is an important segment of the people's lives and it is difficult to separate it from them.

It has been observed that services in most missionary-founded churches in Nigerian societies were formalised and standardised to minimally include African forms of worship. The structure was hierarchical and inherited from mother churches abroad. Prayers in most of these Churches were (and still are in some) said word by word without the slightest alteration. A distinct example is the Catholic Church. Both prayers and songs were fixed and followed a certain unaltered order. The worshippers are denied native hymns with native drums and dancing because the present liturgies do not provide for this, and it makes worship alien to them and their culture, and also hampers the sense of worship itself. This makes many worshippers go to other denominations in their search for truly culturally-fulfilling worship in the Christian Church. The AICs thus provide this culturally-fulfilling worship atmosphere to the people and are known to have revived indigenous music everywhere in Africa.

Research showed that most of the AIC leaders acknowledged the indigenous religious songs that existed before and those that have been composed to speak of African experiences always have a contextual meaning in the communities where they are used, as it is even evident in some of the popular gospel music produced in Nigeria. In several places in Africa, it has been affirmed that indigenous music serves to propagate the true African worship and African theology in African Christian Churches, creating a sense of ownership and feasible

⁷⁶ *ibid*

communion with the divine being.⁷⁷ Legio Maria in Kenya affirmed that singing, which introduces people into worship, is a sure way of welcoming the Holy Spirit.⁷⁸ They claim to meditate on the songs, which transits them to the spiritual world where one can speak in tongues. Besides, the oneness of the worshippers is realised when the Holy Spirit descends upon them to communicate to them.

This is shown by the Spirit possession which is explained as sweeping through the “Church” and transiting members to the spiritual world to communicate with God in a language that is “foreign” to second and third parties. They believe through this that the spirit-filled worshipper is able to have visions and receive gifts such as those of prophesy and healing. From a non-participant observation in one of the Legio Maria prayer meetings in Kenya, it was clear that the music leads worshippers to get into an ecstatic trance and speak in unknown (spiritual) language, thus appropriating a communion with the supernatural world. The music is accompanied by traditional drum beats and sounds of cymbals and, at times, horn blowing.⁷⁹

3.2.5 Music in worship in Evangelism.

Besides the use of the music to mediate worship, this mode has also been used as a way of evangelism, especially in villages and market-places, while some Non-Pentecostal and Indigenous Churches do this in cities and villages of Nigeria.⁸⁰ The singing starts from their worship station (Church) as they move through the neighbouring villages and towards the

⁷⁷ Susan M. Kilonzo (2010) The Cohesive Role of Music, Dance and Traditional Artifacts in African Independent Churches in Western Kenya Reconstruction 10.1. Accessed and retrieved from <http://reconstruction.eserver.org/101/Kilonzo.shtml> on 11/1/2015.

⁷⁸ Ibid

⁷⁹ Ibid

⁸⁰ Ibid

market-places. They believe that besides the door-to-door evangelism and crusades, which are common with Pentecostal denominations, music is a way of evangelising and therefore attracts a large number of followers along the village streets. This is especially so with the traditional music, which to them has an ‘untainted’ message that suits people’s spiritual and material needs. It is a form of music thought to bind people together through a message of oneness in the “African church”.

The Indigenous churches have therefore at times condemned “extreme” Westernised music in the mainline churches by noting that it “dilutes” and compromises the gospel. They have labelled the reggae-hip-hop gospel music produced by the youth as secular, which lacks spiritual fulfilment and thus the emphasis is on a return to their meaningful traditional music.⁸¹ To counteract the challenge of the condemnation that they are playing secular music, and in an effort to have a wide acceptance of both “modern” and “indigenous” set-ups, some youth popular gospel music singers and producers have resorted to African lyrics, but the music is always fused with modern tunes and accompanied by modern instruments. They have also fused African traditional moves into the songs such as the shaking of shoulders and hands. To deepen the relevance, the shooting of videos for this kind of music is done in a local community setting to contextualise the message, but again this is diffused with modern features. This kind of music has not only found acceptance among most youths, but also for the old generation. The songs have further been popularised by the media who not only play them on most of the “ethnic” (local languages) FM radios, but also find a wide coverage of live shows by these musicians.⁸²

⁸¹ Ibid p.245

⁸² Ibid p.246

It is clear that the erosion of African culture from most mainline Churches has created a void. Evidence is also signified by the efforts of both AICs and mainline Churches to translate “modern” songs introduced by the European Missionaries into African languages, and fusing African tunes to them to enhance an African outlook. This explains the relevance which these forms of music and dance still hold in the African context (Olumakaiye, 2014:148). In most AICs, unlike in the mainline Churches, most of these songs are accompanied by clapping, traditional instruments (especially drum beating), and African dance rhythms.⁸³ It is obvious from the foregoing that the existing Liturgy in the mission-founded Churches has to live up to the expectations of worshippers, in allowing space for incorporation of the cultural heritage of the worshippers. The major fault in the liturgical music is its hymnody. It is not an overstatement that the power of communication and transference of information by the drum, and its other usage in the Nigerian culture, transcends that of the Western culture (Olumakaiye, 2014:148).

Music as a social medium of expression is not only a means of drawing people to God but also a way of binding the people together in oneness. Studies in the church hymnody revealed that they mostly affirmed the traditional Church belief and doctrines. Most of these hymns are set in the musical structure of the western world which alone is played along with piano and other foreign instruments and thus creates a feeling of alienation to an average African in the Church (Olumakaiye, 2014:149).

As such (Olumakaiye, 2014:149), there is a need to have liturgical music of an indigenous type in the mission-founded Churches. The native organists must be encouraged to produce the African-inspired music that suits the hymnody structure of the Church. A well-planned

⁸³ Ibid p.247

suggestion of how to reconstruct the Western hymns to suit the native air has been suggested elsewhere. It is appropriate that this suggestion be put into reality in the mainline Churches.

In 1530 Martin Luther wrote in one of his essays:

“I am not ashamed to confess publicly that next to theology there is no art which is the equal of music, for she alone, after theology, can do what otherwise only theology can accomplish: namely, quiet and cheer up the soul of man, which is clear evidence that the devil, the originator of depressing worries and troubled thoughts, flees from the voice of music just as he flees from the words of theology. For this very reason, the prophets cultivated no art so much as music in that they attached their theology not to geometry, nor to arithmetic, nor to astronomy, but to music, speaking the truth through psalms and hymns.”⁸⁴

3.3 Defining some concepts of Music in Worship

3.3.1 Music and Time

Music is time art (Wren, 2000:61). Wren (2000:62) explained further that a sculpture, quilt, photograph and flower arrangement exist in space. It takes time to create them and time to appreciate them, but once completed they remain unchanged over time, unless affected by damage and decay. A drama, movie, dance, TV programme and piece of music takes time to unfold, time to be what it is. To say that music flows, or has patterned progressions, is another way of saying that music is “time art.” Begbie’s (2012:243) approach is relevant in this respect. Music is determined by a periodic alternation of suspense and release which does not produce a linear time axis, but a wave field with a vertical dimension: two or more

suspense curves can be contained within a higher one, while the curves of this level can also be contained within a curve of the next higher level and so forth.

The issue of melodics represents a similar case: each note is determined by the preceding one and aimed at the next. In analogy to rhythmicity, melodics also has a vertical dimension: the former notes are “enfolded” in the current sound, while the current sound will be “unfolded” in the future. This gives rise to a temporal-energetic relationship, which is neither a psychological nor a cultural construct. It leads to a “reconfiguration” of human time, which Begbie (2012:254) conceives of as an alienation from past, present and future. In music, the past is not the absolute void, but continues to resound in the present; the future is not the totally unknown, because the release of suspense is already prefigured in its build-up. Interpreted along the lines of Picht (1990:98), time itself may be said to take shape in the order of music.

It manifests itself as an interactive relation which represents the precondition of all relationships. The temporality of music calls for fundamental assumptions on the part of metaphysics and theology, notably with respect to the conception of an obligatory connection between time and decay. Konstantin gave these three assumptions about music and time: (1) Music disproves the metaphysical assumption that order is only to be found in timeless and immutable substances. (2) Music disproves the notion that all things requiring time in order to unfold are ontologically inferior to what is not subject to temporality. On the contrary, time is portrayed as a good and necessary gift of creation. (3) Music finally demonstrates that

⁸⁴ Ibid

temporal limitations are not necessarily problematic or destructive.⁸⁵ Music always finds a conclusion and points to potentially positive experiences of finitude.

3.3.2 Music and Historiography

Another aspect should be mentioned with respect to the historicity of art and music: music is necessarily co-determined by its historical environment, because it emanates from a perception that is contingent upon historical and contextual factors. It is thus also a witness to a particular situation and, accordingly, valuable for research in the history of culture. As a holistic experience, it also contains evidence regarding the particular relationship to God and is therefore a “text for theology,” as suggested by (Viladesau, 2000:125). The following is particularly significant with respect to the exodus of the arts from theology into philosophy and from liturgy into the concert hall and museum: the 19th-century secularisation process, in which, however, art held on to certain sacred and prophetic aspirations, evidences a further aspect to be investigated of the philosophical criticism of religion (religious criticism) or of the criticism of changes in theology which, as an enlightened discipline, leaves little room for art.

Viladesau (2000:125) notes that the changes in understanding art and in musical praxis show that a certain measure of significance can be retained in the most varied contexts. The potential significance extends beyond the original intent. Once fixed in writing, the artwork is lifted out of the context from which it emerged and is allowed to “speak” in other historical presents and cultures. The musical artwork shows in particular that it is always only created

⁸⁵ Erich Konstantin. "Music and Musical Instruments." Religion Past and Present. Brill Online, 2015. Reference. University of South Africa. 22 July 2015 <http://referenceworks.brillonline.com/entries/religion-past-and-present/music-and-musical-instruments-COM_14614>

anew in the performance; the written music is, as it were, only the direction for the making of music. However, the context of the new historical present also co-determines the performance, so that the latter not only represents an historical witness, but also a statement on the new situation. The rock concert (rock music) and the modern concert business are also statements about their audiences. The exportation of spiritual works into secular contexts clearly shows the reinterpretation that happens in the process.

Historicity also includes the possibility that artworks may be finite. Meaning and significance may end without the possibility of a new interpretation. This stands in contradiction to present European culture and prompts the question as to whether a culture characterised by the preservation of its historical heritage (which also has an impact on musical praxis) is to be seen as the expression of a disorientation that clings to the “old” or as an effort to protest against transience and finitude. Its opposite would be pop culture, in which chart songs after just a few weeks suffer the same fate as many of the musical compositions of earlier periods: they simply disappear without trace. The cultural life of the present might also betray a wish that art should always and everywhere assume the function of satisfying emotional needs in an object-like manner (Viladesau, 2000:126-128).

From the 15th Century onwards, our history of music-making in Africa is mainly derived from studying representations of dances and making music with African musical instruments and scenes depicted in terracotta, stone or metal (Olumakaye, 2014:135). In Ife, Yorubaland, we see footed cylindrical drums dating from the 10th to 14th century on terracotta artefacts. In Benin, pressure drums appear on brass plaques from the 15th century onwards. These plaques have proven to be a never-ending supply of information on the use of instruments like horns, bells, drums and flute in ceremonial occasions (Olumakaiye, 2014:135). In real

form, the iron bells excavated in Katanga province, Congo, and the Zambezi Valley of Zimbabwe are some of the earliest actual African musical instruments found, also dating around mid/late 15th century.

Migrations of tribes, movement of slaves and colonial porters and servants have all contributed to the wide dispersion of African musical instruments. For example, lamellaphones with metal keys were a prominent feature in ancient Zimbabwe and spread through neighbouring kingdoms to Katanga and Angolan cultures, all the while becoming smaller and smaller for travelling purposes. Zimbabwean 'mbiras' (*lamellaphone*) and 'ngomas' (drums) were first written about by Father Joao dos Santos, a Portuguese priest who travelled through the lower Zambezi in 1586 and recorded his impressions of the sounds these instruments made and the effects they had on their combined audience. Historically, Africa has contributed hugely to music-making in many other areas of the world, most notably the Americas and most significantly in genres such as jazz, rock and roll, blues, salsa and samba. Music once considered "primitive" by Westerners is now highly respected for its rhythmic sophistication and complexity (Olumakaiye, 2014:139).

3.3.3 Music and Perception

Music is a mode of communication that evokes an emotional response. This has led to a great deal of speculation, especially in the context of the New Age movement. A debate on effect and perception and their relationship to the rational discourse thus proves necessary. The relevant investigations of Picht (1990) remain pioneering in this respect. Perception is a holistic experience which recognises meanings in stimuli that are perceived by the senses. Although the ear is stimulated by physical vibrations, it recognises their meaning (eg. that of

a siren). The phenomena of perceptions manifest themselves in a broader horizon and contain a wide variety of meanings and references that are brought to light – though not generated – by consciousness. This takes place by way of imagination, which is the ability to imagine things as currently existent. Because we are only able to recognise phenomena by transposing them into our own present, all human cognition rests on this capacity. This power of the imagination corresponds to the Aristotelian concept of *phantasia*, in the semantic field of which even those things belong for which no models need to be configured or imagined. In analogy to imagination, Picht (1990:143) defines the nature of art as portrayal (Ger. *Vorstellung* and *Darstellung*).

There are different understandings of what music does, or means. Some believe that the meaning of a piece of music lies solely within the work itself without reference to anything outside it. Others argue that music also conveys meanings that in some way refer to the non-musical world of concepts, actions and emotions. Some believe that the way meaning is perceived in a given piece of music is primarily intellectual, through understanding its musical patterns and relationships. More important, others claim, are the feelings and emotions that those musical relationships arouse in the listener (Wren, 2000:57).

Every portrayal depicts phenomena in such a manner that they become recognisable. Accordingly, Picht's basic premise is that art represents a primary, irreducible, yet – for all types of knowledge and competence – constitutive form of cognition. Conceptual rationality can therefore be understood in terms of perception and represents a particular form of art, though not the only form of cognition. Seeing and hearing are not achievements of the

concept, although the ear differentiates between noise and sound, correct and false signals. These achievements are therefore regarded as prerogatives of mental activity.⁸⁶

The precondition of any type of portrayal is rooted in time. Everything portrayable is encountered within its horizon. The latter is universal, since time encompasses the spheres of both inner and outer experience. Accordingly, the unity of perception is directly rooted in the unity and universality of time, which also abolishes the difference between subject and object. Since every perception also includes the concomitant perception of time, this difference becomes irrelevant during the act of perceiving. All spatial limitations are perceptibly abolished in sound. That the entire body is made to vibrate is most clearly demonstrated by dance. We experience ourselves as part of the environment, and every change of the sound spectrum leads to a change of the spiritual state. Hence, Luther was able to attribute a therapeutic function to music. Music appeals to our emotional potential or affects.⁸⁷

Picht (1990) interprets the latter on the basis of the Greek conception of *pathos*, namely as experiences that affect us and bring us into particular states, although the content of the experience always remains the guiding factor. Separating experience and content can give rise to the opinion that affects are products of the soul. The affective response, however, is rooted in the music itself. We react differently to cheerful music than we do to sad music and are capable of recognising that the mood is most intense in one particular passage. The spectrum of affectivity can be derived from striving (desire) and flight (pain). Affects are thus always oriented to the future where a possible future is aspired to or avoided. Because the space of open possibilities is time, we perceive our being-in-time in the affects. Picht

⁸⁶ *ibid*

interprets “possibility” as “power.” That which is on the point of occurring is in the form of powers. Through the tonal system and rhythm of music, the audibly perceivable powers that transcend all distances are confronted with a law to which they conform and which establishes distances. Music thus arises from the antinomy between indeterminable power which permeates everything, and order which banishes these powers by portraying them.

These statements give rise to the question whether theology in the sense of a responsibility of faith should also be viewed as art and understood in the same vein. Should this be so, it would then lead to the criticism of a Word of God which exhausts itself in the realm of linguistic rationality and thereby reduces its conception or its phenomena to items of information that need to be known. In this respect, a certain corrective function could be seen in the Neoplatonic argument – recently restated by Richard Viladesau – to the effect that the Beautiful represents the path to God because God, as the Beautiful per se, is himself the all-encompassing horizon of all that is beautiful. However, it remains questionable whether human beings actually encounter God in this way.

From the 19th century onward, the nature and conception of art changed to such an extent that it essentially became an object of aesthetic pleasure or served as a substitute for religious praxis. It was exalted as *holde Kunst* (“gracious art”: Franz v. Schober/ F. Schubert) or as *heilige Kunst* (“holy art”: R. Wagner). The question arises whether the function of art lies primarily in the portrayal of the Beautiful or whether a theological concept for the Beautiful exists at all – and, if it does exist, whether it can stand up to the questions arising from the theological reflection on Auschwitz (Holocaust). According to scriptural tradition, God is not

⁸⁷ Ibid

primarily beauty, but power that enters into time and affects human beings, and thus generates a compelling motivation for portrayal.

3.3.4 The Relationship of Church Music and Culture

Throughout history, the church has related to the culture in which it exists in very different ways, choosing in some cases to oppose cultural developments and in others to adopt them to a greater or lesser extent.⁸⁸ Such variety is certainly evident with regard to the contemporary church's response to cultural developments in music. Thus, religion was shaped by and shaped daily life. Robert E. Webber affirms that music was, and is, a dominant part of both religion and daily life. For example, various readings could be applied when the same song is used at a funeral, a wrestling match or a wedding. The symbolism of such a song's versatility in multiple contexts is not lost on the listeners. The reincarnation of the song at various functions is expressed in the different formal and stylistic arrangement suitable for each performance space.⁸⁹ Though some musical relationships are universally recognised, music is not "a universal language" (Jourdain, 1997:275).

Music is also sourced from the metaphysical to the physical, or it is used to summon the spiritual to the material. Thus music is invoked in healing diseases or combating disasters, in that the spirits responsible for the malaise are summoned or dismissed through music (Friedson, 1996:12 1-24, 163-69). One could also allege that musicians possess supernatural insights as a result of their ability to create the right atmosphere and context for negotiation with the unseen (Berliner, 1981:186-239). Therefore, for some cultures, particular music must be present to ensure communication with "the other."

⁸⁸ The Theological Foundations Of Music In Worship - Source: The Complete Library of Christian Worship, Robert E. Webber, General Editor CC2013 (<https://www.worshiplibrary.com/library/music-and-the-arts-in-christian-worship/music-in-worship/the-theological-foundations-of-music-in-worship/>) Accessed on 22/07/2015
⁸⁹ *ibid*

Many congregations today consist of people from a wide range of ethnic and cultural backgrounds. Music in worship is one means by which this rich cultural diversity can be expressed.⁹⁰ King (2008:6) remarks that the African church has long grappled with questions and issues surrounding culture and music. Studies in bringing the gospel message to Africa continue to dominate the church's agenda. Christian mission of the nineteenth century encountered a vast array of music traditions and, in essence, did not know how to respond.

Missions lacked tools and theory for dealing with the dynamic link between music and culture. The church failed to adequately address critical life-giving issues (King, 2008:6), which often resulted in schism within the churches. Today, questions and issues surrounding an understanding of music and culture for purposes of the church remain at the forefront of the church's agenda, both in Africa and worldwide. Drawing from the disciplines of ethnomusicology and missiology, the critical questions confronting the global church today must be analysed and addressed (King, 2008:6). The dynamic intersection between musical culture and the missional context can contribute significantly to the development of appropriate Christianity in which the faith is sung in culturally appropriate ways (King, 2008:136).

A missional context is created any time someone moves into a new or different culture. The differences may be great as when moving around the world or they may be more subtle as found in age differences or subcultural groupings within a larger cultural context. The missional context includes musical cultures that differ from one's own. Simply singing the same song in both cultures does not guarantee the same impact or understanding of the song (King, 2008:136); thus, singing the Christian faith in meaningful and appropriate ways within

⁹⁰ Ibid

a new cultural context is paramount. It is important to note that singing the Christian faith in culture-specific ways, which create understanding of the Christian message, is not dependent on text only. As communicators of the gospel, the text forms the core element and provides the starting point. However, the text must be appropriately wed with the musical culture of a people (King, 2008:136). When it is not, barriers to understanding the Christian message regularly interfere with knowing God within a people's specific cultural context.

Storr (1993:49) said that because music is deeply rooted in human nature, yet not closely connected with the external world, different cultures create different music, just as they create different languages." No one type of music is more deeply rooted in the nature of things than any other (Storr, 1993:63). In different cultures, the same sound can have different meanings and create different expectations. Thus, "the language and dialect of music are many. They vary from culture to culture, from epoch to epoch within the same culture and even within a single epoch and culture"(Wren, 2000:57). Whatever music is understood to mean, then, is likely to be culturally specific. A given piece of music affects its hearers through learned conventions of melody, harmony and rhythm. In a given culture, certain musical elements imply other elements and nudge the mind toward particular anticipations. Without such non-verbal anticipations, any musical event would be equally probable, and we would always be in the position of someone learning music for the first time. "So music's meanings, its motions and emotions, must necessarily be expressed through the devices of musical custom, and will be perceived only by those steeped in those customs" (Jourdain, 1997:296).

3.3.5 The Contemporary Christian Music in Worship

What is going on is music, specifically the music of congregational Song. "In this pattern music is sacramental. Music functions to generate a palpable experience that is interpreted to

be an encounter with God.”⁹¹ And this is as problematic as it is powerful. The power of music and song is ambiguous (Wren, 2000:218). Feelings alone, stirred by music, song and bodily participation, do not guarantee that we are meeting the living God revealed in Jesus Christ. Community spirit can give a sense of safety and belonging, and the spirit of music can take us out of ourselves, but one of the earliest Christian writings cautions us to “test the spirits, to see whether they are from God” (1 John 4:1). So we must test the spirit of the temple-procession pattern. To what action does it lead? Does it move us to love one another, welcome strangers, love our enemies, treat family members with care and respect, stand with the downtrodden and dispossessed, and spread the good news of Jesus Christ? However, these questions are by no means unasked.

Wren (2000:219) emphasises them because some practitioners give the impression that a certain type of contemporary music, performed in a certain way, will guarantee an experience of God’s presence, and that the music alone, and our feelings alone, are sufficient evidence that we are truly meeting God. The music of the temple-procession pattern is persuasive because it forms the script of a psychodrama. Though there is no literal procession, the notion of a procession into God’s temple is attractive. It appeals to the imagination, interprets the feelings generated by the music (say, of warmth, belonging, excitement, wonder and joy), and validates them theologically (Wren, 2000:219).

One of the largest repertoires of Christian music developed in recent years is the genre known as Contemporary Christian Music (CCM).⁹² This music unites texts that express aspects of the Christian faith with a variety of popular musical styles, including rock. Ancient theology

⁹¹ Witvliet, John D. “The Blessing and Bane of the North American Megachurch: Implications for Twenty-First Century Congregational Song.” *The Hymn* 50/51 (January 1999)

discusses the function and nature of music on the background of the question whether sensory things are to be considered appropriate for worship. Augustine's assessment determined the course of further developments. Because the number is unalterable, it constitutes the nature of music.

The sensory perception of music, by contrast, is inferior on account of its transience alone.⁹³ Augustine remains ambivalent in this respect: music can lead to the deeper meaning of words, but it can also lead away from it and become an end in itself. In any case, the highest experience of music consists in a turning away from sound and concentration on the formal mathematical nature. This accordingly gave rise to a dichotomy between *musica practica* and *musica speculativa*, which was to remain significant throughout the Latin Middle Ages, although many treatises obliterate this polarity.⁹⁴

3.4 Singing and Worship

“He who sings prays twice” (Ellis, 2009:82). Music and singing have been a central feature of Christian worship. One of the many strengths that effective, successful congregations have in their worship services is congregational singing - the singing of hymns, choruses, choral responses and refrains. People learn the Christian faith as they sing the Christian hymns. The hymnal and songbook are the primary “Bible” many persons read. People discover both the content and the spirit of the gospel as they sing the hymns of mission (Callahan, 1994:60).

⁹² The Theological Foundations Of Music In Worship - Source: The Complete Library of Christian Worship, Robert E. Webber, General Editor CC2013 (<https://www.worshiplibrary.com/library/music-and-the-arts-in-christian-worship/music-in-worship/the-theological-foundations-of-music-in-worship/>) Accessed on 22/07/2015

⁹³ Erich Konstantin. "Music and Musical Instruments." Religion Past and Present. Brill Online, 2015. Reference. University of South Africa. 22 July 2015 <http://referenceworks.brillonline.com/entries/religion-past-and-present/music-and-musical-instruments-COM_14614>

⁹⁴ *ibid*

Many argue that praise songs are a key way to connect with contemporary culture and to revitalise emotional involvement in Christian worship. Charles H. Kraft, professor of anthropology and intercultural communication at Fuller Theological Seminary, offers a theological rationale for these songs: “True worship ... usually takes a lot of singing to create an atmosphere of praise and worship.” This experience of worship is created significantly by the music of praise songs: “And it is the new music, sung with eyes closed for 10, 15 or 20 minutes at a time that makes that experience possible” (Ryken, Thomas & Duncan III, 2003:255).

Bell (2000:67-71) offers ten reasons why we sing. Firstly, he says it’s “because we can”. Singing is natural, like snapping your fingers or laughing at a joke. It’s true that some can’t, but they usually have a sense of missing out on something which seems to come naturally to most people and most cultures. Secondly, singing helps us to express and develop group identity, as groups have particular songs they enjoy singing or which express something they believe about their community. At the same time, the rhythms of music help us to utter words together which we might find far harder to simply say together. Thirdly, singing helps express and, fourthly, trigger our emotions just as they help us to flesh out the depth of meaning in certain words, and the association of favourite tunes with particular hymns reinforces this. Fifthly, John Bell claims that songs often evoke memories and help us to revisit the past. Then, sixthly, there are many songs which simply tell a story and tell it well. Seventhly, singing helps shape the future as it draws us into the hopes and dreams which the songs express.

John Bell comments, “Singing is a hearing and seeing and, above, all, doing activity. It requires us to take into ourselves and circulate through our system words and music which

others have written and, for a shorter or longer period, to make these our own.” Eighthly, in some cultures singing helps people work and in worship singing can help the congregation to share actively in the work of worshipping God. Then, ninthly, singing uses our creativity. The song is just a collection of dots and words on a page until it is brought alive in performance, and each set of musicians and each gathering of people will bring their unique combination of gifts and experiences to that performance. Finally, when we sing we give something of ourselves. When we sing, we make ourselves vulnerable - there is always the possibility that we will go out of tune and just utter a croak - and our singing is a gift of ourselves to others and to God. As we think that John Bell’s ten points all have something to contribute to our understanding, the researcher want to reflect on just a few of them based on (Ellis, 2009:88-90).

3.4.1 Singing helps us to say things together

This is very important both for the experience of the worshippers, as they do something communally, and for those who are leading and planning worship. Singing helps people say something together - to praise together, to give thanks together, to celebrate or confess together. It is no wonder that congregational singing has increased as a proportional part of worship services in many churches in recent years.

3.4.2 Singing reaches parts that words alone often cannot touch

For centuries, ordinary Christians have often found themselves expressing their faith by quoting hymns. It is as though the combination of poetry and music reaches deeper into their

emotional engagement with the spiritual realities which are being described or expressed than prose (ordinary sentences) can ever do. For example, take these words of Charles Wesley, from his hymn *And can it be*:

“Tis mystery all: the immortal dies!
Who can explore his strange design?”

The worshippers are encouraged not only to contemplate the wonderful redemption made possible through the death of Christ, but to proclaim and reflect upon the wonder of God being on the cross. The congregation is then invited to celebrate the life-changing work of God’s forgiveness in their lives:

“Long my imprisoned spirit lay
Fast bound in sin and nature’s night:
Thine eye diffused a quickening ray —
I woke, the dungeon flamed with light,
My chains fell off, my heart was free,
I rose, went forth, and followed thee.”

Here is image after image, expressing the difference God can make in our lives. How much more powerful and involving is this than saying it in descriptive prose and, when it is sung with a strong and enjoyable tune, there can be a great sense of communal rejoicing. Singing has this capability of touching hearts as well as minds in communal worship. God’s power is the power of the cross and the power of love. If God avoids coercion and manipulation, so should we. There is a fine line between using music in a way which provides support and atmosphere, and using it to play on the emotions and getting people to do things which they would not otherwise do. The ends do not justify the means, even when people seem to be coming to faith for the first time.

3.4.3 Singing encourages involvement and self-giving

Song-writing is clearly a very creative activity, both in forming the lyrics and composing the music. But much creativity is also in evidence when songs are performed. Many congregations will have musicians who, either singly or, more commonly, as groups, contribute to the worship of the community. Again there are a couple of health warnings. People often feel strongly about music and you need to have built a relationship of trust and mutual respect with the musicians if you are sometimes to negotiate a constructive way through potential disagreements. Singing has been an important aspect of our behaviour throughout time and, in one way or the other, it encourages our giving life. We have enjoyed and used singing in various ways for a very long time; this is simply because each of us has a tendency to react and connect to the singing of others, to varying degrees and in varying ways.

3.4.4 Music and the experiencing of God

A constructive interpretation of art's critical potential leads back to the question whether (and to what extent) theology itself is to be seen as art (Hoffmann & Walton, 1992:48). If so, the research efforts should then primarily focus on uncovering its representation forms: to what extent is God a reality of our present time and how might this reality be portrayed, so as to be perceivable by the public? The Biblical speech of God always denotes a publicly perceivable and, as such, testifiable experience (Hoffmann & Walton, 1992:48). The structure of perception made it clear that it could not originate in the subject's inner feelings and that the various manners of portraying it had to grow out of the totality of all the spheres and dimensions of existence. This is also expressed by the early Christian concept of "martyrdom" (Martyr). The theological equivalent of the artistic portrayal would then be:

witness as a holistic response or speech to God before the forum of humanity. Its grammatical structure is related to the Jewish *halakhah*. The objective is not to obey the commandments in order to obtain something from God or to elevate our souls to God (Hoffmann & Walton, 1992:48).

Soloveitchik (2003:105) states that the *halakhah's* only concern is to bring God's glory into this world. In analogy to the abolishing of physical distances in the experience of hearing, the meaning of this speech lies in the relativity of the difference between the spheres of the sacred and of secular. Only under these conditions can liturgy and prayer be defined, which Lawrence A. Hoffmann explicitly describes as an art requiring steady practice and historical portrayal. This art is not concerned with ourselves, but with God alone (Hoffmann & Walton, 1992:48). Music could elevate and ennoble man's spirit, bringing him, however ephemerally, into consort with the heavenly choir.

3.5 Hymnody Roles in Worship

Adapted from (Ryken, Thomas and Duncan III, 2003:247-256), the hymnody role in worship includes:

3.5.1 Hymns as Praise

Hymns to Christ and canticles are most often hymns of praise as well (e.g. Zechariah's song: "Praise be to the Lord, the God of Israel, because he has come and has redeemed his people"; Luke 1:68). Doxologies and benedictions likewise commence or conclude passages, chapters or books with an ascription of praise (e.g. Rev.1:6: "To him be glory and power for ever and ever! Amen"). Boice's hymn when first written was entitled "Give Praise to God" and is

based on the Pauline doxology in Romans 11:33-36. This doxology acts as the climax and testimony to the great doctrinal chapters leading up to it:

“Oh, the depth of the riches of the wisdom and knowledge of God!
How unsearchable his judgments, and his paths beyond tracing out!
‘Who has known the mind of the Lord? Or who has been his counselor?’
‘Who has ever given to God, that God should repay him?’ For from him
and through him and to him are all things.
To him be the glory forever! Amen.”

Boice’s hymn may rightly be called “Hymn of the Father.” His sermons on this passage appear under the same heading as this hymn - *soli deo gloria* (glory to God alone). In particular, his message on Verse 36 (which he used as the key verse in defining a proper Christian worldview) was titled after the Reformation motto. Boice’s hymn proclaims the theology of this passage, but arranges the thoughts in a context of poetic praise, with the refrain serving as our only appropriate response to it:

“Give praise to God who reigns above
For perfect knowledge, wisdom, love;
His judgments are divine, devout,
His paths beyond all tracing out.
No one can counsel God all-wise
Or truths unveil to his sharp eyes;
He marks our paths behind, before;
He is our steadfast Counselor.

Nothing exists that God might need
For all things good from him proceed.
We praise him as our Lord, and yet
We never place God in our debt.

Creation, life, salvation too,
And all things else both good and true,
Come from and through our God always,
And fill our hearts with grateful praise.”

Refrain:

“Come, lift your voice to heaven’s high throne,
And glory give to God alone!”

Another Boice hymn could be called “Hymn of the Son”. Based on the doxology in Revelation 1:5-7, it is entitled “All Praise to Christ.” Preaching on this passage, Boice said: “In a broader sense everything in verses 5-7 is a doxology or, to put it differently, a hymn to be sung with joy by God’s people... It is a communal hymn, for the repetition of “us” and “our” draws John and his readers together as a confessing community of faith. This is what hymns are meant to do. They are a means given by God by which we join in confessing our beliefs, lift up our spirits, encourage our hearts, and worship God together. Can anything be more joyful and uplifting than that? Nothing at all, until we do it perfectly in the presence of our Savior and God.”

The fourth and final stanza of Boice's hymn gives us a glimpse of heavenly worship, where the new creation is singing together with heavenly beings and saints of past ages. This eternal song is quoted, and then our present response of praise is given in the refrain:

“With angels, saints, and seraphim
the new creation sings,
‘All glory, pow’r and praise to him
who made us priests and kings’.”

Refrain:

“All praise to Christ from grateful men for evermore. Amen.”

3.5.2 Hymns as Proclamation

Luther realised the significant role that music could play in the spiritual growth of the Christian. He declared: “Music and notes, which are wonderful gifts and creations of God, do help gain a better understanding of the text, especially when sung by a congregation and when sung earnestly.” And: “We have put this music to the living and holy Word of God in order to sing, praise and honor it. We want the beautiful art of music to be properly used to serve her dear Creator and his Christians. He is thereby praised and honored and we are made better and stronger in faith when his holy Word is impressed on our hearts by sweet music.” Westermeyer (1988:97) expands on these statements:

“Luther was not simply fond of music. Luther thought music has a theological reason for being: it is a gift of God, which comes from the ‘sphere of miraculous

audible things,' just like the Word of God. Music is unique in that it can carry words. Since words carry the Word of God, music and the Word of God are closely related... It almost seems as if Luther sees music in its own right as a parallel to preaching... But the weight falls on its association with the Word and words that carry the Word.”

Obviously Luther did not invent the notion that music and the proclamation of the gospel are related. He found its basis in Scripture. There are more than six hundred references to music in the Bible, and we know that singing is an eternal activity. Singing and music are actually to be a daily occupation of the believer. Luther believed music should be composed to teach doctrine and to instruct young people that by singing the word of God our faith would be strengthened. So did Boice in his commentary on Psalm 9:9-10, where he wrote:

“It is striking that in each part the psalmist combines singing with preaching. And it is interesting to remember that great periods of church history have always been marked by both. At the time of the Reformation, Martin Luther’s hymns were on the lips of the German people as much as his words were in their hearts. At the time of the Wesleyan Revival in Great Britain, the recovery of the gospel was accompanied by an equally stirring recovery of gospel singing, as the hymns of John and Charles Wesley, August Toplady, William Cowper, John Newton and others show.”

Perhaps history will show that a reformation in the twenty-first century church found the hymns of Boice on its members’ lips as well. Within the context of proclamation, we expect to find elements of exhortation and admonition, of teaching and pedagogy. Watts’s position

on this is clear: “His belief in the didactic value of praise, as in his insistence upon intelligibility, his aim, like that of the Puritans, was edification.” What does the Bible witness about the instructive use of music? We know that a number of the psalms record the works of the Lord so that these might be passed on by oral tradition from priests to people and from parents to children. A New Testament statement is found in Colossians 3:16-17: “Let the word of Christ dwell in you richly as you teach and admonish one another with wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God.” Music, and singing in particular, is advocated for teaching and admonishing one another. Therefore, the Bible is clear in stating that sacred music has an instructive purpose. There is also Biblical support for the idea that singing the word of God will strengthen our understanding of it. Singing should, in fact, be a result of hearing and meditating on God’s word as well, as the psalmist said in the last section of Psalm 119:

“May my lips overflow with praise, for you teach me your decrees.

May my tongue sing of your word, for all your commands are righteous.

I long for your salvation, O Lord, and your law is my delight.

Let me live that I may praise you, and may your laws sustain.”

(Ps. 119:171-72,174-75)

Many proclamatory hymns focus on the basic tenets of the gospel - the birth, life, death and resurrection of Christ - and the life available to us because of Christ’s sacrifice. Some examples of such hymns are “Arise, My Soul, Arise” (Charles Wesley); “My Hope Is Built on Nothing Less” (Edward Mote); and “Alas! And Did My Saviour Bleed?” (Isaac Watts). Personally, I define musical proclamation broadly so as to include any text that teaches or sets a passage of Scripture, recounts God’s work, issues a call to repentance or reminds us of

God's promises. The Boice hymn "How Marvellous, How Wise, How Great" (Figure 10.2), based on Romans 8:28 - 31, proclaims the cardinal doctrines of Calvinism as it reflects and expounds on this "golden chain" passage. Its language is both proclamatory and instructive. This is not a hymn of praise, although an appropriate response to its teaching is the praise of God. Neither is it a hymn of prayer, nor a lament, nor simply a spiritual poem. It is a short sermon that outlines and explains a difficult passage of Scripture, yet it does so with poetic language and form. This accounts for the interlocking rhyme scheme that pervades and links the four stanzas. The stanzas follow the Biblical text. The first marvels at God's purpose to regenerate faithless, fallen man. The second reflects on the election of the individual and notes that God's predestining purpose is to conform him to the likeness of Christ. After rejoicing in our justification and glorification in stanza three (as does Rom. 8:30), the hymn concludes in stanza four by saying that nothing remains for us now but to embrace God and his grace, run our race well and praise God forever - the application of the sermon to daily life.

3.5.3 Music as Prayer

Prayers have been present in our singing all along (Kroeker, 2005:103), but the sheer number of words and the stanzas of ordered thought tend to obscure the recognition that while we are singing, we are also praying. In many ways, the refrain form of the nineteenth-century Gospel song and its successors, the Scripture song or chorus, provide a clearer sense of sung prayer because they are easily memorised, make use of repetition, and use fewer words (Kroeker, 2005:103). For many people the Gospel song and its offspring became the folksongs of the faith. John Blacking offers insight from an anthropological perspective that may shed light on the actual mental processes that relate music and prayer. He draws from Susanne Langer who proposed in her aesthetic theory that music as a non-verbal medium is more precise than

language in articulating the affective realm. Sung prayer permeates the worship of many non-Western cultures. As songs from around the world find their way into our experience, along with newer forms from intentional communities such as Iona and Taizé, some congregations are discovering what Saliers (2007:29) has called “the integrity of sung prayer.” He states that:

“At the heart of our vocation as church musicians and liturgical leaders is the question of how we enable the Church to “pray well”- to sing and dance faithfully and with integrity. . . . When we are engaged in sung prayer, we are not simply dressing out words in sound; rather, we are engaged in forming and expressing those emotions which constitute the very Christian life itself” (Saliers, 2007:29).

The researcher believes that the future of vital congregational singing depends on re-establishing the link between prayer and song. Those in the Western world might learn the art of prayerful song from areas of the globe where the Christian faith is expanding vibrantly, from intentional communities of faith where prayer shapes the lives of those who live there as well as those who sojourn on pilgrimage, and liturgical traditions with deep roots in sung prayer. Kroeker (2005:107) remarks that there is also a long-standing tradition in the church suggesting that what we pray shapes our belief. To state this in the parlance of modern developmental psychology, experience or behaviour should precede the explanation. Singing is a kinesthetic experience (Kroeker, 2005:108).

The entire body is the instrument of the singer; in many faith traditions, prayer also implies a specific physical posture. Each of us has learned through our varied liturgical experiences to pray in a specific manner at once mental and physical. Such a practice can lead to a monotonous, though never boring, sense of “reverent waiting without expectation” in which

one is nevertheless ready to hear the “still small voice” of the Creator. It is in such a manner that, over time, the content of our sung prayers merges with the patterns of our existence and shapes our belief. Albert van den Heuvel of the World Council of Churches supports this thesis clearly when he says:

“It is the hymns, repeated over and over again, which form the container of much of our faith. They are probably in our age the only confessional documents which we learn by heart. As such, they have taken the place of our catechisms. . . . There is ample literature about the great formative influence of the hymns of a tradition on its members. Tell me what you sing, and I’ll tell you who you are” (Kroeker, 2005:127).

Sung prayer not only symbolises the unity of the church gathered, it is per se an act of unity. In this manner it has transforming sacramental potential. Integral to music’s nature to encourage unity is its ability to forge an “enhanced group identity . . . as (people) together sense similar types of affect.” John Blacking is more specific about the potential of music as a unifier of disparate groups within a society: “Music can bridge the gulf between the true state of human being and the predicament of particular human beings in a given society, and especially the alienation that springs from the class struggle and human exploitation” (Kroeker, 2005:135). Rather than singing only in the style of one culture, raising our voices in sung prayer with the songs of Christians around the world creates a parable of oneness in Christ.

3.5.4 Hymns in the Church and Worship

The role of hymnody in worship is not limited to praise and proclamation, however. Hymns can also serve as prayers, as is the case with many of the psalms. Many passages from the psalms, canticles, hymns of Christ and various *cantica minora* address God directly. Direct

address is one of the most recognisable characteristics of a prayer hymn. Likewise, many hymns and choruses directly address God: “Be Thou My Vision”; “Holy, Holy, “My Jesus, I Love Thee”; “Come, Thou Fount of Every Blessing”; “Day by Day”; “I Love You, Lord”; “Create in Me a Clean Heart, O God”, and so on. Thinking of them as anything other than prayers is simply unsupportable. One can find prayer hymns addressed to each person of the Trinity:

Father: “Dear Lord and Father of Mankind” (John Greenleaf Whittier)

Son: “O Jesus, I Have Promised” (John Bode)

Spirit: “Breathe on Me, Breath of God” (Edwin Hatch)

Calvin understood the singing of psalms to be prayer, which matches the teaching of the last verse of the second book of the Psalms.

This concludes the prayers of Davidson of Jesse (Ps. 72:20). “Spontaneous prayer only” would rule out use of the inspired Psalter. On the other hand, praying only the psalms excludes obvious New Testament passages and examples from the early church, such as the Lord’s Prayer or the “Sovereign Lord” prayer of Acts 4:23-26. Both fixed and spontaneous prayers are valid and supported by the example of Scripture. Other New Testament passages also relate singing and praying. “Is any one of you in trouble? He should pray. Is anyone happy? Let him sing songs of praise.” (James 5:13 - this is in the context of James’s discussion of prayer and faith). “I will pray with the spirit and I will pray with the mind also; I will sing with the spirit and I will sing with the mind also.” (1 Cor. 14:15 New American Standard Bible)

Prayer and singing are closely associated in the above texts, and we see that both should be done with the spirit (with energy, with emotion) and also with the mind (with thought). Neither element should be missing. In other words, we should mean what we pray with all our hearts and we should know what we mean. We should also mean what we sing and know what we are singing. A lapse in either element (intention or understanding) often renders time spent on singing of hymns and the worship of God irrelevant, even irreverent. Watts had this in mind when creating Christian paraphrases of the psalms: “I would neither indulge any bold metaphors, nor admit of hard words, nor tempt the ignorant worshipper to sing without his understanding.”

3.5.5 Music and Musical Instruments

In the history of civilisation, music has played a role in many spheres.⁹⁵ It accompanies work, provides entertainment, facilitates dancing, features in religious ceremonies and other forms of religious expression, and can be used for therapeutic purposes. Music for its own sake as an art form is a secondary development. Speech and song are not always clearly separate, but depend on the language involved; production of words at various pitches and vocal registers can represent a form of music, so that music can arise from speech: recitation of sacral texts or prayers leads to cantillation and chant (Psalmody), used in worship without instrumental accompaniment.⁹⁶ Rhythm is also a characteristic feature, sometimes in the articulation of sounds, but also by means of other physical forms of expression (e.g. clapping, stamping) or the use of musical instruments like drums, rattles and musical rods. Instruments make it possible to produce different notes and melodies as consciously-controlled sequences of

⁹⁵ Sullivan, Lawrence. "Music and Musical Instruments." Religion Past and Present. Brill Online, 2015. Reference. University of South Africa. 22 July 2015 <http://referenceworks.brillonline.com/entries/religion-past-and-present/music-and-musical-instruments-COM_14614>

notes. Strings (e.g. harp and lyre) and winds (e.g. flute) are found almost everywhere. In the Mediterranean and Western cultural sphere, the organ has been the instrument of choice at court and in religious settings since Late Antiquity.

The culture areas concept revealed that certain types of instruments dominated particular areas based on geographical features, environment and primary occupation (King, 2008:41). For example, there was a dominance of drums and drum ensembles in densely forested areas compared to those less forested, because of the availability of wood to construct the body of the drum. But more than geography was required to validate this statement. Relative to occupation, that is agriculturalists versus pastoralists, and way of life, such as nomadic or not, some cultures living in forests had no drums or the drums were borrowed from their neighbours (King, 2008:41). This appeared to be true for the forest nomads of central Africa. In other cases, some instruments are played one way in one context and played differently in another. For example, sticks may be used in playing church drums and the same rhythms played with bare hands in entertainment venues (Kidula, 2005:220-221). This can be read to mean that the natural and the supernatural are intertwined and related.

Music and musical instruments have frequently been associated with cosmology, since they are endowed with the power to reduce everything that exists to a (perfect) origin. In the opinion of the Florentine Renaissance thinker Marsilio Ficino,⁹⁷ music was the master-link in the cosmos, because it magically modulated the spirit as well as the world that resounds with it in systems of correspondences. Music is thus the most fluid and profound expression of the human imaginal power to reflect realities in the phantasms generated by the imagination. By performing music, humans give voice to universal harmony, performing music that resembles

⁹⁶ Ibid

the music of the celestial spheres,⁹⁸ and various myths describe the cosmological origin of music. Sullivan (1997:197) refers to the Japanese *Kojiki* chronicle (8th cent.) which describes the sounds made by the primordial beings at the dawn of time. Some of these sounds served originally to entertain the first deities. But these primordial sounds also made a certain contribution to the deliverance of the world from a solar eclipse, restoring to it the life-giving light of the sun. Even today strings and wind instruments oriented toward these mythological sounds and notes are produced for ritual ceremonies. They play the same role: to imitate the first sounds of the mythological dawn of history, to entertain the gods and to breathe new life into the world.

The religious significance of musical instruments can also be rooted mythologically in the materials from which they are fashioned. The instruments are fashioned and their sounds featured at each renewal of the generations of men and the cycles of forest life. In some ceremonies, the trumpets and flutes also become the embodiment of creative power and effective instruments of time, change, renewal and transformation (Sullivan, 1997:210). The form of a musical instrument can also convey religious significance. Among the Dogon of Mali in western Africa, drums and other instruments are modelled on divine or heroic beings. Some double-headed drums are made to resemble the drumming hands and ears of a mythical figure who taught communication at the dawn of time. But instruments can also represent the interplay of cosmic forces as manifested in rain, mist and clouds. The fibres laced between the drumheads, holding the drum together, imitate the movement of the life-giving rain, the breath and the speech of the creator god, and the vibrations of the drum re-echo his words (Sullivan, 1997:219).

⁹⁷ *ibid*

The rhythms of Afro-Brazilian and Afro-Cuban music are used in the cults of Umbanda, Candomblé and Santería to conjure up special supernatural beings (often figures from the Yoruba pantheon in Nigeria), who sometimes appear in the guise of Christian saints. Particular drums, rattles, musical gourds and rhythms call forth the supernatural powers to take possession of the bodies of the dancers (Sullivan, 1997:219), but sounds and rhythms can also be used to summon such powers in order to appease them, exorcise them (Exorcism: I), or communicate with them. Sometimes this brings on a shamanistic trance (Shamanism), during which the shaman's active participation in music and dance prepares for the journey of the soul.⁹⁹ But making music can also have a pastoral or therapeutic emotional dimension, serving at times – in contrast to the trance effect – to a calming, mystical immersion or outwardly invisible ecstasy, as when mantras are chanting in preparation for meditation. In the dhikr ritual of Islamic mysticism (VI), for example, rhythmic drumbeats and clapping symbolise the ceaseless repetition of the name of God.¹⁰⁰

Places and times associated with the use of instruments can also show their religious character and significance, - for instance, when they are introduced at ritual moments of transition from one state of being to another. This is true of the bull-roarers used in initiation rites by the aborigines in Australia and special instruments or “noise-makers” sounded only to signal the New Year. During ritual New Year celebrations, such instruments contribute to a “babel of voices and noises,” which is nevertheless ritually structured and can even be soft, as they “drown out” chaos. This music suggests the primal state of creation, from which a new order emerges.

⁹⁸ *ibid*

⁹⁹ Sullivan, Lawrence. "Music and Musical Instruments." Religion Past and Present. Brill Online, 2015. Reference. University of South Africa. 22 July 2015 <http://referenceworks.brillonline.com/entries/religion-past-and-present/music-and-musical-instruments-COM_14614>

Although music and musical instruments are often encountered in ancient Jewish writings, their theological role in ritual and in religious life is almost always controversial because the significance of music in Judaism is constantly subject to change in the historical context. A characteristic example is the difference between vocal and instrumental music. While the difference only manifested itself in a marginal way in Israel (during the Second Temple period), it widened into a theological and aesthetic gap in the Diaspora and remained so into the modern period.¹⁰¹

Music and musical instruments are often characteristic of the social stratum of the musician. In India, because the heads of ritual drums are frequently made of calfskin, they make anyone who touches them unclean; therefore drummers are separated socially and religiously from the rest of society.¹⁰² The theology of the *Dalits* (a word that means “drum,” used to designate the lowest social caste) has its own religious profile. Many of the mostly poor and marginalised have converted to Christianity and refer to Christ as the “drum” that came to deliver them and give them new life. The arrangement of participants around musical instruments during a ritual action can also be interpreted as a fundamental metaphor for the structure of society. Sullivan (1997:219) notes that social arrangements related to musical instruments thus give a religious basis to established forms of behaviour, as in the case of the Dalit drummers or the hierarchy of trumpeters and flautists among the *Wakuénai*. Since musical instruments are also part of everyday life, some religious traditions treat them with fundamental reserve or severely limit their use, as in the case of Islam: mystical songs

¹⁰⁰ S.H. Nasr, *Islam and Music: The Legal and the Spiritual Dimensions*,

¹⁰¹ Philip V. Bohlman. . "Music and Musical Instruments." Religion Past and Present. Brill Online, 2015. Reference. University of South Africa. 22 July 2015 <http://referenceworks.brillonline.com/entries/religion-past-and-present/music-and-musical-instruments-COM_14614>

¹⁰² Sullivan, Lawrence. "Music and Musical Instruments." Religion Past and Present. Brill Online, 2015. Reference. University of South Africa. 22 July 2015 <http://referenceworks.brillonline.com/entries/religion-past-and-present/music-and-musical-instruments-COM_14614>

chanted by *qawwālī* singers accompanied by drum (*dholak*) and harmonium are controversial because of the use of these instruments.¹⁰³

According to this account, the origins of music are rooted in human work.¹⁰⁴ In contrast, Chapter 22 (the “*Aqedah*”) relates that God played a part in the discovery of music. After Abraham had offered up a ram “for a burnt offering in the place of his son,” all that remained were the horns, which henceforth became the sounding symbol for mediation between God and humanity. The Bible contains both musical forms and genres, as well as directions for the performance of music. Two narrative genres are discernible in the Pentateuch: the epic and the ballad (e.g. the “Song of Moses,” Deut. 32). The characteristic features of an antiphony, an alternating chant between the leader and the choir, dominate in the performance of Biblical texts, as for instance in the Psalms. The Psalms document the tendency to provide accompaniment by string instruments; in many cases, praise of God is conducted with various instruments, as for example in Ps 150. In some Biblical texts, music was also mentioned in reference to the particular situation, as for instance in Ps. 137, a lamentation by those in Babylonian captivity: “How can we sing the Lord's song in a foreign land?” (Ps 137:4).¹⁰⁵

Among the musical instruments, the reed pipe (*nay*) has always been used independently (without singing). It was given a particular consecration from the 13th century onward through the premium of *Rūmī's Mathnawī* (cf. H. Ritter, “Das *Proömium des Mathnawī-i Maulawī*,” ZDMG 93, 1932, 169–196),¹⁰⁶ but generally also played a major role in dance music (with the backup of various percussion instruments ranging from castanets to drums),

¹⁰³ S.H. Nasr, *Islam and Music: The Legal and the Spiritual Dimensions*,

¹⁰⁴ J. Braun, *Die Musikkultur Altisraels/ Palästinas*, OBO 164, 1999; ET: *Music in Ancient Israel/Palestine: Archaeological, Written and Comparative Sources*, 2002.

¹⁰⁵ *ibid*

as shown by Persian and Indian miniatures. In the domain of military festivities, importance was not only attached to drums but especially to the *zūrṅāy*, an *oboe-like* instrument related to the Greek *aulos*.¹⁰⁷

String instruments were particularly needed during the recitation of lyrical poems. Among the Persians, preference was given to the harp (*čang*), followed by the most varied lute types ranging from short and long-necked lutes to the *rubāb*, which is still used in modern Afghanistan. Our word “lute” is derived from the Arabic *al-‘ūd*. These musical instruments were frowned upon in conservative circles because of their social function as instruments in the service of pleasure (*malāhī*).¹⁰⁸ This was particularly the case with the *rabāb*, an upright fiddle, played with a bow, now largely replaced by the violin. Even organs of all sizes were used time and again. Small examples of this category still embellish the recitative arts in northern India. The syrinx (*mūsīqār*) with its age-old and rich history should, finally, be mentioned in this context.¹⁰⁹

Instrumental music is possibly the least developed in the church in Africa. Missionaries initially banned almost all African instruments because they were considered pagan or associated with pagan rituals, or the playing and tuning styles were not conducive to the Christian music introduced. In addition, missionaries did not know how to play these instruments to recommend their use (Kidula, 2008:108). Therefore African instruments were publicly condemned, or new converts deemed them unsuitable because they had initially been

¹⁰⁶ Sullivan, Lawrence. "Music and Musical Instruments." Religion Past and Present. Brill Online, 2015. Reference. University of South Africa. 22 July 2015 <http://referenceworks.brillonline.com/entries/religion-past-and-present/music-and-musical-instruments-COM_14614>

¹⁰⁷ Benedikt Reinert. "Music and Musical Instruments." Religion Past and Present. Brill Online, 2015. Reference. University of South Africa. 22 July 2015 <http://referenceworks.brillonline.com/entries/religion-past-and-present/music-and-musical-instruments-COM_14614>

¹⁰⁸ *ibid*

¹⁰⁹ *ibid*

excluded in the repertoire and stylistics introduced as Christian. The earliest instruments introduced were the organ for high churches, accordions, drums - whether side drums from Salvation Army practice or African drums appropriated as signals or metric markers - and some percussion. Beginning in the late 1950s, guitars (local variants or imports) grew to be extremely popular as radio became a primary disseminator of the Christian message, and popular music from the rest of the world and different African countries gained notoriety (Kidula, 2008:108).

The piano was introduced in some urban churches. More recently, particularly from the 1980s, synthesizers, keyboards and soundtracks are almost commonplace in gospel music and younger generation urban churches. In some cases, African melodic instruments are introduced either as a novelty or for difference by gospel musicians or in arrangements of African tunes or compositions by African academic elites (Kidula, 2008:108). Popular or jazz band instruments have become fixtures for congregational singing. In urban areas where the congregation can afford these types of instruments, members of choirs and worship teams can and want to play them. At first the lead, rhythm and bass guitars formed the backbone of the ensemble.

Kidula (2008:109) notes that drums were side-lined or given subordinate roles as a metronome or time line instead of their instigating and communicative role in their parent culture groups. In some cases, new types of drums were introduced as surrogates - different in shape and technique from those in indigenous African practices. With the growth of the choral and gospel music industry, instruments such as trumpets or saxophones began to appear in music recordings or even in churches. Since the early 1990s, it is as normal to find any assortment of instruments encouraged by the pastors, priests or leaders as it is to find

different types of music from a variety of sources in a church service or gathering with Christian “overtones,” such as a wedding or send-off party. The growth and development of gospel or Christian music as a commercial product has created a market for singers and instrumentalists.¹¹⁰ The most prevalent African instruments in this music are membranophones and idiophones. The most common contemporary instrument is the guitar in its variants, but synthesizers and keyboards are part of the religious musicscape. Few instrumentalists play band, orchestral and African melody instruments in Christian religious gatherings (Kidula, 2008:114).

3.5.6 Music and Community (ethical and political dimension)

A frequently-raised question is whether music is capable of fostering community. Various answers are given, depending on the expectations that are attached to this concept. Music definitely has a political dimension. Emotions within a group are heightened, thus allowing solidarity to arise. But because the latter offers no guarantee of ethically responsible behaviour, the possibility of misuse and manipulation exists. One cannot simply shake off responsibility by pointing to the fact that the affective content is rooted in the music itself. Affective contents can be transported into various contexts.¹¹¹ Peter Bubmann, who concerns himself with the issue of music and ethics, calls upon musicians and composers to strive for a greater awareness of the consequences of their music. However, these consequences are only partly foreseeable, because historicity and human imagination cannot be patronised. This

¹¹⁰ Abamfo Atiemo 2006. *Singing with Understanding: A Study of Gospel Music in Ghana*. Studies in World Christianity 12, no.2 pg 142-163

¹¹¹ Ibid

was recognised by totalitarian politics long before theology. Accordingly, an attempt was made to develop an official art of the regime and to inhibit deviations.¹¹²

The phenomenon of political art makes it particularly clear that art has a tendency to unmask conditions: the inhumanity of totalitarian regimes, as well as kitsch and the supermarket mentality of a consumer society. In the same manner, the sacred and prophetic aspirations of modern art or its search for spiritual content in the secular domain unmask a responsibility of faith which wishes to mediate God as information. Ever since music emancipated itself from politics and theology in the shadow of the Enlightenment, it has been continuously gnawing at their roots.¹¹³

3.6 Theologising in Song as Hermeneutical method

As African believers have interacted with the Scriptures through song, they have begun the critical process of bringing the God of the Bible into their life contexts. The long-trumpeted call for bringing the gospel message home to the soil of Africa takes place within the music-making processes of the church. As seen previously, whether in West, Central or East Africa and irrespective of church tradition (King, 2008:130), African music-making fosters an integrative process of theological and creative contextualisation in which the Biblical text is processed via an expressive cultural form, that of African song.

Thus the process of theologising in song (see Figure 1 on the next page) suggests a hermeneutical method that draws from practices embedded in a people's culture. Working within their local cultural context, African music-making processes gather together multiple

¹¹² Benedikt Reinert. "Music and Musical Instruments." Religion Past and Present. Brill Online, 2015. Reference. University of South Africa. 22 July 2015 <http://referenceworks.brillonline.com/entries/religion-past-and-present/music-and-musical-instruments-COM_14614>

¹¹³ Ibid

streams of daily life concerns confronting African believers. Then, functioning as a hermeneutical community, believers transform their reflections into song as they consider daily life issues in light of the Biblical text. The Biblical message, aligned with critique of the culture and addressing needed responses to the God of the Bible, becomes the central concern as songs are composed. Thus, an emerging African theology is expressed in lyrical form (King, 2008:130). The process is not stagnant, but dynamic. Progressively cyclical in practice, new songs arise out of further interaction with the Scriptures, maturing perceptions about God and new life issues.

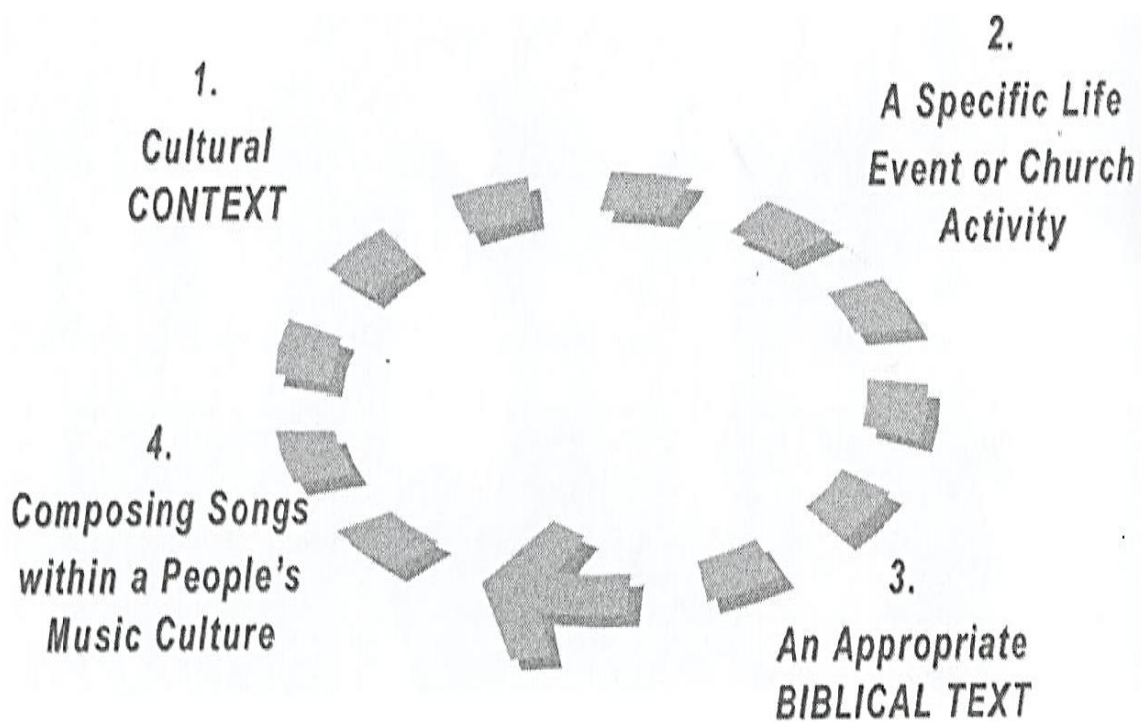


Figure 1: The Cyclical Process of Theologising in Song

Source - Adopted from Roberta King with Jean Ngoya, James R. Krabill, & Thomas A. Oduro 2008. *Music in the Life of the African Church*. Texas: Baylor University Press. Page 130

Many African theologians recognise that a major arena for theologising takes place in the song-making and music performance event (King, 2008:142). In fact, it is quite common for African believers to burst forth into song, as they are testifying to the goodness of God in their lives. The practice arises out of the value of song carrying deep concepts about God's character and interactive work in their lives. Mashau (2013:69) remarks that music in worship, therefore, is not just there to open one's heart before God, but it expresses in the same breath our relationship with God. It is therefore imperative not only to reflect on what to sing or not, but also on the content and our attitude as we sing in worship to the great God. On this note, the researcher came up with the following to underpin our target to reach the worshippers, and this includes: proclamation, witness, edification, healing, encouragement, admonition, rebuke, correction, call to repentance and glorification. Music is about standing in awe and reverence to God. Composing new songs based on Scripture provides a platform for reflecting on the Scriptures and how they interact with a specific cultural context. The process allows issues and concerns prevalent within someone's own unique cultural context to be raised in the light of the Scriptures (King, 2008:142). Theologians have come to call this process of interacting with the Scriptures in varying cultural contexts, contextualisation.

Stanley Grenz affirms the priority of bringing the gospel message home to each cultural group when he states that: "Contextualisation demands that the theologian take seriously the thought-forms and mind-set of the culture in which theologising transpires, in order to explicate the eternal truths of the Scriptures in language that is understandable to contemporary people" (Grenz, 1993:90). The song-composing process brings together culture-specific languages understandable to local people in ways that draw on their thought-forms and cultural mind-set within the medium of musicking. Although most commonly

thought of as a literary process, musical procedures in Africa and elsewhere provide a welcome arena for oral theological reflection in context (King, 2008:142).

Sometimes, scholars have treated Christian congregational music as an autonomous 'text', an object with a fixed form that is believed to carry inherent meaning for the scholar to 'decode', regardless of the varying contexts of its performance. Recent musicological work has shown this model to be reductionist, arguing that musical meaning is constructed in and through performance and moving toward the model that explores 'musicking' as a social practice, activity or performance (Stobart, 2008:48-70).

An examination of how belief is performed through 'musicking' intersects in interesting ways with recent formulations of 'lived religion' (McGuire, 2008:183). Contrasting to 'official' forms of religion promoted by institutions, 'lived religion' is not 'fixed, unitary, or even particularly coherent' McGuire (2008:185), and instead is often ambivalent and subject to a variety of meanings. Congregational music often operates at the nexus between official and 'lived' Christian theologies, acting variously and unevenly as a source of indoctrination or challenge, complicity or contest. *The Performing Theology* shows that congregational music-making is an important way in which theological and other meanings are performed through the interplay of the musical creators' intentions, performance contexts and previous associations inherent in music style and various situated meanings of song texts.

Deborah Smith Pollard's exploration of the rise of 'Praise and Worship' in Detroit-area churches also shows how the performance of worship in contemporary Black American churches expresses a common past of both subjugation and triumph (Pollard, 2008:165). Pollard (2008:171-173) demonstrates the wide range of historical and geographical influences

– from the post-emancipation lining out tradition to the reclamation of Old Testament Hebrew terms for worship – through which these worshippers understand worship and interpret their musical performances. Both Boone and Smith Pollard show how the concepts of ‘new’ are invariably rooted in the ‘old’; even in creating the future, participants imagine the past through Music and text that is culture-specific and fosters knowing God in context, in deeply meaningful and authentic ways. What one sings becomes what one believes.

In musical performance, then, multiple histories are brought together in a meaningful experience of times, people and places. Boone’s and Smith Pollard’s studies of performed musical theologies are followed by theological reflections on musical performance from two Anglican theologians. Because congregational music is one of the most important factors in shaping religious experience, June Boyce-Tillman calls on the practitioners of church music – particularly the people who choose and lead the music – to be more aware of the various components that make up the holistic experience of music-making. Boyce-Tillman also calls scholars to a greater interdisciplinary awareness; for her, various musicological disciplines, including ethnomusicology, historical musicology and music psychology, each offer important insights into the musical experience.

3.6.1 Selected Theologians’ views of the Missional character of Music in Worship in the life of the Church

Historically, music has been linked almost inseparably with the practices of Christianity (Kroeker, 2005:5). Augustine, Martin Luther, John Calvin and many others make a strong case for linking the arts with worship. Ernest Boyer¹¹⁴ argued that the arts are necessary for

¹¹⁴ Selected Speeches 1979-1995 1st Edition. Ernest L. Boyer held a reverence for language and belief in the power of words to move minds and forge change. His ability to speak plainly and eloquently made him a true

achieving wholeness, that they provide a way of knowing crucial to the human spirit. In particular, music in worship deserves our special thought and care because it is so powerful. It invites our involvement on many levels; it provokes and creates lasting memories; it taps into our emotional being, and it has the capacity to link us with our spiritual core (Kroeker, 2005:6).

3.6.1.1 Martin Luther

Given the importance that Luther attached to music, the power and influence of music in the life of Luther often moved him to preach the Word. He also employed his skills in music in the service of his Creator. Luther favoured the use of icons in the church and would not overthrow them because of the Gospel. He held that “music must be simple, direct, accessible, and an aid to piety” (Weimar, 2009:474). Contrary to the Catholic elaborate forms of worship, Luther and other Reformers emphasised simple forms of church music.

Foreword to Georg Rhau's *Symphoniae*, a collection of chorale motets published in 1538:

“I, Doctor Martin Luther, wish all lovers of the unshackled art of music grace and peace from God the Father and from our Lord Jesus Christ! I truly desire that all Christians would love and regard as worthy the lovely gift of music, which is a precious, worthy and costly treasure given to mankind by God. The riches of music are so excellent and so precious that words fail me whenever I attempt to discuss and describe them... In summa, next to the Word of God, the noble art of music is the greatest treasure in the world. It controls our thoughts, minds, hearts, and spirits... Our dear fathers and

communicator of inspiration, ideas and challenges to act. This rich collection of speeches, selected by Boyer himself to reflect the abiding principles underpinning his work, stands as an adoring tribute to his life and

prophets did not desire without reason that music be always used in the churches. Hence, we have so many songs and psalms. This precious gift has been given to man alone that he might thereby remind himself that God has created man for the express purpose of praising and extolling God. However, when man's natural musical ability is whetted and polished to the extent that it becomes an art, then do we note with great surprise the great and perfect wisdom of God in music, which is, after all, His product and His gift; we marvel when we hear music in which one voice sings a simple melody, while three, four or five other voices play and trip lustily around the voice that sings its simple melody and adorn this simple melody wonderfully with artistic musical effects, thus reminding us of a heavenly dance, where all meet in a spirit of friendliness, caress and embrace. A person who gives this some thought and yet does not regard music as a marvellous creation of God, must be a clodhopper indeed and does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs.”¹¹⁵

Note above that Luther did not envisage music as a human invention, but as a gift from God (*"Musica Dei donum optimi"*). Again, Luther said, “Music is an outstanding gift of God and next to theology. I would not give up my slight knowledge of music for a great consideration. And youth should be taught this art; for it makes fine skilful people.”¹¹⁶

mission.

¹¹⁵ Rhau also published "The New German Sacred Songs" (1544), a collection specifically for use in the schools.

¹¹⁶ Weimar Edition of Tischreden (WT) 3, No. 3815.

Luther also commented that music's power had often stirred him to proclaim God's Word. Luther said, "Music is God's greatest gift. It has often so stimulated and stirred me that I felt the desire to preach."¹¹⁷ Luther was keenly aware of the central role of iconography in the false teaching of the Roman Catholic Church. Nonetheless, this did not keep him, like Zwingli, from recognising the usefulness of all the arts in worship, especially music: "Nor am I at all of the opinion that all the arts are to be overthrown and cast aside by the Gospel, as some super-spiritual people protest; but I would gladly see all the arts, especially music, in the service of Him who has given and created them."¹¹⁸ A year before his death, Luther supervised and wrote the introduction to Johann Walther's (1496-1570)¹¹⁹ hymnbook, *Geystlich gesangk-Buchleyen* (1545).¹²⁰ The Church is forever grateful to the theological and musical leadership of Martin Luther. His musical innovations were later developed by German composers Hassler, Johannes Eccard, Leonhard Lechner, and Michael Praetorius who in turn opened the door for developments leading to the Baroque style of the Protestant composer Johann Sebastian Bach.

For Luther, music had the highest rank after theology.¹²¹ He espoused the view that music mirrors the order of creation, but he drew other conclusions than those of Antiquity and the Middle Ages. Music not only reflects the order of the created cosmos, but may also contribute to spiritual growth by placing human beings in an affective relationship with the greater order of creation. Music can therefore become a theological contribution to the

¹¹⁷ Ewald Plass, 1952 ed., *What Luther Says: An Active In-Home Anthology for the Active Christian* (St. Louis: Concordia) p. 982.

¹¹⁸ Weimar Edition of Luther's Works (W) 35, 474.

¹¹⁹ Luther's close friend and musical adviser. He was the first cantor and composer of the Lutheran church. In his younger years, Walther published "Wittenberg Sacred Song Book," a collection of polyphonic settings of chorale melodies in 1524 under the guidance of Martin Luther.

¹²⁰ A collection of 43 pieces arranged according to the church year. Walther also assisted Luther as he prepared the music for his German Mass (1526).

¹²¹ Erich Konstantin. "Music and Musical Instruments." Religion Past and Present. Brill Online, 2015. Reference. University of South Africa. 22 July 2015 <http://referenceworks.brillonline.com/entries/religion-past-and-present/music-and-musical-instruments-COM_14614>

struggle against melancholy, depression and the forces of evil. Luther is accordingly able to state that God also preached the gospel by means of music. Music, furthermore, has an important didactic function because the tenets of faith can more easily be memorised when sung, as demonstrated, for instance, by catechism songs. Since the song also possesses rallying properties, it can also be used by the Spirit and become the “rallying standard” of the congregation or the touchstone of faith. Luther's approach gave rise to a synthesis of *musica speculativa* and *musica practica* as *musica poetica*, which was elaborated in numerous treatises of the 17th and 18th centuries. The combination of word and affect assigned a role to music that was almost as important as that of the sermon.¹²² This changed under Pietism and under the influence of a stronger historical orientation of theology. Reflection on art and music became a philosophical prerogative. New approaches did not emerge until the 20th century, among which O. Söhngen's attempt to formulate a Trinitarian justification on the basis of Luther's premises is particularly worthy of note. As a gift of creation, music belongs to the *bonae ordinationes Dei*.¹²³

By creating music, humans comply with their task in creation, and where it manifests a longing for the “new song,” creation faith is anticipated redemption faith (Begbie, 2012:120). However, an order of creation only becomes evident through the revelation in Christ, with whom a new age of music is seen to dawn: music becomes the allegory of the gospel, the kerygma incites to music. Söhngen's thinking is strongly oriented to salvation history, as is expressed by his view that all forms of music mentioned in the Old Testament merely represent anticipatory imitations and a reference to Christ. It is above all because of the link between word and music that emphasis on the aesthetic form to the neglect of the question of truth is no longer possible – a standpoint that caused Söhngen to view the musical

¹²² *ibid*

developments of the 19th century in a somewhat negative light (Begbie, 2012:120). Music can become an idol and may even be misused by politics.

A pneumatological dimension is finally developed in reference to CA 2: like prayer, music is a response and thus only possible as the work of the Spirit. As a performance before the Most High, it overcomes the threat of a secularised eschaton, in which art itself is already eternal. Because all music is now conceived of as a reference to the Creator and as an allusion to the second coming of Christ, Söhngen is of the opinion that theology must assume responsibility for all music.¹²⁴ Based on the researcher's studies, music has sometimes been understood to be the primary place for spiritual encounter in a worship experience. While music should be an opportunity for encounter, it should be one of many opportunities for encounter. If we are seeking to provide a multi-sensory opportunity for expressing our worship to God, care should be taken to keep the musical worship from eclipsing the other elements of the gathering.

3.6.1.2 *John Calvin*

John Calvin (1509-1564), a Frenchman, was born on July 10, 1509 in Noyon, Picardy and baptised as Jean Cauvin.¹²⁵ In 1523, at the age of fourteen, John Calvin entered the *College de la Marche* in Paris, where he came under the tutelage of Maturin Cordier, a Latin scholar considered as one of the founders of modern pedagogy, and where he was introduced to the scholarly world of humanism (Ozment, 1980:352). John Calvin expressed divergent views on music in worship. On the other hand, Calvin encouraged congregational singing and held that cheerfulness should characterise singing. He held that the Psalms should be used as the lyrics

¹²³ *ibid*

¹²⁴ *ibid*

¹²⁵ Alister E. McGrath, 1999. "*Calvin and the Christian Calling*," First

of congregational singing because it is God's own words which should be employed in praising Him. He states further that "the result of singing is like a spur to incite us to pray to and to praise God, to meditate on his works, that we may love, fear, honour and glorify him."¹²⁶ (Osei-Bonsu, 2013:89) Church music accordingly should be characterised by devotion, praise, meditation and worship.¹²⁷ During the age of the Reformation, a different issue was at stake. The focus was now on practical music. While Calvin allowed vocal music as prayer and especially as a didactic instrument, Zwingli saw the greatest benefit of music in private edification, but considered it unfit for worship.¹²⁸

The Reformation's scepticism regarding music in worship was the result of three considerations: (1) the instruction of the congregation in matters of faith is to take place through the sermon alone; the ancient distrust towards the sensory nature of art lived on. (2) Christ wishes to be with us in the Spirit alone. (3) Music during worship is not part of the proclamation but represents a response of the congregation.¹²⁹ Calvin stated further, "It is true that God ought to be heartily praised, both by musical instruments and by mouth. But it is another matter when we conduct the worship of God in the church."¹³⁰ He was advocating a careful and skillful use of instruments during worship. John Calvin introduced a new liturgy in all the churches in Geneva which included the singing of a Psalm or the Decalogue immediately after the confession of sins, the Long Prayer, the Apostles' Creed, a Psalm during the distribution of the emblem of the Lord's Supper, and a Psalm or the Song of

Things 94, p. 31.

¹²⁶ Frank Fives, "Teachings of John Calvin on Church Music," www.pulpit2pew.com/981/5-teachings-of-john-calvin, accessed on 12/22/10.

¹²⁷Robert Osei-Bonsu 2013. John Calvin's Perspective On Music And Worship, And Its Implications For The Seventh-Day Adventist Church. *Ilorin Journal of Religious Studies*, (IJOURELS) Vol.3 No.1, 2013, Pp.83-101

¹²⁸ Erich Konstantin Reymaier. "Music and Musical Instruments." Religion Past and Present. Brill Online, 2015. Reference. University of South Africa. 22 July 2015 <http://referenceworks.brillonline.com/entries/religion-past-and-present/music-and-musical-instruments-COM_14614>

¹²⁹ *ibid*

Simeon before the Aaronic Benediction.¹³¹ He further intimated the use of vernacular in worship to make the worship meaningful to parishioners (Nelson, 1979:14).

Music and worship are so intertwined; therefore, John Calvin advocated the proper use of music in worship. He expressed a cautious and fearful view about music. He warned against the “voluptuous, effeminate or disorderly music and insisted upon the supremacy of the text.”¹³² Careful and skillful use of music in worship should be given prominence in worship because disorderly music may lead to sensuality and self-gratification. In place of the elaborate music of the medieval church, John Calvin called for and insisted on the use of only words from Scriptures for church music. Unlike Luther who encouraged the use of hymns which reflected scripture, John Calvin insisted that church music should come from the Psalms. The use of the Psalms in congregational singing “ensured that Divine revelation was being put to music” (Barber, 2006:8). Church music can glorify God only if the Lord has given such songs. Because David received the Psalms through the Holy Spirit, when it is sung in worship, it is as if God has put His own words in our mouths to praise Him. Charles Garside confirmed this assertion by stating that, “When John Calvin proposed to reorder the whole vocal-music life of the Christian community around the singing of Psalms, it was because the words of the Psalms were God’s words, put by God in the mouths of the singers, just as He had put them first in the mouth of David (Garside, 1979:29). While Luther advocated the use of ideas from scripture in the missional character of music in worship, John Calvin called for using the exact words of scripture, especially those contained in the psalms and the Decalogue.

¹³⁰ John Calvin, Sermons on 2 Samuel, Chapters 1-13, trans. D. Kelly (Carlisle, PA: Banner of Truth Trust, 1992), Sermon, II Sam. 6:1-7.

¹³¹ Covenant: The Monthly Newsletter of Covenant OPC, 1:12 (September 2003): p.17.

¹³² Britannica, Music in Christianity

Another important aspect of John Calvin's church music was his use of children. He held that children should be trained to lead Church music. "It will be good to introduce ecclesiastical songs, the better to incite the people to pray and praise God. For a beginning, the little children are to be taught; then with time all the church will be able to follow" (Garside, 1979:16). The children should sing monophony which must be simple so that the congregation can learn to sing it easily. John Calvin's use of children in church music aimed at emphasising humility at worship and wanted the children "to teach adults simplicity, childlike devotion and a sincere heart when singing, even though there might be problems with intonation and the like."¹³³ The use of children in church music was to help instill humility and childlike simplicity in adults as they worshipped.

Due to the above, the researcher noted that it can be summed up that with regard to the missional character of music in worship, John Calvin promoted the use of the very word of God in His praise, hence his advocacy of the use of the Psalms in church music. He promoted the view that music be rendered without instruments and be sung in monophony to draw the attention of the worshippers to the text rather than the melody of the song. He was of the view that God should be the centre and focus of worship and human exaltation should not be given any place in worship. John Calvin also called on worshippers to worship in humility, hence his use of children to teach church music. Music that is performed in the church should be devoid of theatrical display that characterises some worship today. We should always encourage child-like humility and attitude in our worship. It can be said that John Calvin appreciated the beauty and import of music both in worship and for domestic use. While music can be used for recreational purposes, its main objective should be the glorification of God. We need not give room for any absurdity in worship. Our attitude at worship should be

¹³³ Neil Stipp, "Music Philosophies of Martin Luther and John Calvin," *American Organist*

characterised by reverent anticipation because God is present. Like John Calvin, the aim and purpose of the missional character of music in worship should be the glorification, edification, inspiration, rebuke, correction, adoration, soul winning, admonition, healing, witnessing, Proclamation, call to repentance and praise of God (Ps. 33:3, 4; 47:7, 8).

3.6.1.3 *Augustine of Hippo*

St Augustine (AD 354-430) long ago, in a much quieter age, pondered the place of music in worship in his life. In his classic *Confessions*, he meditates on “the delights of the ear” as he considers the various “lusts of the flesh” and how he deals with them.

Christian theologians have often focused on the importance of congregational lyrics, sometimes regarding their music with reserve or self-doubting enjoyment (Wren, 2000:69). Augustine of Hippo is a classic example. In his *Confessions*, written around 397 C.E., he wavers “between the danger that lies in gratifying the senses and the benefits which, as I know from experience, can accrue from singing.” His knowledge of music is sophisticated; his attitude to music is, he admits, ambivalent: “I must allow it a position of some honour in my heart, and I find it difficult to assign it to its proper place.” When they are sung, sacred words stir his mind to greater religious fervour “and kindle in me a more ardent flame of piety than they would if they were not sung.”

Music and song have particular modes, “corresponding to my various emotions and able to stimulate them because of the mysterious relationship between the two.” In spite of this, the power of music makes him cautious, and his endorsement of music has the provision: “When I find the singing itself more moving than the truth which it conveys, I confess that this is a

grievous sin, and at those times I would prefer not to hear the singer” (Westermeyer, 1988:88-89).

To summarise according to Chaplain Mike,¹³⁴ in his confession Augustine says:

- He once enjoyed music so much that it might be said he was beguiled by the beauty of music, almost addicted to it.
- God set him free from that, however, so he continues to enjoy music, especially hymns because these texts, mixed with music, increase his devotion.
- Nevertheless, as a Christian, he finds it hard to find the “proper place” for music in his life.
- He recognises that it helps him to have greater devotion when God’s words are sung, but he also recognises that certain forms of music simply stir him up emotionally and “gratify his senses.”
- He also recognises the tendency, on the other hand, to overreact to that and to be overly strict with himself, denying himself the pleasures of music.
- He concludes that there is a legitimate place for music in the church and expresses his longing to always delight more in the truth that the music conveys than in the mere stimulation which music itself gives him.

The researcher thinks that is what Augustine is talking about – we do not do away with music, we just make sure we understand what it is and, if it is your drug with God as the wrappers, then you are still using it for your pleasure. If you can keep it in perspective, then it is a useful, edifying part of worship. The other point the researcher wants to refer to and with which he agrees that Augustine seems to be emphasising in this passage about it being a sin to be moved by the music and not the words, the researcher tends to disagree on, however, as

a general rule. We hear it said frequently in choirs, for example, that “it’s the words that count.” If that were the case, we’d just read the words aloud and never sing or have music.

3.7 Conclusion

The chapter has examined the theological perspective of the missional character of music in worship. Music is relevant because it is corporate and communal, (Sheldon, 1989:21). A common experience of suffering and a common experience of the Spirit of God gives black Christians a sense of being the people of God together. Cone (1986:130) says, “Our church is the only place we can go to with tears in our eyes without anyone asking ‘What you crying about?’ ”. Sound is elemental to existence, which is a truth that must be considered as a question full of ecological and theological significance. When understood in such a manner, sound should be revered as a holy gift from God in creation. As the manipulation of sound, music is, then, of deep theological import.¹³⁵ Musicians can no longer be viewed as inventors, but must be understood as stewards; and, because sound is universal to creation and its manipulation universal to the human experience, all of humanity are steward-musicians. In the local church, these truths manifest themselves in the practice of sound-manipulation for the love of God and service of neighbour. Such practice, however, is worthless without the critical reflection that asks the questions which identify the neighbour, the steward-musician and the deity from whom the gift was given and to whom the gift is returned.

The power that music can have over the people has tended to make worship leaders wary of using it to its fullest potential. If creativity is about creating the total environment for liturgy

¹³⁴Augustine’s Inner Conflict about Music, 8 July 2011 by Chaplain Mike.
<http://www.internetmonk.com/archive/augustines-inner-conflict-about-music> - accessed on 23 – 03 - 2016

to do its job of leading us to a formative encounter with God, surely we ought to do everything within our power and use all reasonable means to make that happen (Craig-Wild, 2002:141). We need music that holds together body and spirit, joy and sorrow, suffering and victory, and in which we encounter the risen Christ so that our acts of worship become beachheads for his invading kingdom. Music is a powerful implement in the liturgist's tool kit (Craig-Wild, 2002:141): it can transform our worship from pedestrian to exhilarating, but we need to ensure that it is used to draw out the essential meaning of worship rather than add something unnecessary to it, which not only confuses the message but also dilutes its power.

Music is there to edify: to enhance rational thought, and bring to the senses. Music has a role to play in conflict: exacerbating it by providing the righteous with battle hymns with which to disrupt and convert their enemies; but also by using the cohesive properties of harmony to bring the disunited into communion with one another (Mears & Ryrie, 2013:150). Music also has powerful healing properties, just as the ancient inhabitants of Pulia were said to cure the bite of a tarantula with musical harmonies (Mears and Ryrie, 2013:150), and just as David had used music to banish the demon from Saul (I Sam. 16:23). In the sixteenth century, music was held to have a potent and miraculous ability to ease mental, physical and spiritual distress. The chapter critiqued major approaches and perspectives by providing a theological understanding of the missional character of music in worship. Mission therefore exists because God loves people (Campbell, 2013:79).

Music in the church today should not be limited to singing of the Psalms alone; nonetheless, music should be Bible-based to draw the attention of the worshippers to God. Today, the

¹³⁵ Tom Webster. - http://www.academia.edu/3469257/Toward_a_Theology_of_Music. Accessed on 04/08/2015

Church cannot limit itself to the singing of the Psalms alone, but music sung in the Church should be Bible-based to draw the attention of worshippers to things above, which are able to bring about glorification, edification, inspiration, rebuke, correction, adoration, soul-winning, admonition, healing, witnessing, proclamation, call to repentance and praise of God. Music must assist in turning their minds Godward. This new awakening in theological paradigm leads to a fresh understanding of the Bible.

Having analysed the Biblical and theological perspectives of the missional character of music in worship, it is necessary to test how they translate into reality. It is within this context that the next chapter carries out field research with a view to finding out how and the extent to which the selected churches have sought to advance the Mission of God through music in worship.

Chapter Four

Missional character of Music in Worship in the selected Churches in the ancient metropolitan city of Abeokuta, Nigeria

4.1 Introduction

This chapter looks briefly in the origin/history, nature and emerging trends with regard to the missional character of music in worship in the selected churches in the ancient metropolitan city of Abeokuta, Nigeria. The chapter analyses the data collected from oral interviews using atlas.ti coding method. The data are presented partly by way of frequency tables and charts. The study used qualitative approaches and conducted self-administered interviews on the major leaders, worship leaders/choir members and key lay members of the selected churches. The chapter comprises eight sections, which examine issues ranging from demographic distribution of respondents to understanding the music in worship in those churches. This chapter presents all the narratives from my sample population of the seven denominations.

4.1.1 Brief Origin/History of Music in Worship in the selected Churches

Worship music enters the church now in ways far different from only a generation or two ago. In the age of denominations, congregational song was vetted through denominational agencies and tested for doctrinal soundness by theologians as well as for musicality by musicians (Debra & Ron, 2009:89). Prior to the middle of the nineteenth century, musical activities in Yorubaland (where Abeokuta is situated) were mainly traditional. Although there

had been some external influences on Yoruba musical life¹³⁶ they were either too minimal, or not different enough in principle from Yoruba musical tradition to precipitate a fundamental change or initiate a new idiom. It was due mainly to the arrival of returning ex-slaves from the West Indies and Brazil, and European businessmen, missionaries and colonial administrators that a social niche was created for the initiation and development of a new, European musical idiom. Before the middle of the nineteenth century, European contact with Nigeria, which dates back to the fifteenth century, was mainly on a commercial basis. Britain passed an act in 1807 which made it illegal to trade in slaves. In addition, it established a squadron with the responsibility of freeing any recaptured person found in Sierra Leone. About the same time, freed slaves from the West Indies were settling in Freetown, the capital of Sierra Leone. Many of these freed slaves were descendants of the Yoruba people of Western Nigeria, and a good number of them chose to go back to their original home. The British assisted them and by 1850 at least 3000 thousand had returned to settle in Badagry, Abeokuta and Lagos; they were called *Saros* by the local people.¹³⁷

The Church Missionary Society (CMS), the largest of all such societies, established their first mission in Badagry in 1845 and a year later in Abeokuta. Other missions included the Methodists at Badagry, 1842; the Baptists at Ijaye, 1853 and the Catholics at Lagos, 1867. The Christian missionaries were eager to spread the gospel to other parts of the country. This was only possible where peace reigned and this was far from the situation in Yorubaland, where a series of inter-ethnic conflicts were taking place. The Fon of Abomey,¹³⁸ who lived in the present-day Republic of Benin, led a series of invasions against the Egba in Abeokuta,

¹³⁶ Omibiyi, M. 1981. *Islamic influence on Yoruba Music*, African Notes 8(2).

¹³⁷ Omolaja Bode 1995. *Historical Background of Modern Nigerian Art Music*. Institut français de recherche en Afrique. p. 15-27. <http://www.openedition.org/6540>. Accessed on 10/11/2015

¹³⁸ Biodun Adediran 1994. *The Frontier States in Western Yorubaland 1600-1889*, Ibadan: IFRA. pp. 181-82

while two different factions (one led by Akintoye and the other by Dosumu) were struggling for the throne in Lagos.

4.1.1.1 T.K. Ekundayo Phillips (1884-1969)

It was T.K. Ekundayo Phillips who made the most significant contributions to the growth of Nigerian Church Music in the first part of this century. As organist and choirmaster of Christ Church Cathedral, the premier church in the Lagos Anglican Diocese, the responsibility fell on him more than any other person to encourage the growth of indigenous music in the church. He was born in 1884 and later attended the Church Missionary Society (CMS) Grammar School in Lagos. He received his first organ lessons from his uncle, the Reverend Johnson, and at the age of 18 he was appointed organist of St. Paul's, Breadfruit, Lagos. He played the organ at St. Paul's for nine years. In 1911, he proceeded to the Trinity College of Music, London, to study piano, organ and violin. He thus became the second Nigerian (after Reverend Robert Coker who studied in Germany in 1871) to study music to a professional level. On his return from Britain, he was appointed organist and choirmaster at Christ Church, now Christ Church Cathedral, Lagos.¹³⁹

He held his post until 1962 when he retired. In 1964, five years before his death, he was awarded an honorary Doctorate of Music by the University of Nigeria, Nsukka, for his contribution to the development of music in Nigeria. One of the most important achievements of Ekundayo Phillips was that he trained many of the prominent composers of modern African Art Music including Fela Sowande, Ayo Bankole and Samuel Akpabot. They are among the most prominent composers not only in Nigeria, but in Africa. His significant

¹³⁹ Omolaja Bode 1995. Historical Background of Modern Nigerian Art Music. Institut français de recherche en Afrique. p. 15-27. <http://www.openedition.org/6540>. Accessed on 10/11/2015 p. 15-27.

historical position in the growth of Nigerian church music and, consequently, Nigerian modern Art Music, has been acknowledged by writers and musicians. Professor Laz Ekwueme described him as a “pioneer composer, choirmaster and organist who influenced greatly the course of the development of Art Music in Nigeria”. Olaolu Omideyi described him as the "fountain of church music in Nigeria" and a model of a perfect musician. Fela Sowande also noted that Phillips and others “provided us with such a good foundation that today we can now contemplate building upon”.

Boys
mf
Emi o gbe oju mi so-ke won-ni: ni-boni iranlowo mi yio ha ti wa.

Men
mf
Iranlowo mi ti o-wo Oluwawafio da orun on-ai-ye.

Iranlowo mi Iranlowo mi Iranlowo ti o-wo
Iranlowo mi Iranlowo mi I-ran-lo-wo mi ti o-wo

Manual colla voce ad lib.
cresc.
Ped.

Figure 2:¹⁴⁰ Emi o gbe oju mi soke wonni by T.K.E. PHILLIPS

¹⁴⁰ <http://books.openedition.org/ifra/docannexe/image/609/> Accessed on 09/11/2015

4.1.1.2 Yoruba Music

In 1953, Phillips' book, *Yoruba Music*, was published. Yoruba is the language of the Abeokuta indigents. This book can be regarded as a treatise (in spite of the author's assertion to the contrary) on the compositional style of early Nigerian Church music. Although the book was not published until 1953, even after it had been published, it was not generally accessible to church organists. It summarises those ideas which have influenced Nigerian church music composers. Central to Phillips' views are the following observations:

- Yoruba music is often based on the pentatonic scale.
- Harmony rarely exists in Yoruba music.
- Yoruba music, like all other musical traditions, is undergoing an evolutionary process.

Thus, according to him:

“It is known that every nation's music has always been identified with a particular scale at various stages of its development. For example, the Europeans, as all other nations of the world, began with the pentatonic scale. This was followed by the seven-note scale with its modes, then the major minor modes and, lastly, as it stands today, the chromatic scale of twelve notes.”¹⁴¹

He continues that:

“Fortunately or unfortunately, Yorubas have no such succession of scales yet. They have only the pentatonic scale to their credit, although at times some strange notes creep into their songs which might be regarded as the result of an instinctive feeling after variety and extension by means of embellishment.”¹⁴²

Phillips asserts that Yoruba music is similar to European medieval music of “roughly from about the tenth to the fifteenth century”. This is because “although the seven-note scale was in use in Europe at that time, so sparingly were the two notes Fah and Te (that is the perfect

¹⁴¹ Phillips, T. K. E. 1953. *Yoruba Music*. Johannesburg. p. 9.

fourth and the major seventh) used, that the music of that period could almost pass as the pentatonic.”¹⁴³ Other features which Yoruba music shares with European music are, according to him:

- The use of unisonous singing
- Parallel singing with its offspring of descant
- The general avoidance of cadential semitones.¹⁴⁴

Phillips’ observations are based on the belief that Yoruba music is often based entirely on the pentatonic scale and that the degree of the variety of melodic pitches employed in a piece or a tradition of music is reflective of the stage of that tradition in its developmental process. As he has also noted, features such as unisonous singing, parallel harmonics and the general absence of cadential semitones are indeed common in Yoruba music. Despite the controversial nature of Phillips’ observations, they have provided the stylistic bases for much of Yoruba Church music. Phillips’ works reflect a synthesis of such features of Yoruba music stated above and elements of European music. Thus, as can be observed in compositions like *Emi O Gbe Oju Mi Soke Wonni* in Figure 2 on the previous page and his *Yoruba Versicles and Responses*, elements of his music include the use of melodies which reflect the intonational contour of words and the use of pentatonic melodies treated to European conceived diatonic chords. This stylistic paradigm has provided the basis for the development of Nigerian contemporary art and church music.

¹⁴² Ibid p.9

¹⁴³ Ibid p.9

¹⁴⁴ Ibid



Figure 3: T.K. Ekundayo Phillips with Ken Jones (an organ builder) and Derrick Cantrell (visiting organist)¹⁴⁵

4.2. Demographic information: Distribution of respondents according to Denomination

Table 2 below summarises the information obtained from the respondents regarding their denomination.

¹⁴⁵ <http://books.openedition.org/ifra/docannexe/image/609/img-6.jpg> Accessed on 09/11/2015

Table 2: Distribution of the respondents according to denomination

Denomination	Church Member Group - CMG	Church Focus Group - CFG	Frequency of Respondents- FR	%
Assemblies of God Church - AGC	3	5	24	11.7
Four Square Church - FSQC	3	7	25	12.2
The Baptist Church - TBC	3	8	33	14.4
Church of Nigeria Anglican Communion - CONAC	3	11	53	20.4
The Redeemed Christians Church of God - RCCG	3	9	44	17.7
The Apostolic Faith - TAF	3	7	26	12.4
Gospel Faith Mission - GOFAMINT	3	5	27	11.2
Total	21	52	227	100

The information in Table 2 was received from the various Church leaders on various dates during the interviews. The table shows that when one looks at distribution according to denomination, 20.4% belong to the CONAC, 17.7% to the RCCG, 14.4% to TBC, 12.4% to TAF, 12.2% to FSQC, 11.7% to AGC and 11.2% belong to GOFAMINT.

4.2.1 Distribution of respondents according to position in the Church

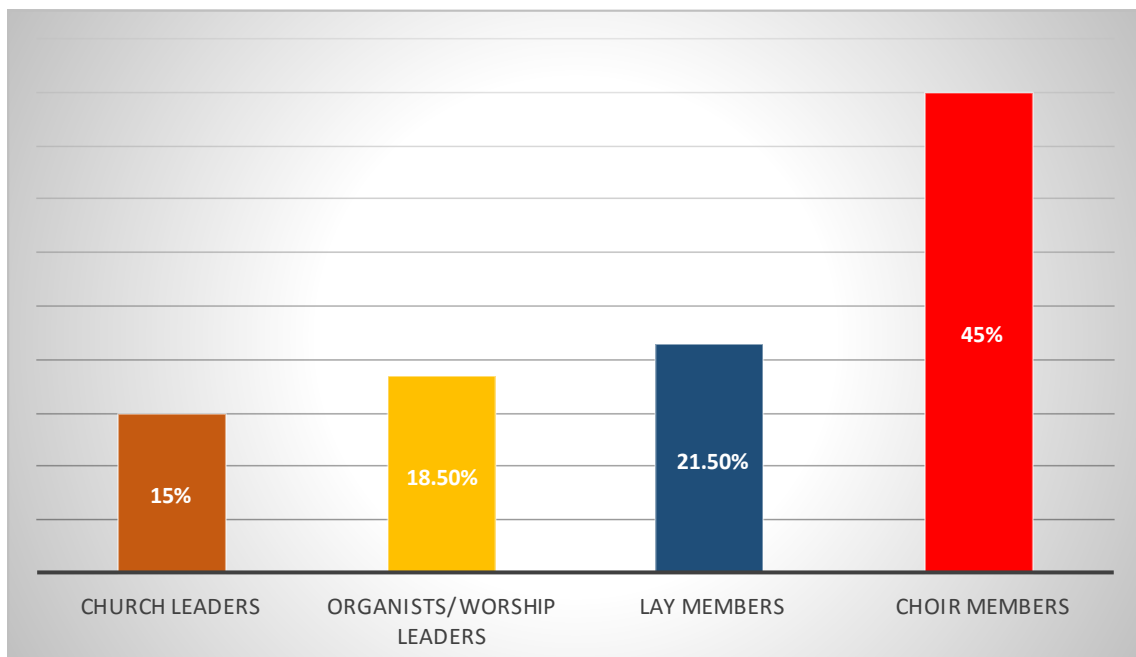


Figure 4: Distribution of respondents

Figure 4 indicates that when categorised according to status in the church, the majority (45%) comprised the Church Choristers' membership (male and female), 21.5% were lay members of the Church, 18.5% were the Worship leaders/Organists, while 15% were Church leaders. The low figures on the participation of church leaders in mission create a paradox, because such leaders should be the custodians of liturgy and worship in seeking to fulfil the church's responsibility in leading the Church Worship.

4.3 Case Studies

The researcher has structured the data according to topical headings that were identified as relevant to the narratives. These are:

- 1) Background and History
- 2) Missional Character Involvement

3) Musical Style and Organisation

4) Closing Reflection

The four headings were not disclosed to the participants. This allowed for a comfortable conversation with all participants during the interview process. The closing reflection is my own synopsis on the relevant headings during the conversation. Including all the material that was narrated during the interviews would be a cumbersome task for the purpose of this study.

4.3.1 Case Study 1: The Anglican Communion

Demography: Urban, Abeokuta Metropolis

Worship style: Traditional, Contemporary, Contemplative, Evangelical/Charismatic and Low Church

Participants: The clergy, Organists, Choristers and music-minded laity

4.3.1.1 Background and History

As deduced from a respondent, the Anglican Church is a church with a long history and it takes its past seriously. But it is also rooted in the present time in the local place. As part of the Church of God universal, the Anglican Communion is designed by divine inspiration to operate in line with God's standards, as clearly stated in the Bible. The Anglican Church in Abeokuta was started as far back as 1843 by The Revd Henry Townsend, while other churches in the Anglican Communion in the western part of Nigeria began to spring up through the efforts of The Church Missionary Society.

The growth of the Church of Nigeria (Anglican Communion) since the end of the Slave Trade has been a very rapid one. It is interesting to note that within two centuries, Christianity and indeed Anglicanism, which started like child's play in Badagry and Abeokuta has spread like wild fire to all nooks and crannies of Abeokuta and the country as a whole. Christianity came into Nigeria in the 15th century through the efforts of Augustinian and Capuchin monks from Portugal. However, it was not until 1842 that Henry Townsend of the Church Missionary Society sowed the seed of Anglicanism properly when he landed in Badagry from Freetown, Sierra Leone. After their ordination in England in 1842, the Revd Henry Townsend and the Revd Samuel Ajayi Crowther (a Yoruba ex-slave) returned to Abeokuta. With the untiring efforts of these evangelists, Nigerians began to believe in Jesus as the Lord and Saviour of the entire world. And so, on December 25, 1842 in Abeokuta, Nigerians were able to celebrate for the very first time the glorious annunciation that the Saviour, who is Christ the Lord, was born. They gave glory to God Almighty, experiencing the peace and joy of the Lord; Anglicanism had been born in Nigeria. In 1846, the Revd Samuel Ajayi Crowther and the Revd Henry Townsend, in company with the Revd Colmer and Mr Phillips, worked together to consolidate the Church Missionary Society's (CMS) Yoruba Mission.¹⁴⁶

4.3.1.2 *Missional Character Involvement*

The Anglican missional character involvement took its root from Christ's call to mission. It is, however, increasingly acknowledged that the mission of the Trinity creates the Church and that the Church operates to carry out *missio Dei*, as affirmed by a respondent. With unsurpassed missionary zeal, Archbishop Adetiloye initiated deft moves that culminated in

¹⁴⁶ History of Anglicanism. <http://www.dioceseoflagoswest.org/Doctrine/History.html> - accessed on the 23 – 10 - 2015

the unprecedented consecration of eight missionary Bishops and the Diocesan Bishop of Kano on April 29, 1990 at St Michael's Anglican Cathedral, Kaduna. The missionary Bishops' core remit was the fast evangelism of the predominantly Muslim Northern Nigeria. To the glory of God, the eight missionary Dioceses were inaugurated in September 1990 as follows: Minna (3rd), Kafanchan (5th), Katsina (6th), Sokoto (9th), Makurdi (24th), Yola (26th), Maiduguri (28th), and Bauchi (29th). The Diocese of Egbado (now Yewa) was inaugurated on November 2, 1990 and Ife two days later (4 November 1990). Two more missionary Dioceses of Calabar (20 December 1990) and Uyo (27 November 1992) followed.¹⁴⁷

The Anglican Church serves God's "divine plan for the fullness of time, to unite all things in Christ, things in heaven and things on earth." By now the Church of Nigeria (Anglican Communion) had been proclaimed by the Archbishop of Canterbury as "the fastest-growing church in the Anglican Communion!" Forging ahead vigorously, there can be no organisation as large and as complex as the present-day Church of Nigeria (Anglican Communion) that is without problems. In summary, it is to the effect that the Church of Nigeria (Anglican Communion) shall be Bible-based, spiritually dynamic, united, disciplined, self-supporting, committed to pragmatic evangelism, social welfare and a church that epitomises the genuine love of Christ. The Anglican Church operates in accordance with God's Great Commission in Matt. 28:16-20 to all believers: every aspect of its life and work, its faith and order point to, reveal, announce and serve "the mystery of *missio Dei*", as noted by a respondent.

¹⁴⁷ *ibid*

4.3.1.3 Musical Style and Organisation

A respondent said that music per se in the Anglican Church is part and parcel of its worship. Many times, worship proper does not begin without praising the person you want to commune with, you know who God is and that He likes and enjoys being worshipped and praised, so most times, before any worship proper begins, praise worshipping and singing of songs are the first steps after which one can go into other areas of worship. Most times they find their minds ready for worship when they start with singing songs and praises. Anglican Church music is music that is written for liturgical worship in Anglican Church services. Almost all of it is written for choir, with or without organ accompaniment. Another respondent noted that, guiding the forefathers to put together the thirty-nine Articles of Religion that form the core of the tenets of what is believed and practised in the Anglican Communion, each of the Articles is firmly rooted in the Bible. He went on to say that their hymns are divinely inspired and suitable for worship individually or corporately. This is well acknowledged, appreciated and enshrined in practice in the Anglican Communion and that enables the church to fulfil its mandate as they make themselves available for service at different levels in the church.

There is now the understanding that exuberance and devotion can go hand in hand for enriched, acceptable and profitable music in worship, individually and corporately. As recorded from a respondent, before now there was strict control, if not total rejection, of Davidic exuberance in music in worship - for instance, the shout of "Halleluyah!" as part of singing in worship was frowned at, whereas true music in worship should be characterised by delight, rejoicing and dancing when we get excited about our deliverance from sin's bondage, coupled with our consciousness of the free access we now have to the only Eternal God.

Apart from the central place held by liturgy, there are other texts which have strongly influenced their church, as noted by a respondent, and especially important are hymns. He said further that the Psalms were Anglicanism's first hymns, and at the Reformation were added Metrical Psalms written with strict rhythm and rhyme to accompanying simple melodies; the Eucharistic Hymns now in various languages of the worshippers and to simple music; and the Biblical and early church hymns of the Daily Offices like the *Venite* (Ps. 95), the *Nunc Dimittis* (Luke 2) and the *Te Deum Laudamus*. To sing parts of the liturgy is a typically Anglican thing to do. We can note in Figure 5 the classical Anglican Choir handling the above-noted Daily Offices in all Liturgical Services, while Figure 6 shows a Contemporary Anglican Choir handling all Evangelical Programmes.



Figure 5: Classical Anglican Choir handling all Liturgical Services

Source: Israel 2015



Figure 6: Contemporary Anglican Choir handling all Evangelical Programmes

Source: Israel 2015

4.3.1.4 Closing Reflection

One respondent said, “The church of Nigeria, Anglican communion’s music in worship in the church successfully combines devotion with delight. Members of the Church are encouraged to rejoice in the Lord always. Moreover, there is a justifiable balance between Davidic exuberance and worship to the only true God. The entire gospel of Jesus Christ is constantly preached through our music. Congregations can be led to understand the primary purpose of music in worship. Their knowledge concerning congregational music can be increased because congregations should not be willing to settle for their present level of music and worship. As noted by a respondent, the church needs to sustain the understanding of the current state of our music in worship. It is therefore suggested that the preaching of the

gospel and the teaching of the word of God through our music should be prayerfully intensified.

Anglican music in the early twenty-first century finds itself with more glorious variety than at any other time in its history. At the same time, diversity expands at a pace that challenges. Because of Anglican Church music expanding in diversity, defining its music is increasingly difficult. However, Anglican music in all its rich diversity – historic and contemporary, traditional and innovative – continues to attract new worshippers and blesses the people of God.

4.3.2. Case Study 2: The Redeemed Christian Church of God (RCCG)

Demography: Urban, Abeokuta Metropolis

Worship style: Contemporary, Contemplative, Pentecostal, Evangelical and Charismatic.

Participants: The Pastors, Worship Leaders, Choir and Music-minded members

4.3.2.1 Background and History

Ondo Town in Ondo State, Nigeria, witnessed the birth of a great man, Papa Josiah, the founder of The Redeemed Christian Church of God (RCCG) under God's leading and born into the Akindayomi family in July 1909. His desire to search for the true God of the universe led him to the Church Missionary Society of the Anglican Communion where he was baptised in 1927. Because of his traditional religious background, he had a strong desire to know the God who created the heaven, earth and everyone on it. In 1931 he joined the Cherubim and Seraphim church after his baptism because he was still unsatisfied spiritually. Suffice it to say that in 1952 the Redeemed Christian Church of God was born, as God's

divine plan Himself to take the world for Him and a respondent said the motto of the church is “Jesus Christ the same yesterday, and today, and forever.”

An Assistant Pastor, one of the respondents, said that the church worship place for a couple of times was at 9, Willoughby Street, until they were able to acquire some land, thereby witnessing a relocation to the present site of the Headquarters of the church at 1-5 Redemption Way, Ebute-Metta, Lagos. A year before Pa’s death, the details of the covenant and the plans of the Lord for the church were discussed for several hours in a conversation with the current General Overseer, Pastor Enoch Adeboye. In the midst of controversy, Pastor Adeboye’s appointment was formalised by the reading of Pa Akindayomi’s sealed pronouncement after his burial. Pa Josiah Akindayomi died at the age of seventy-one years of age. In leaps and bounds since 1981, when the current General Overseer assumed office, an open explosion began with the number of parishes growing, coupled with many mega parishes being planted. About 2000 parishes of the Redeemed Christian Church of God in Nigeria were counted at the census of the church.

4.3.2.2 Missional Character Involvement

Holy Ghost Service is one of the popular known programmes of the church, through which they use their music in worship to reach many souls for God. It is an all-night miracle service that is held on the first Friday of every month at the Redemption Camp at Lagos-Ibadan expressway. Their God continues to do great and mighty things through the Redeemed Christian Church of God. Started in 1947 as an independent prayer fellowship, the Glory of God Fellowship, this group blossomed into the Redeemed Christian Church of God in 1952. Presently, the church is acclaimed as the fastest-growing Pentecostal church in the world.

Monthly, the activities in the Holy Ghost Service feature various invited Choirs and Instrumentalists. Choir RCCG is a department of inspired, anointed and talented worshippers raising the praise to the Almighty. Church members can learn to play instruments and the horn, while their music skills at their music academy can be improved. The church develops Spirit-filled vocalists and musicians and provides musical support during services, events and other activities. They desire to worship God in spirit and in truth in their private and public worship.

4.3.2.3 Musical Style and Organisation

The Music and Worship is a ministry that spreads the Word of God through musical expressions. The object of their music in worship is God: they seek to hear from God and also desire the presence of His glory in all their gatherings through quality music rendered by their music and worship team. The music and worship ministry serves the purposes of sharing the gospel of Jesus Christ through song, encouraging believers in their walk with Christ, leading the congregation in music in worship and providing an avenue through which individuals may share their gift and be an integral part of the worship experience.

In the Redeemed Christian Church of God, singing is a free expression of thankfulness unto their God. As they worship and serve their God with their voices and music, they recognise that this is a gift in being able to express themselves to him. The Church is seeking members who have a musical gift - vocal or instrumental - and a desire to commit themselves to carrying the transforming presence of God into the midst of the congregation. "Come Let us sing praises unto our God. Do you feel called to our Music and Worship Ministry? We believe that when we come together and blend our voices in songs of praise and worship, a

beautiful sound can be heard which is pleasing to our God. We welcome you to come and join us as we celebrate Christ in music and songs.”

Praise Night begins on the Thursday preceding the first Friday of each month. This event is specifically for the youth who begin to throng the Camp from mid-morning. By evening there are about two thousand young people, predominantly young women (who constitute between 60 - 70%), converging at the large auditorium of the church. The events of the evening may be regarded as a prayerful prelude and preparation for the success of the Holy Ghost Service (HGS) proper the day after. The event commences with a long session of worship and praise songs rendered by various choir groups in the church, some in special uniforms, all singing to the accompaniment of heavy electronic equipment.

Leading the church into God’s presence through quality worship, praise and inspirational songs/hymns is the duty of the Music and Worship ministry of the church. The ministry is filled with dedicated and Spirit-filled members who are passionate about singing psalms, hymns and spiritual songs to worship God with beautiful voices and instruments. Being a part of this ministry requires dedication, commitment and a love of music.



Figure 7: The RCCG Choir

4.3.2.4 Closing Reflection

“We return our hearty thanks to God for giving us the privilege of sharing the ministry that he has given us with you.” The chorister in RCCG focuses on leading worshippers into God’s presence and they meet regularly to practise and learn new songs, which they minister together with the band to the congregation to encourage them in their walk with Christ and to lift up the name of the Lord. Their heart and soul is to introduce and connect people with God through the transforming power of music in Worship. From these activities emerge the church’s global surge and identity as a missional church that engages music in worship to propagate the *Missio Dei*.

4.3.3 Case Study 3: THE GOSPEL FAITH MISSION INTERNATIONAL (GOFAMINT)

Demography: Urban, Abeokuta Metropolis

Worship style: Contemporary, Contemplative, Pentecostal, Evangelical and Charismatic

Participants: The Pastors, Music Directors, Choristers and Music-minded members

4.3.3.1 Background and History

The Gospel Faith Mission International, the Church with the Word for the World, is founded on the Solid Rock by God, through a small group of committed men and women led by the late Pastor (Dr) R. A. George at Iwaya Yaba, Lagos, has transformed into a divine legacy that has today assumed a global dimension. It all began with Brother Reuben Akinwalere George (later Pastor (Dr) R. A. George), a member of the Christ Apostolic Church (CAC) and a dynamic leader of the Christ Army Band of the CAC then at 83, Lagos Street, Ebute-Metta, Lagos, who had always felt a deep conviction of the call of God in his life. Thus, in 1956 they started first as a small fellowship and Bible Study Group led by Brother R. A. George at his residence at No 9, Omotola Street, Iwaya Yaba, Lagos.¹⁴⁸

The fellowship group then included the late Sister Dupe George, Brothers David Akinremi, Meshack Akinola, Iwaku J. Bagere, Daniel Aluko, Olusegun George, Elijah Oludele Abina, and Elkanah Obideyi. The other members of the group were Brothers Solomon Kudoro, Richard Godonu Akapo, one Mrs Dorcas Adeyemi, Sisters Mary Kudoro, Felicia Akinremi (later Matron Felicia Abina), Janet Oke and Dupe Oju (later Dupe Akapo), among others. The Church began to grow, and later moved to its first building at 22, Balogun Street, also in

¹⁴⁸ A church document given during an interview with a respondent, GOFAMINT, Abeokuta on the 18 - 03 - 2015 – GOFAMINT: Past and Present 2014, Lagos, Nigeria: Word of Life Publication.

Iwaya, and from there, gradually spread to Bariga, Mushin, Salvation Army Road in Ibadan, and the rest of the world. Pastor George was ordained as Pastor in 1959 and he transited into glory in 1987, after which his deputy all along at the time, Pastor (Dr) E.O. Abina, took over the mantle of leadership in the same year. It is worthy of note that The Gospel Faith Mission International became an incorporated body in Nigeria in October 1967. The first Annual Convention was held at 22, Balogun Street, Iwaya from 4th to 7th November 1966. Attendance then was 300 and there was free feeding for participants. The convention has now been held at the Mission's campground, Gospel Town, along Igbo Oloyin Road, Ojoo, Ibadan, Oyo State, Nigeria since 1990. GOFAMINT International Office is situated at Gospel City, Kilometre 40, Lagos/Ibadan Expressway, Aseese, Ogun State, while the National Office remains at International Gospel Centre, Ojoo, Oyo Road, Ibadan, Oyo State.

Their Fundamental Beliefs include:

- The divine inspiration of the Holy Bible. II Tim.3:16-17 - that the Bible was inspired by God.
- Only ONE God, the 'Godhead': Father, Son and Holy Spirit. Matt.28:19; Matt.3:16-17; Deut.6:4 - and that, although the Bible never mentioned 'trinity', there were references to the Father, Son and Holy Spirit.
- The total depravity of the human race – Rom 5:12; Gen.6:5-7; Ps.51:5 – and that man is naturally evil (non-godly).
- The plan of redemption through the blood of Christ - John 3:16 ie. man is saved ONLY through faith in Christ.
- Repentance and restitution. Acts 3:19; Lk.19:8-9; Matt.21:28-32 - that one has to turn away from any bad ways/deeds and make good any past wrongs eg. by returning stolen items.

- Justification and new birth. Jn.3:3; Rom.3:23-24 - believers are declared 'NOT GUILTY' only because God is merciful. Every believer has to have a 'new birth' into life in Christ – a conversion from previous ways.
- Sanctification. Heb.10:10 - believers are cleansed by Jesus' sacrificial death.
- The practice of water baptism by immersion. Matt.28:19; Matt.3:16; Acts 2:41; Rom. 6:3-4.
- The observance of the Lord's Supper (aka. Holy Communion) - Lk.22:19; 1Cor.11:24-25.
- The baptism of the Holy Spirit as an experience of then and now - Acts 2:2-13; 39; Acts 1:4-5; Acts 10:48; Acts 19:1-6.
- Gifts and fruit of the Holy Spirit just as in the days of Jesus and the Apostles - 1Cor.12:1-12; Gal.5:22-24.
- Tithes, offerings and cheerful giving - 1Sam.9:5-10; 11Kings 4:7-10; Mal. 3:8-12; Lk.21:1-4, Matt.23:23 - that offerings, tithes and (voluntary) giving to ministers should still be practised in the church.
- The Biblical principle of marriage. Gen 2:18, 23-24; Matt.5:31-32, 19:9; Mark 10:1-12; Rom.7:2-3; Mal.2:13-16; Matt.19:4-6; 1:18-20; 1Cor.7:10-15 - that marriage is between a man and woman and that divorce has strict guiding rules.
- Divine healing and miracles today as it was in the days of the Apostles - James 5:14-16; Is.53:4-5; Matt.8:8.
- The government of the land - Rom.13:1-5; Ex.22:28; 1Pet.2:17; Acts 5:29; 23:5 - that members respect and submit to government/authority as long as it is not in contradiction to God's word.
- The resurrection of the body - Rev.20:5; John 11:25-26.
- The second coming of Christ - 1Thess. 4:16-17; 1 John 2:28.
- There shall be an end-time tribulation - Matt.24:21-28; Rev.6:7.

- There is an eternal heaven and hell. Mark 9:43-48 believers have eternal life and 'hell' (not Hades) is for sinners.
- Christ shall reward believers' deeds - Matt.16:27; 25:31-46; 1Cor.3:10-15; II Cor.5:10; Rev.22:12.
- A thousand-year reign of Christ, a time when Satan is locked away for a thousand years - Rev.20:1-6.
- There shall be a final judgment punishment of unbelievers - Rev.20:10-15; Matthew 25:46; Rev 14:10-11.
- There shall be a new (replacement) heaven and a new (replacement) earth - Isaiah 65:17-18; Rev.21:1-3.

4.3.3.2 Missional Character Involvement

Sufficient to the church document given by the respondent,¹⁴⁹ the missional character of the church includes: to preach the Word of God and bring people into the membership of God's family; to teach the Word of God, to enhance freedom, promote Christian maturity and bind the people to God for service, And to live the Word of God, to demonstrate the new life in Christ to the world, and ensure security of the believer. Recorded from some of the respondents, the church typically is involved in church-planting ministries, community development, holistic outreach, evangelism, theological training, leadership development or other outreach in which their music plays an important role. The mission of Seeds of Hope is to sow "the Seed of Hope," Jesus Christ, in the hearts of many in Abeokuta, and to the ends of the earth. Their context is the emerging post-modern culture. Post-moderns have rejected the "trinity" of modernism: reason, nature and progress - and the church that is built on it.

¹⁴⁹ *ibid*

Lacking a metanarrative, post-moderns turn to a sort of primitive tribalism, or bury their pain in technology or consumerism.

A respondent in the church said, “Our mission involves creating a Church that can be a safe gathering place for post-modern people to come and experience the grace and forgiveness of God; a family of believers where they can find healing for the things that have hurt and wounded their souls through music in worship; where they can ‘belong to believe’ - that is, where they can be nurtured and disciplined into faith in the one true God and in Jesus Christ whom He has sent. To yield to the wind of the Holy Spirit blowing through our mist, allowing it to change us into the image of Christ, thus making us the loving people God would have us to be. To bring God's healing love to hurting people through music in worship. To bring the joy of being a Christian to a sad world. To bring wisdom and knowledge to an unaware world. To bring good news to the poor. To bind up the broken-hearted. To set free the captives. To preach peace, as Jesus did.”

4.3.3.3 Musical Style and Organisation

A respondent in the church said, “We sing songs of praise to our God - different styles of music used from time to time. Music has an eternal function in the worship of God. We in GOFAMINT, Abeokuta, know this, so the choir has a special role to play in the fulfilment of this in the New Testament church which is who we are.” Psalm 47:7 ‘For God is the King of all the earth; Sing praises with understanding.’ 1 Chronicles 16:4 ‘And he appointed some of the Levites to minister before the ark of the LORD, to commemorate, to thank and to praise the LORD God of Israel’. The GOFAMINT Abeokuta choir team has the responsibility of magnifying the Lord, edifying the church, and being an instrument to compel lost souls to Christ through the instrument of praise, thanksgiving and worship of the Most High God.

They handle the praise and worship section of the church service and lead the congregation into the presence of God.”

Any choir presentation in the church is usually in an atmosphere full of gratitude, praise and appreciation to God for His faithfulness and kindness so far at The Gospel Faith Mission International. Respondents record that, “There are a lot of activities that we do now that we won’t do in heaven. You will never evangelise anyone in heaven. You will never share the gospel or give out a tract in heaven. You will not pray in heaven; there will be no need for prayer as we know it now. There’ll be no need for discipleship in heaven. What’s the one activity we do now that we will do in heaven? Music, in constant worship to our God. We will be doing that forever as we do here now. Music in worship in GOFAMINT involves the physical and the emotional, and it involves music and our voices, but fundamentally it’s an acknowledgment of who God is and what He has done. It is an intelligent response to God that involves the mind.” Some respondent noted that “Music in worship at GOFAMINT is not working us up into some frenzy. Jesus said the Father was looking for those who would worship in spirit and in truth (John 4:23-24). God’s action prompts our reaction of praise. Jesus said we are to love the Lord our God with all of our heart, soul, mind and strength (Mark 12:30). Worship should fully engage us as we dwell on the greatness of God. God-honouring music in worship is something we strive for. Many church members get involved in our music. Some play their instruments. Some are vocalists. Others are involved in the choir. These volunteers are an important part of the ministry of our church, using their talents and gifts to glorify God.”

4.3.3.4 Closing Reflection

In GOFAMINT they believe in bringing the music and worship team on board because their mandate is to build strong people. The mandate is holistic, inter-general and global. The church music and worship team is delighted to be part of the great commission through its music in worship. Reaching the unreached-for Christ is the mission of this ministry. The activities of this group include song ministration, lead music in worship, choir concert/funfair and arranging special evangelistic musical campaigns.

4.3.4 Case Study 4: THE FOURSQUARE GOSPEL CHURCH (TFGC)

Demography: Urban, Abeokuta Metropolis

Worship style: Contemporary, Contemplative, Pentecostal, Evangelical and Charismatic.

Participants: The Pastors, Music Directors, Choristers and Music-minded members

4.3.4.1 Background and History

The Foursquare Gospel Church, a Pentecostal type of denomination, came about during an intense revival in the city of Oakland, California, in July 1922, when Mrs Aimee McPherson preached to a large crowd. She died in 1944 at the age of 54, and her son, Rolf Kennedy McPherson, became the head of The Foursquare Church. He served as the president and chairman of the board of directors for 44 years, retiring in 1988. Following Rolf McPherson's retirement, John R. Holland became the third head of The Foursquare Church. Since that time, the mantle of the presidency has passed to Paul Risser (1998-2004) and Jack Hayford (2004-2009)¹⁵⁰.

Glenn Burris Jr. was elected president by the convention voting body in June 2010, and is now serving his first term as president. Samuel Olusegun Odunaike was one of the founding fathers of the Foursquare Gospel Church in Nigeria. Nurtured in the Apostolic Church of Nigeria, he was one of the first three Nigerians who came into contact with Rev. Harold Curtis and his wife (also an ordained minister), the first Foursquare Gospel Church missionaries to Nigeria. Odunaike joined hands with them to start the work of the mission there. He was tremendously used by the Lord to advance the course of the movement right from its inception in 1955 until his death in 1991, recorded by one of the respondents.

The work/organisation, now spread across 2064 branches in Nigeria, was the result of a Foursquare missionary family in the persons of Rev. H.J. Curtis & Mrs Faye Curtis and their two sons. The work effectively started in 1955. The records showed that Rev. H.J. Curtis, on arrival in Nigeria, rented a flat in King George Avenue (now Herbert Macaulay Street) from where he started a Vocational Bible School in his apartment frontage from where the movement's first pioneering students and eventual national leaders were discovered and trained.

4.3.4.2 Missional Character Involvement

Their commitment is to plant national churches around the world, led by loving servants of Jesus Christ. Churches developed in this manner will reproduce again and again. This makes possible the spread of the gospel to those who have not heard or accepted the message of God's Son. Their name - The Foursquare Gospel Church – derives from "Foursquare", a Biblical term used of the tabernacle in the Book of Exodus, of the Temple of the Lord in Ezekiel 40:47, and of Heaven, as described in the book of the Revelation. The term

¹⁵⁰ <http://www.netbiblestudy.net/denominations/> - Accessed on the 22-10-2015

"Foursquare Gospel" was given in the inspiration of revival to the denomination's founder, Aimee Semple McPherson, during an evangelistic campaign in Oakland, California, in 1922. It represents that which is equally balanced on all sides, established and enduring. Such confidence in the power of the Gospel is also expressed by the verse, Hebrews 13:8, displayed in Foursquare churches proclaiming, "Jesus Christ the Same, Yesterday and Today and Forever." The name represents the four-fold ministries of Jesus.

Another early Foursquare initiative was establishing an educational institution to train Foursquare ministers and missionaries. The Echo Park Evangelistic and Missionary Training Institute opened in 1923, not long after Angelus Temple opened. At this Vocational Bible School, God also granted the Curtises the privilege of working with another independent foreign missionary sister by the name of Margaret Season who also graduated from the LIFE Bible College in Los Angeles in 1948 to assist in lecturing the students. The Foursquare Church exists to glorify God and advance His kingdom. Jesus Christ's command is to preach the gospel and make disciples of all nations (Mark 16:15; Matthew 28:19). Therefore, they are "dedicated unto the cause of Inter-denominational and Worldwide Evangelism." These words express their spirit and their focus. Their call is to preach Jesus Christ, God's Son, as The Saviour, The Baptiser, The Healer and The Coming King.

Their assignment is to develop healthy, growing churches. Their commitment is to plant national churches around the world, led by loving servants of Jesus Christ. Churches developed in this manner will reproduce again and again. This makes possible the spread of the gospel to those who have not heard or accepted the message of God's Son. All the pioneering students and close associates who were undergoing training at the vocational Bible School were not actually converted freshly by the Curtises, as they were believers who

had given their lives to Christ in their various denominations. Rev. F.C. Osuwa was in fact already an ordained minister of God with the Assemblies of God Mission. The street meeting was actually one of the street meetings held by Rev. Harold Curtis in several places in Yaba. It was at one of these meetings that Bro. Boyejo first met Rev. Curtis in December, 1954.

4.3.4.3 Musical Style and Organisation

Dates of impression of music: music going by what a respondent said about young people. Music has a very powerful way of communicating, when it has to do with worship. It has to be in spiritual preparation of worshippers for meaningful worship. They believe that it is the function of the music team to be the first to facilitate this encounter each week through songs of worship and praise. They enjoy a contemporary style of worship, although the music and songs that they enjoy are not used as an attraction, but rather as an expression of their hearts directed to our Lord. "In case you are in a crusade, you need to worship God, to bring some form of attraction," was said by some of the respondents.

The Foursquare Church places great emphasis on musical worship because, as we read in Psalm 33, the Lord desires that we rejoice and praise Him in that manner. Subsequently, The Foursquare worship team is committed to living righteous and upright lives before our Father, as well as worshipping Him in the way that Psalm 33:1-3 instructs us to. Their musical worship time is a real focus for them, so it lasts a while! With "songs and hymns and spiritual songs" they offer sweet-sounding expressions of their love and adoration to God for His goodness to them! They employ various languages because God knows all languages and they have people with various backgrounds - Ibos, Yoruba and people who speak a particular language or English. Their worship is not just a performance, but the heart-felt expressions of people who love Jesus with all they are. Creative movement and dramas are also an important

aspect of their worship experience. Musicians, singers, dancers and congregation all rejoice together in the presence of Jesus. Worshipping God is the greatest thing they can do. They are created for exactly that: "worshipping God". They are committed to doing more than singing songs about God and playing instruments in a skilful manner. They are on a journey for a tight relationship with the Creator of this universe, God Almighty. Music is a powerful attraction and its effortlessness helps to reach and communicate more effectively than in words, so that they can easily remember after they hear some music over and over again, and they can recapitulate on their own. In helping missionary work, maybe you are passing/hearing the music, the work of God, His greatness, Mercies, repentance of God - all these things are translated into music. When you hear it over and over again, it helps the work of mission. It helps to establish and develop the *missio Dei*.

The respondents affirmed, "Worship, as we all know, is the way of expressing our heart's feelings to our makers. As it is recorded in the Scripture, the only thing that we do in heaven is purely worshipping the God Almighty, and any aspect that does not include worship is a mere song. The church desires to bring together all of the instruments in declaration of God's goodness, faithfulness, mercy and love, as stressed in the book of Psalms. We have heard testimonies of people who are passing by and were hearing quality music going in one of our services and decided to wait and sit back to worship with us. We have another testimony of another person going with his own church worship, who then decided to join the church as a permanent member, then eventually donated a house to the church in Lagos."

4.3.4.4 Closing Reflection

Some of the respondents are of the opinion that lots of people listen to their music and go home blessed. It has established members spiritually, blessed and also helped the church in

propagating the work of the gospel. When it has to do with worship and spiritual preparation, music is a very powerful way of communicating in Foursquare Church. They encourage their ministers to continue to give voice to music; they should all give voice to music. Every part of music in worship is to increase the congregation, it is missional work and music along the line helps to sustain. When you come to church, people have been ministered to with the music and are fulfilled and satisfied. A particular Church leader, Pastor Matthew Ashimolowo in the UK, said, “I would rather rent a choir for worship and spend all the money in buying music than buying vehicles and houses.” In other words, he said, “Use the largest part of your budget on music so as to encourage the Church in the area of music.” He said further that he was not satisfied at all with the level that church music is at now. “We are far beyond my dreams, because I dreamt for a situation whereby, as I have said earlier on, we need to be able to invest massively on music. In an environment where there is good music in worship, they invest in music. The environment will be different and not just the noise they are making, because we have an environment that is noisy, but music is different from noise. Good music and a good presentation make melody to the ears, touch the heart and even heaven touches the heart.”

4.3.5 Case Study 5: ASSEMBLIES OF GOD CHURCH

Demography: Urban, Abeokuta Metropolis

Worship style: Contemporary, Contemplative, Pentecostal, Evangelical and Charismatic

Participants: The Pastors, Music Directors, Choristers and Music-minded members

4.3.5.1 *Background and History*

A respondent affirmed that the church was born into a world of opportunities and challenges. At the beginning, it was neither a mission church nor an independent or native church. They were first the Church of Jesus Christ and then the Assemblies of God Church till today, as it is now called. They joined and later separated from the Faith Tabernacle Church.

The Assemblies of God has its roots in the Pentecostal revival of the early 20th century. The Pentecostal aspects of the revival were not generally welcomed by established churches, and participants in the movement soon found themselves forced outside existing religious bodies. These people sought out their own places of worship and founded hundreds of distinctly Pentecostal congregations. By 1914, many ministers and laymen alike began to realise just how far-reaching the spread of the revival and of Pentecostalism had become. Concerned leaders felt the desire to protect and preserve the results of the revival by uniting through cooperative fellowship. In time, self-governing and self-supporting general councils broke off from the original fellowship or were formed independently in several nations throughout the world, originating either from indigenous Pentecostal movements or as a direct result of the indigenous missions strategy of the General Council. In 1919, Pentecostals in Canada united to form the Pentecostal Assemblies of Canada, which formally affiliated with the Assemblies of God USA the following year¹⁵¹.

The Assemblies of God, Nigeria, has a population of 3.6 million adherents and members worshipping in over 16,300 churches in Nigeria. The General Council, with its Headquarters in Enugu in Enugu State of Nigeria, provides ministerial credentials to more than 15,650 ministers, including more than 50 missionaries in over nine countries and territories of the

world. Rev. Dr Chidi Okoroafor is the current General Superintendent of the Assemblies of God, Nigeria. He was elected to this position at the 35th General Council in October 2014. Until elected in 2014 to this office, he was the Assistant General Superintendent. Previously he served as District Superintendent of the Old Umuahia District, referred to as “Jerusalem” District. He has also pioneered the International Prayer Initiative for over twenty years. A renowned international speaker, he has served in various capacities in Umuahia District and at national level. He is a member of the Executive Committee.¹⁵² Nigeria has the largest number of Pentecostal Christians in Africa with Assemblies of God, Nigeria (founded in 1939) acclaimed as the mother of Pentecostals in Nigeria. The Assemblies of God, Nigeria, (henceforth AGN) started life as an indigenous African Pentecostalism by Africans of the Igbo ethnic group. The group, no sooner than it had started, ceded its indigenous existence and autonomy to the American Mission of the Assemblies of God in West Africa (McGee, 1986:146). According to Kalu (2008:41), it is indubitable that “African Pentecostalism has African roots, the implication being that early classical Pentecostal” missionaries many a time came into Africa at the behest of indigenous Christians.

4.3.5.2 Missional Character Involvement

A senior Pastor of Assemblies of God Church, Abeokuta, noted that “In The Assemblies of God, Christ is recognised as the head of the Church. He is supreme; and His life is the pattern for all ministry and conduct of the church.” (Ephesians 5:23; Colossians 1:18). Within the fellowship of the Assemblies of God there are two classifications of churches - General Council-affiliated churches and district-affiliated churches. General Council-affiliated churches enjoy full autonomy, having developed to the point where they are self-governing

¹⁵¹ https://en.wikipedia.org/wiki/Assemblies_of_God - Accessed on 27-11-2015

¹⁵² <http://aognigeria.org/about-ag-nigeria> - Accessed on 12-11-2015

and self-supporting. These fundamental principles have been catalysts for growth in the Fellowship. District-affiliated churches are those which have not yet developed to the point where they qualify for full autonomy. All Assemblies are required to adhere to the Statement of Fundamental Truths and a Biblical pattern of conduct.

A respondent said further that each assembly operates its ministries under both a district and national structure. The 67 districts basically follow state boundaries or are set according to specific language groups. Districts oversee the ministries in their areas, such as camps and outreaches, as well as providing ministry opportunities and avenues of fellowship for ministers and constituents. Districts also recommend ministers for national credentialing. The national church is called "The General Council of the Assemblies of God." In keeping with the original intention of the founding body, the Assemblies of God is considered a cooperative fellowship instead of a denomination. As a result, the national headquarters operation exists primarily as a service organisation - providing an educational curriculum, organising the missions programmes, credentialing ministers, overseeing the church's colleges and seminary, producing communication channels for the church and non-church public, and providing leadership for many national programmes and ministries of the Assemblies of God. The presence and power of the Holy Spirit was so real that churches were planted at Omoba, Umuala, Okaiugu, Enugu, Nkpa and many other cities and villages. Church grew mostly in the South-east and Mid-west.

4.3.5.3 Musical Style and Organisation

Music is a major feature of their worship before, during and even after the service itself. Instruments may range from piano and organ to synthesizers, guitars, horns and drums to full-scale orchestras. Whatever the accompaniment, inspired singing is the order of the day. Any

given service may include traditional hymns, hand-clapping gospel songs, contemporary compositions or reverent worshipful choruses. Music will include both congregational and special ministries — solos, duets, ensembles, choirs and instrumentals. Assemblies of God churches make music more than a performance; it is the music of worship, as the fledging Pentecostal church developed a highly pragmatic attitude toward music and the arts.

Another respondent said, “Variety is what you will find when you visit our services. But one thing you should expect in every Assemblies of God church is a personal, uplifting worship experience. Our services are geared for participation. We typically worship as we live, with enthusiasm. The service may include quiet times of waiting in God’s presence, spiritually savouring the sacred atmosphere. Other times may be vocal with collective praise, as worshippers are invited to spontaneously express love and adoration to God. In everything, a flow of worship should be evident and, despite the spontaneity and excitement, a certain properness and order. Worship styles will reflect the spectrum of personalities. Some are quiet and reserved; some shout with joy; others are simply tender and openly emotional during times of praise or preaching. No sincere worshipper need feel out of place in an Assemblies of God church. And each expression will blend without disruption into the flow of worship.”

4.3.5.4 Closing Reflection

It is usually at the Choir or praise worship group point of the service that the unaccustomed visitor finds the Pentecostal praise and worship noisy, sweaty and chaotic, as all instruments are competitively used indiscreetly. In almost every Pentecostal worship service, one finds that “music and dance traditions have attempted to supplant the music and dance of discotheques” (Kalu, 2008:121). As stated above, African traditions have now displaced the

foreign mission paradigm in Pentecostal liturgy. “A number of high-profile secular or ‘juju’ musicians (who create new rhythms from indigenous musical culture) have become gospel singers, evangelists, and pastors” (Kalu, 2008:121).

Assemblies of God Church, Nigeria, have lost the power to release prophecies or see visions for individuals within the congregation. Traditional Africans believe that when worship takes the form of gifts to the spirits, troubles hidden in the unknown future will be kept away from the worshipper. The paradigm shift from visions and prophecies results in Pentecostals’ great emphasis on giving. The theological deception is that the congregation is not taught how the individual could appropriate the Pentecost, as found in the book of Acts.

4.3.6 Case Study 6: The Baptist Church (TBC)

Demography: Urban, Abeokuta Metropolis

Worship style: Traditional, Contemporary, Contemplative, Pentecostal, Evangelical and Charismatic

Participants: The Pastors, Music Directors, Choristers and Music-minded members

4.3.6.1 Background and History

The Baptist tradition is one of the largest of the Protestant Christian denominations. Most Baptist churches agree with the basic Protestant doctrines, but they stress the belief that only Christian believers should be baptised (called "believer's baptism") and that this baptism should occur by immersion, a practice they trace back to the early Church. Baptist churches have local church autonomy, but are connected to each other through various associations. Most Baptists trace their heritage to early 17th-century C.E. differences with the Church of

England and the subsequent decision to form Christian communities with local autonomy, an emphasis on believer's baptism, and an understanding of the church as primarily a community of believers. The Baptist Church also has a strong tradition within black communities. A respondent said that most Baptist churches tend to be evangelical in doctrine, and vary greatly from extremely conservative to liberal socially and politically. The identification of the originating events and the "founders" of the Baptist tradition is less clear than it is for most other Protestant traditions of Christianity. There are several streams or sub-traditions that participate in the earliest decades of the Baptist tradition.

As a result of disagreements with the Church of England, John Smyth established a "Separatist" congregation in 1606. Because of continuing conflict with the Church of England, and subsequent persecution, he, along with Thomas Helwys and members of their congregation, fled to Amsterdam later that year. A number of somewhat similar groups had already formed in the Netherlands prior to their arrival. Nonetheless, they formed a new church congregation rather than joining one of the existing groups. Though not on English soil, this congregation is usually regarded as the first English Baptist church. Approximately two years later, in 1609, Smyth baptised himself (sometimes referred to as "se-baptism") and other adult members of the congregation. This affirmation of baptism for believers only defined the group as the first Baptist congregation.

4.3.6.2 Missional Character Involvement

The Nigerian Baptist Convention, which Thomas Jefferson Bowen started in 1850, has grown into over 10,000 Churches with about 3,000,000 baptised members and up to 6.5 million worshipping members spread across the nation. This denominational entity has metamorphosed into thirty-one Conferences (ecclesiastical regions) in Nigeria alone. Its

purpose was simple and straightforward: to communicate the gospel of Jesus Christ to people in other lands who had not heard, in the hope that they would come to believe and trust in Christ for their salvation. The first persons appointed to fulfil this mission were William Carey (1761-1834) and John Thomas (1757-1801).

Carey was a former cobbler who had become a Baptist pastor. Compelled by a vision to carry the gospel of Jesus Christ beyond the confines of his native England, Carey, his wife Dorothy, their four children, and Dorothy's sister departed for India in 1793. Joining them in their work was a surgeon, John Thomas, who had already done medical work in Bengal. During forty years of service in India, Carey established Baptist churches, founded a college, and became a highly-skilled linguist, translating the Bible into Bengali and creating evangelistic literature (pamphlets and booklets presenting the message of Christianity) in many languages, as well as dictionaries and grammars in several languages. Carey's many accomplishments and service are widely known and he is often regarded as the father of modern Protestant (not just Baptist) missions. It should be noted, however, that George Leile, a former slave in America who was freed for Christian ministry, returned as a missionary and pastor in his native Jamaica in 1778, several years before Carey went to India.

One of the elders interviewed said that The Baptist Missionary Society has continued its work up to today, and is now known as BMS World Mission. The scope of their work has long included a wide range of activities, including evangelisation (communicating the message of the gospel of Jesus Christ), education, medical services and community services. Beginning in the early 19th century, the mission extended its work to countries such as the West Indies, the Cameroons and the Congo, China, Pakistan, Zaire, Angola, and Brazil. Today, they continue their witness and work in over forty countries on four continents.

As deduced from a respondent, Baptist work in Nigeria began with the appointment by the Southern Baptist Convention of America of the first missionary to the country, Rev. Thomas Jefferson Bowen, in 1849. He arrived at Badagry, Nigeria, on the 5th of August, 1850. August 19th, 1850 marked the arrival of the Church to Abeokuta by Bowen where he spent 18 months, studied the Yoruba language and wrote a book on Yoruba grammar. The Baptist work was massively expanded to Northern Nigeria by traders and Baptist Missionaries, mostly of Ogbomoso origin who moved en masse to such towns as Zungeru, Kaduna, Zaria, Kano, Jos, Minna and environs after the amalgamation of the North and South in Nigeria in 1914. The Southern civil servants who were transferred to the North during the period also aided in the Baptist enterprise expansion. The expansion and consolidation of Baptist work in Northern Nigeria would not be complete without a mention of the activities of the First Baptist Church in Kaduna, especially during the years of Revd. I.A Adejumobi and E.O Akingbala. The establishment of Baptist work in Benin City and environs is traceable to a disagreement and concomitant schism that erupted in the CMS Anglican Church in the town in 1921, which led to a splinter group organising an independent fellowship. Thereafter, the group approached the Nigerian Baptist Convention for the establishment of a Baptist Church in Benin in November 1921. To The Revd Obadiah Emokpae goes the credit of consolidating the work in Benin and helping in accelerating Baptist spread in Edo land.

4.3.6.3 Musical Style and Organisation

The Baptist General Conference has long been a stalwart in evangelical church music, having produced many writers and leaders akin the field. In addition to the sermon, common elements of the corporate worship service include, in varying sequences, prayers (usually lead by a pastor or a lay-leader), the singing of hymns and choruses by the congregation, singing

by a choir and/or a smaller musical group or soloist, a time for congregants to greet one another and a reading from scripture (which may or may not immediately accompany the sermon). Some Baptist churches also frequently include a time for individuals to give a personal testimony to God's work in their life, or an "altar call" by the pastor, in which he or she calls upon people to come forward to confess their sins and to pray for forgiveness and spiritual renewal. In all of this, guidance from the Bible will be noted and the individual's personal and direct relationship with God will be emphasised.

4.3.6.4 Closing Reflection

In part because the Baptist tradition is not sacramental, there are no necessary and explicit connections between corporate worship and devotion in daily life. Members of Baptist churches do not need either the Church or clergy to oversee or mediate their personal devotion to and with God. Baptist practice desires and intends that what takes place in corporate worship will encourage and inform devotion in daily life and that the spiritual nurture that occurs through devotion in daily life will enrich and energise participation in corporate worship. Another important dimension of devotion in daily life is "outward" in its orientation. In addition to what can be described as "inward" attention to increasing growth in spiritual maturity, or Christlikeness, there is also in the Baptist tradition an outward orientation that motivates and informs devotion in daily life. As Christians grow in spiritual maturity, their daily lives are meant to serve as a witness to the world, to those who are not followers of Christ. Through not only learning what the Bible says but also allowing God, through the Holy Spirit, to shape one's thoughts, speech, and conduct, one becomes a witness to the reality and work of Jesus Christ in the midst of the routines of daily life.

4.3.7 Case Study 7: The Apostolic Faith Church (TAFC)

Demography: Urban, Abeokuta Metropolis

Worship style: Contemporary, Contemplative, Trinitarian and Fundamental Church

Participants: The Pastors, Music Directors, Choristers and Music-minded members

4.3.7.1 Background and History

The Apostolic Faith Church is a worldwide religious organisation, with international headquarters in Portland, Oregon. According to a respondent, the roots of the church stem from the 1906 revival on Azusa Street in Los Angeles. Since then, the organisation has grown and established branch churches in North and South America, Europe, Asia Pacific, Africa and other parts of the world. They currently have more than fifty churches in the United States. As a Trinitarian and Fundamental church, their doctrinal beliefs are the simple Bible truth. All Apostolic Faith churches uphold the same doctrinal structure. The President of their organisation and Superintendent General of their churches worldwide is Reverend Darrel D. Lee, who has held this position since July 2000. The Apostolic Faith Church uses the printing and distribution of literature as the primary means of evangelism and proclaiming the truth of the Gospel. For about a century, they depended solely on God and His ordained plan of financing His work through tithes and offerings.

In Nigeria, it has been here for over sixty years.¹⁵³ A church where the preaching of holiness and preparation for heaven takes the centre stage, while prosperity preaching takes back stage. They have so many rich and educated people, yet you will not identify them when you come, because humility reigns there. They have the best choir and orchestra in Africa, and in

¹⁵³From the pamphlet for the new church dedication on the 17th Feb. 2015

spite of all these, the membership of the church keeps growing rather than reducing. In 1954, the late Rev. Timothy Gbadebo Oshokoya and his team brought the Gospel into Abeokuta, with a revival programme at the present Itori-Oke Branch Church, which used to be known as Church of the Lord, Aladura, under the leadership of late Brother Isaac Oluwatade Sokeye. After a few weeks of reading the Apostolic Faith Sunday School lessons to the congregation, some of the people agreed to embrace the doctrines of the Bible as preached by The Apostolic Faith. The Church of the Lord, Aladura, (led by Brother Sokeye) therefore decided to affiliate with the Apostolic Faith and a document to this effect was signed by both parties. The Church building document was eventually handed over to Rev. T. G. Oshokoya and the name of the Church was changed to The Apostolic Faith in 1954. The affiliation service was conducted by Rev. T.G. Oshokoya in 1955. It was from the church location at Itori-Oke, Abeokuta, from which the headquarters of the Apostolic Faith in Ogun District moved to the present location at Oke-Abetu, which they are dedicating today.¹⁵⁴

4.3.7.2 Missional Character Involvement

Brother Sokeye carried an extensive and expansive evangelistic campaign to towns and communities in and around Abeokuta. Some of the towns he reached and where Apostolic Faith groups were established included Olugbo, Obafemi, Kemta, Anipupo, Olibori etc. These groups fed the Apostolic Faith Church, Itori-Oke, with members as they migrated from the suburbs to town. Rev. E.O. Aina was very useful in the spread of the Gospel in and around Abeokuta. As the Gospel was advancing towards Abeokuta and its environs, the Itori-Oke Church building became too small for the congregation, and hence the need for a bigger and more suitable building. Furthermore, neighbouring community members were disruptive with social activities, parties and festivals such as “egungun” (masquerades). They were

¹⁵⁴ *ibid*

sometimes hostile, too. These affected church services at times, as the church is located within a choked-up community. In 1964, Rev. Francis Adisa Akinboye was sent from Lagos to pastor the church. Rev. Akinboye, a musician and trombonist, worked on music development in the church. While he played the trombone, his wife, Sister Remi Akinboye, played the organ. He started music training for church members and, within a short time, there was a standing choir for the church. Among choir members at that time were Bro. Oludotun Oladeinde, Bro. Edward Sokeye, Sister Victoria Aina, the late Sister Matilda Onada and Sister Dupe Ojo, among others. During Rev. Akinboye's tenure, Rev. E.O. Aina assisted him.

Brother Sokeye, who was also at Abeokuta, was later posted to take charge of the Gospel work at Cotonou, in the Republic of Benin, in 1968. Rev. Akinboye was the pastor until he was posted to take charge of the Gospel work in Kwara State in 1969. Before becoming resident pastor in Abeokuta in 1971, the late Rev. Ezekiel Adeoye Oshobowale came from Ijebu-Ode to oversee the church at Abeokuta from 1969. On assumption of office at Abeokuta, as the first Overseer of the Apostolic Faith in Ogun State, he started working on how to bring Apostolic Faith Church buildings in Abeokuta up to the Apostolic Faith Church standard. God helped Rev. Oshobowale to start aggressive Sunday School Children Collection activity in Abeokuta. This collection yielded fruit, with an increase in Sunday School children's attendance and resulted in the building of the Children's Hall during his tenure. An aggressive evangelistic campaign took Rev. Adeoye to towns like Owode-Egba, Idogo, Eruwa, Ogunmakin etc. From these places, worshippers were brought to the Apostolic Faith Church, Abeokuta, for Sunday services. A big Bedford lorry (Plate No. 1906) was purchased.¹⁵⁵

¹⁵⁵ *ibid*

A respondent noted that because of the growing size of the congregation, the main church building was extended by using a lean-to roof with corrugated iron sheets to expand to the left side of the building. Further in the search for a suitable land location for a new church building, in 1979 the Oke-Abetu land where the present building stands was purchased. It used to be an uncultivated idle forest called *Orisa Oliye* forest. The land was sold to the church with the intention of just making money, as the sellers believed that nobody could venture to enter and develop it. People never thought that the church would start any work on it. Even though many devilish and terrifying things were found on the land during clearing, God nevertheless took control. Up till today, the Apostolic Faith is held in high esteem as a God's Spirit-filled church for being able to occupy this piece of land. Branches of the Apostolic Faith in the District also increased from 39 to 50. In Abeokuta city alone, there are five branches. There also six Sunday School Centres at present in the District.

4.3.7.3 Musical Style and Organisation

Music has always been a special part of the Apostolic Faith Church. The first orchestra was formed in 1918 by thirty members, and it has grown to comprise over fifty musicians. They also enjoy the performances of a full choir in nearly every church service. It is their mission to develop fully functioning missionaries for Christ, as they bring them into a covenant-relationship with Him through music. They promote real, true, genuine praise unto the Lord, so that He is glorified and the body of Christ is edified. The Music Ministry is comprised of: AFC Mass Choir, Women's Choir, Voices of Judah, Children's Choir, Women's Choir, Praise and Worship Team and Musician Staff. Music is an integral part of every regular Apostolic Faith Church service. An orchestra and choir participate in most of the services, providing special musical numbers and accompanying the congregational singing. They

enjoy a variety of musical styles in their services, both in the numbers provided by the musicians, and in the hymns sung by the congregation.



Figure 8: Choir and Orchestra of The Apostolic Faith Church

Source: Abeokuta Church



Figure 9: The Brass/Woodwind section of The Apostolic Faith Church Orchestra

4.3.7.4 Closing Reflection

The Apostolic Faith Churches have always maintained a highly pragmatic approach in their use of music, always making use of a sacred, popular and secularised style of church music,

as can be seen in Figures 8 and 9 above. In recent years this has extended to the inclusion of Christian music derived from classical music. They believe that matters of artistic style are secondary to moral purity or doctrine. The current use of music and the arts in The Apostolic Faith Church is a continuation of the pattern established by the fellowship in its formative years. Though The Apostolic Faith Church adopted the holiness posture of separation from the worldliness of secular culture, Pentecostals nevertheless embraced a comparatively secularised and popular church music style. Indeed, according to one of the respondents, the Abeokuta Music Director, “Pentecostals were among the first to engage ‘worldly’ rhythm as a medium in religious music”. They gradually developed a lively, boisterous style of singing, often accompanied by strong, rhythmic various wind instruments. Gospel songs provided the movement with music which appealed to the musical taste of both members and the unevangelised alike. The simple repetitive lyrics and music of the refrains were frequently sung from memory without the stanzas.

4.3.8 General Closing Reflection

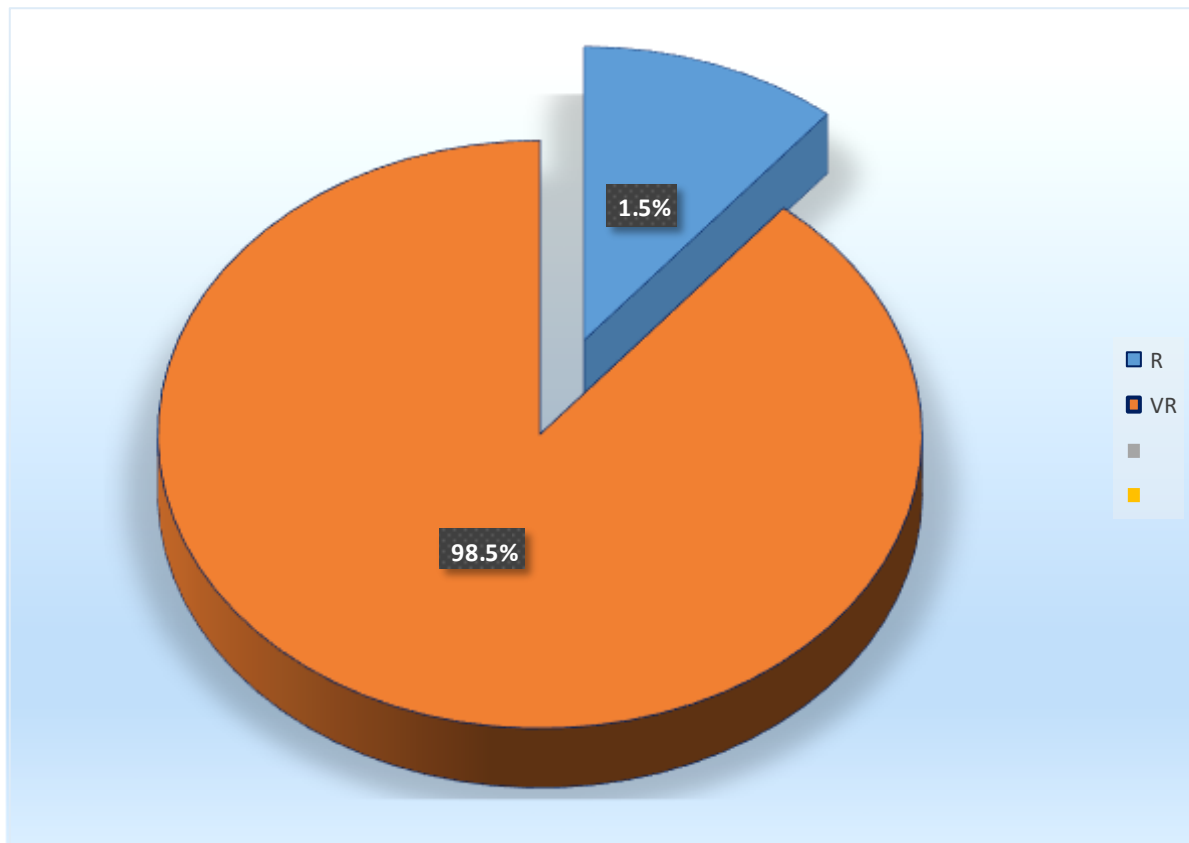
“African background should be taken note of in presenting our music”, as noted by one of the respondents. He said that a member turned ‘*Ijala Yoruba* music’ to ‘*Ijala Jesu*’ which, backed up with scriptures, attracts many people to Christ. Yoruba traditional music consists of both instrumental and vocal music. Instrumental music types are varied and are usually named after the instruments employed in them. For example, we have *ere kiriboto* (*kiriboto* music), an ensemble of five drums of the membranophone family made of a calabash resonator (*kiriboto*), covered with the skin of an animal; and *ere dundun* (*dundun music*), an ensemble of double-headed hourglass tension drums (*dundun*).¹⁵⁶

¹⁵⁶ D. Thieme 1969. *A descriptive catalogue of Yoruba musical instruments*, unpublished Ph.D. thesis, Catholic University of America.

There is a sense of ‘missions fatigue’ amongst some churches. This is not to say that they are tired of sharing their faith or serving their communities, but they are increasingly resistant to and wary of the ‘next big thing’. Churches need to continue to ‘embed’ their message on an ongoing basis, working with others to consistently resource and support churches in mission. Missional Churches need to continue to clearly articulate and advocate for a holistic approach, which should combine words and action in their music in worship. What further steps can be taken to increase confidence in sharing the gospel? In the Missional Church, *The Heartbeat of Mission*, contributors expressed their expectation that, after this research work, “every church will create its own missional and transformational rhythm for the future”. Churches should be able to work together to take advantage of opportunities they might not have seen, doing things they would not usually have done, or with a different focus than in the past.

4.4 Emerging Characteristics from Cases

This section will unpack the missional character of music in worship of the Cases presented in Section 4.3. It will be a general discussion, according to the elements as identified in the interview questions. I have arranged the characteristics in certain groups, as I have found them to be infusing one another — a process that cannot be untangled.



4.4.1 Relevance of Music in Worship

Respondents were first asked whether they considered music in worship as relevant in *Missio Dei*. Their responses are summarised in Figure 10 above.

Figure 10: The relevance of the missional character of music in worship to *Missio Dei*

Source: the information reflected in Figure 10 above was received from the interviewees on various dates.

Figure 10 illustrates that most (98.5%) of the respondents are of the view that music in worship is very relevant in promoting the mission of God in the life of the Church. However, 1.5% of the respondents were of the opinion that music in worship is just partially relevant and not an end to promoting the mission of God in the life of the Church. In addition, other members of the church had limited knowledge, but they further clarified that this could only

be realised if the Church leadership taught its members regarding what mission was and what it entailed.

4.4.2 Using music in worship to promote the Gospel

The respondents were asked if they are using music in worship to promote the Gospel. Table 3 below represents their responses:

Table 3: Using music in worship in promoting the Gospel

Is the Church using music in worship to promote the Gospel in Abeokuta?	%
Yes, Strongly	98.5
Yes, Partially	1.5
Total	100

Source: Table 3 above contains the answers received by the respondents of various churches on various dates

Table 3 shows that the majority (98.5%) of the respondents confirmed that they were using music in worship to promote the Gospel, while 1.5% said that they are using it partially.

4.4.2.1 Relevance of using music in worship to promote the Gospel

One respondent affirmed, “The issue of music and worship to my mind are inseparable. You cannot have a fulfilling worship without music, as part of the worship when a minister is conducting worship is that he employs music. One of the ingredients of a fulfilling worship is music and there should be ample time that is allotted to music. Praise and thanksgiving are expressed through music, especially in the orthodox churches of which the Anglican Church is one. We call it church music, the singing of hymns which is part of the heritage and the

traditional aspect we have inherited in the Anglican Church. It is spiritual, and so deep that it makes us want to open up to receive from God and allow the spirit of God to move in any worship. This is just that before we begin to pray, people want to sing. They want to tell of God's goodness, God's mercy and the beautiful things that he has done in life for his children and these are mostly expressed at the beginning of worship, during worship and by the end of worship through music. People sing, they clap, they dance and we also have the aspect of contemporary lyrics which are mostly new songs that people sing. We also have the traditional hymns, so I believe that music and worship are inseparable - they are like Siamese twins." Another respondent said, "Good music generally hits people without knowing pain, and it attracts people regardless of their status and who they are. Music will definitely have a positive and powerful impact in *missio Dei*."

In one of the respondent's responses, he agreed that music in worship is very relevant and it has been in existence like that from ages ago and right from the Scriptures. It has been a cultivated attitude from the Scriptures because we are told that David, the great musician, composed a lot of Psalms, and those Psalms were meant to be sung and to be danced to in worship, gathering and in using musical instruments as we read and we all know. This translates to the fact that, as we know, even when the missionaries came to Nigeria, they brought hymns, and they came with their hymn book (Ancient and Modern) which was translated into the Yoruba language to actually prove that music in worship is very important in promoting the gospel. When you preach, there is no way you will not start/end with hymns and choruses, so that people will prepare their minds that it is time to worship. Music is very important in promoting the gospel was deduced from a respondent.

4.4.2.2 Avoidance of Worship Wars

The church has had centuries of battles. It has fought theological battles and those who lost were martyred, such as Servetus who was burned at the stake by John Calvin. It has had turf wars when denominations fought over the right to evangelise the islands of the South Seas (Towns, 1996:41). It has had conquest wars such as The Crusades to capture Jerusalem. It has had "blood and guts" battles such as the battle in 1531 where Ulrich Zwingli, the Christian patriot, died defending the Bible against tradition. The church has fought over many things, but the concern of the thesis is on the battle of music in worship. Today's most agonising battles are over worship!! Since the expressions of worship have emerged since World War II, it is only natural that these battles have been seething for the past 50 years (Towns, 1996:41).

A respondent noted that music has a way of speaking to people and each generation has a different way of listening to music. I do not believe that church people should fight over music, but this is precisely what is happening in many churches today. I like the old hymns, but I am happy to sing contemporary praise songs. I believe in reaching people, young and old, where they are. If contemporary music is a way of bringing people to church, we all support it. Each generation needs to create its own worship music. It is sad that many people today do not know the amazing gospel message most old hymns teach to believers. I like contemporary praise songs, but I feel much better when people sing those old hymns. Introducing contemporary worship into a traditional church can be a little like getting two cats into unity by tying their tails together and throwing them over a clothes line.

It seems there are certain things that just do not go together: oil and water, Baptists and dancing, and traditional churches and contemporary music. Almost every church has

broadened the range of music used in worship, combining traditional hymns with music from other sources - praise and worship songs, and international songs. Some churches have even done away with traditional hymns and hymnals altogether. There are some elements of contemporary worship that can be blended into a traditional service without too much hassle or incompatibility. Newer choruses can be blended in to give the service a fresh feel. This is how our traditional services are. They have a blending of old hymns and contemporary choruses. Two kinds of choruses do not blend well, however: choruses with a hard, driving beat and choruses that sound too "charismatic." Once again, that is a 'feel' issue and is hard to define, but is very real. Another element of contemporary worship that we have blended into traditional worship services is the feel of going from one song to another to another.

Does the pastor have the authority to change the worship style of the people, ie. to take away the form of worship they have always followed in worshipping God? Do the people have the authority to rebel against their pastor who is attempting to revitalise an ineffective worship service? A pastor must realise that the church belongs to the people, for it is the "Body of Christ" on earth and because we belong to Him, we are all members one of another. The people must realise that the pastor's task is to lead sheep, feed sheep and protect sheep (Acts 20:28-30). If the worship service is dull and non-productive, it is the pastor's responsibility to revitalise the worship experience so that when worshippers enter the house of God, they touch God and God touches them. I think church leaders need better reasons than personal taste to do something. However, I think it would be very difficult to start a contemporary service unless the leadership did enjoy it.

Respondents believe that the effectiveness of worship is not measured by atmosphere. That means the credibility of true Biblical worship is not measured by how fast the songs are sung,

or how deeply we meditate in solitude. It is not measured by a new plexiglass pulpit, a split chancel pulpit or the new trend of using no pulpit at all. It is not measured by raising hands, affirming the Apostle's Creed, or congregational applause. It is not measured by responsive readings from both Old and New Testament, viewing the Living Bible projected on the screen, or listening to an expositional sermon based on a proper interpretation of the text. True worship is always measured by the response of the believer's heart to God. They that worship God must give Him the "worship" that is due to Him. True worship is measured by the transformation of the worshipper because he/she has been in the presence of God.

It is measured by repentance, because the worshipper has faced his/her sin and asked for forgiveness. It is measured by new insights about God that deepen the daily walk with God. True worship upsets the way we have lived, and demands more sacrifice from the worshipper. True worship never allows us to remain the same person we were before we came into the presence of God. True worship involves change and it also includes that which never changes. We must be careful that we do not get the two mixed up. It is we who change because we have been in the presence of an unchanging God. He does not adapt Himself to us, but rather we adapt ourselves to Him (which is usually a very shallow expression) because we yield to Him, we obey Him, we magnify Him and we lift Him up.

The following principles will help to interpret the various expressions of worship in Abeokuta and put the controversy in perspective. These principles, while not exhaustive in application to all situations, can give guidance through the maze of "worship wars" and help to understand what is happening in Abeokuta and in the world at large.

1. Some worshippers in different expressions probably have the same worship experience, even though they approach worship with a different form. The validity of Biblical worship is not measured by the sincerity of the heart, or the outward form of worship. Biblical worship is valid when one worships God in spirit (total expression from the heart) and truth (according to the truth of God in scriptures). The legitimacy of worship is measured by one's relationship to God through Christ, not the sincerity of the worshipper.

2. Worship is legitimate when God is its focus. "What did God get out of the worship service?" may be a legitimate question. When God is worshipped in "spirit", ie. with all of the heart, and God is worshipped in "truth", ie. according to the principles of Scriptures, then God is magnified, glorified and exalted. Technically, God cannot be magnified, because the Word "to magnify" means to get larger or to grow in intensity. God does not change; He is immutable. So in that sense, no worshipper can make God greater than what He is, nor can God grow to something beyond His present nature. To magnify God is similar to someone who uses eyeglasses to magnify the print on the page. The newsprint does not become larger, but the print becomes larger in the perception of the reader. So when God is magnified, He becomes larger in our perception, and as a result we are transformed and we live differently.

3. The strength that characterises each worship expression is also found in the other expressions. Those who worship God in The Evangelistic Church in Abeokuta tend to think they are the most effective soul-winners because they may have an evangelistic outreach visitation programme every week, or they may have soul-winning training for their lay people, and the sermons end with the gospel invitation where people may be invited to come forward to pray to receive Christ. Some in The Evangelistic Church tend to think that other churches are not as spiritual as they, because they do not focus on soul-winning. The problem

with this attitude is that they elevate themselves by minimising the contribution of others or even negate the contribution of others.

Worship is giving the "worthship" to God that is due to Him, as earlier noted above. When God is magnified or glorified, He is getting the glory that He deserves because of His nature, and He is lifted up in the adoration of His people because of what He has done. However, doctrinal elasticity has its limits. There is a point of no return beyond which God can or cannot bless, and beyond which the person of Jesus Christ will, or will not indwell a person. These are the essentials or fundamentals of the faith. Just as one cannot take away the essentials of an automobile and still have an automobile that functions, so a person cannot take away the essential truths of Christianity and still have valid faith. Those who deny the essentials of Christianity, or are ignorant of them cannot worship God in any valid way. Each church in Abeokuta must examine its own doctrine and experience in the light of Scripture.

The first murder grew out of an angry fight between two brothers who disagreed over worship. Was a vegetable worship of God better than a blood sacrifice? While the first disagreement involved a substance question, today's disagreement is over methodology, ie. how we worship. Therefore, when you get into controversy over the way someone worships differently, Towns (1996:89) concludes that we should ask ourselves the following questions:

1. Is this a question of how we sing in worship, or who we sing to in worship?
2. Is this a question of preference or principle?
3. Is this a question of cultural expression or Christian essence?

Conclusively, while there are "worship wars" going on in the world, remember the words of Jesus: "He that is not against us is for us" (Luke 9:50). The ultimate question that some would raise is, "Should the corporate life of the church be pulled down to the level of the individual, or should the individual be raised to the level of the church?" Therefore, the researcher has come to believe that there is not a cause and effect relationship between church doctrine and church worship. Not all churches in any denomination or with a theological tradition will follow an expected worship model. However, there may be a correlation, (not cause and effect but similarity), hence more charismatic churches would use renewal worship rather than most other worship forms. There has usually been a relationship between what a church taught and what it practised in worship. By this, the researcher means that most main-line denominational high-churches in Abeokuta have gravitated to a liturgical expression of worship. Also, most Baptist churches in Abeokuta have gravitated to a congregational type of worship.

4.4.2.3 Old Hymns and New Songs

The records of singing in the New Testament demonstrate that it was at least primarily something done together. From the respondent, theologically, in gathered worship, we sing as the gathered people of God, those shaped by the Christian story. To assume that the next generation will sing the same songs as the last generation is like assuming they are going to eat the same food as those from the 1920s.

Here are some thoughts to help clarify differences between old or traditional hymns and praise and new songs. A hymn is a formal song, sung to God in public worship, typically by the entire congregation. Technically speaking, a hymn consists of words only, while the music to which a hymn is sung is the hymn tune. For example, "Amazing Grace" is sung to

the hymn tune *New Britain* and "Rock of Ages" is sung to *Toplady*. Following Isaac Watts, English hymnody has used poetic meters to pair lyrics with melodies that fit this particular rhythm (for example, 8.8.8.8.).¹⁵⁷ Hence, words and music can be interchangeable. The music of a hymn is what trained musicians call "chordal." Embedded in this chordal structure is a pattern of melody, harmony and rhythm. This enables the music to strengthen and enhance the text, although the music always submits to the words. The structure of a hymn is derived from classical music, which, of course, is its strength and most often a hymn is designed for four-part harmony. The most singable (and memorable) hymn tunes are those that combine a strong structure of music, harmony and melody.¹⁵⁸ Because this is a robust musical form, it has been used for hundreds of years and still is being used successfully today in churches in Abeokuta.

On the other hand, new songs otherwise known as praise and worship represent a fundamentally different approach to worship, music and theology. What are today called "praise songs" or "worship songs" represent a loosely-defined style of music that is simple in nature, used often in "megachurches." Unlike hymns and hymn tunes, praise songs cannot be separated from their music, as the music (more than the words) is the defining factor in a song's appeal. Because these songs are sung in unison (no four-part harmony) and the accompaniment consists of a repetitive harmonic formula, their musical range is limited, working against the development of robust congregational singing. In a worship context, praise and worship music requires the leadership of a single person or a small group that "performs." The musical instruments used are normally electronic in nature (guitars, for

¹⁵⁷ Paul Lusher. *Hymns and Praise Songs*. He is the Founder of The Center for Church Music. Paul's passion for church music started at an early age. As a boy alto, he was singing professionally at age eight in churches and other venues. Originally trained in choral music, his lyric tenor voice led him to various opera and oratorio roles in his twenties and thirties. His professional career ended in his late thirties, but he remained active as a studio voice teacher in Chicago.
<https://songsandhymns.org/music-worship/article/hymns-and-praise-songs> - Accessed on 20/11/2015

example), requiring artificial amplification. The origins of praise and worship songs are the countercultural, charismatic and Jesus movements of the 1960s and 1970s. By the 1980s, some praise songs (like "Majesty") were included in some published hymnals and incorporated in worship services that otherwise followed a more traditional structure. Inclusion in a hymnal, however, did not make them a hymn.¹⁵⁹

Morgan believes that Christians should use contemporary Christian music, but they should not abandon the traditional hymns of the church because those hymns combine “prayer with praise, keen theology with vivid imagery, and majesty of God with our daily needs. That’s something we can’t afford to misplace.” Nothing can replace the heritage of our hymns, for there is a part of our spirit that only responds to God’s truth in musical form. “Singing good words is of great importance when it comes to music in the church. In that way, certainly any exposure to the best hymn texts is better than the modern bias of many contemporary worship settings,” was said by a respondent.

Though singing good theology is important, the way we sing it is also vitally important. Of course, that is in contrast to the prevailing message of contemporary worship that says it is all about taste, and that musical style doesn’t matter as such, which was noted in one of the respondents’ responses. Many contemporary supporters denigrate organ accompaniment in corporate worship as old-fashioned or pompous, but the king of instruments actually was brought back into corporate worship during the Reformation, not because it helped people “connect” to God or because it was people’s preference, but because when it is played sensitively, it has a unique ability to lift and sustain full congregational singing affirmed by an organist. But it does matter. It’s about meaning, not preference.

¹⁵⁸ Ibid

Music always carries meaning. Certainly, there are many ways to accompany congregational singing that highlight the meaning of the text and enhance the congregation's ability to sing it. But an essential element of hymn singing for centuries, and with good Biblical and theological reason, is that the congregation's voice is primary. I am a worship pastor at a church where we have both a traditional service and a contemporary service. Why do we do that? Because some people, mostly the 55 plus group, connect with the more traditional style of worship, and others connect more with a contemporary style of worship. "When I was young, we sang a mix of hymns and more modern songs at the time, like 'Our God is an Awesome God' for example," said a Baptist pastor.

"Frankly speaking," claimed one respondent, "I think all worshippers need to sing older songs, and they all need to sing new songs as well. We're fooled by the couching of contemporary worship as for young people today, while the traditional is old favourites from years gone by. They sang old and new songs that were different from the commercial music of the day. They were mainly for congregational singing, not consumption. I think what some of us are hearing in 'modern worship music' (if I may use the term) is the absence of an altogether wholesome, sacred-sounding, honest, humble-sounding voice. Corporate worship should, as the reformers argued, be in the vernacular, and for any number of cultural contexts, the organ and associated musical styles is simply not the vernacular and, when it is not the vernacular, the form overpowers the meaning and can create a hindrance instead (this is true for any musical form when it overpowers the meaning - perhaps especially evident in our music, but mistaken emphasis on form doesn't prohibit good use of form in service of the meaning)."

¹⁵⁹ Ibid

The point is this. Yes, it's important that we sing good texts, but the way we sing them is nearly as theologically important. The real danger with contemporary music in church is not that the words aren't good, but that it denies that music carries theological meaning. And it must deny that vigorously. If you take away the egalitarian presumption that all musical styles and preferences are equally valid and acceptable for congregational singing, commercial Christian worship loses its favourite supporting argument.

More or less all songs are transformed from one cultural or musical setting to another. Some are able to take it well, others do not. Sometimes, in the history of the church, new technologies have made a huge impact on how music was performed. "It's important to keep our songs fresh and living, for if there's ever a generation of Christians that doesn't write its own music, Christianity is dead. Every generation needs to compose its own praise. But the popularity of today's Praise and Worship music is threatening to do something that hasn't happened in all of Christian history - sweep away the heritage of hymnody that represents a treasure trove of praise for the church. There's never been a generation of Christians that sang only its own music, while discarding all the songs of prior epochs," stated a respondent.

Interwoven or blended worship is the standard operating procedure of church history, but the good news is that great hymns can be rediscovered, revived and woven into the mixture of the musical formulas used every Sunday by millions of Christians in thousands of churches (Morgan, 2010:145). The great hymns of the faith are not only meaningful songs we love to sing, but they also teach us about God and ourselves. They are miniature Bible studies that lead us effortlessly toward worship, testimony, exhortation, prayer and praise. They clear our

minds, soothe our nerves, verbalise our worship, summarise our faith and sing our great Redeemer's praise (Morgan, 2010:145).

So how can we combine old hymns with new songs? The problem is that hymns out of a hymnal don't have the same "feel" as the contemporary songs. If you only have hymnal versions of hymns, don't mix these with your praise music. Putting a hymnal hymn in the middle of your set will disrupt the flow. The styles are too different. Instead, isolate them as a call to worship, a benediction or offertory. To effectively blend hymns with praise songs, you will need a contemporary hymn arrangement. The goal is for such a seamless transition from a praise song to a hymn that the congregation does not even realise that they've shifted lyrical centuries. Don Chapman gives the best contemporary hymn arrangements which the researcher wants to share and encourage churches in Abeokuta to follow:

- Lower the key: SATB hymnal hymns have a wide vocal range with high sopranos and low basses. Modern music harmony is tight and mid-ranged.
- Put them in guitar-friendly keys like D, E and G. I'm also hearing more and more praise songs in B.
- Keep the melodies intact.¹⁶⁰

The whole point of a contemporary hymn arrangement, as he said, is to bring the generations together. Adding syncopations to traditional melodies makes for a tongue-tied congregation. Completely new melodies are great, however, as they give a breath of fresh air to ancient texts, as are traditional hymns with added choruses like Tomlin's "The Wonderful Cross."¹⁶¹ We believe that hymns are superior to praise and worship songs for the purposes of public worship. We also believe that the introduction of praise and worship songs at the expense of

¹⁶⁰ Don Chapman 2012. Author at ChurchLeaders.com, he is the creative energy behind several websites devoted to contemporary worship: HymnCharts, WorshipFlow, and WorshipIdeas.com. He is the editor of the weekly WorshipIdeas newsletter that is read by over 50,000 worship leaders across the world. <http://www.worshipideas.com/why-you-should-use-hymns/> - Accessed on 24/11/2015

hymns is a serious matter with theological implications. Much more is at stake than meets the eye.

4.5 Dynamic Experience of the Missional character of Music in worship in the life of the Church

As noted by most of the respondents, music in worship should not be played to create an emotion within us, but rather it should be played to create a connection with God. How do I know that my experience is a genuine encounter with the living God? Music has great power to generate emotion. How can you be sure that the feeling you had at that Christian meeting was God's presence with you, rather than just the effect of some good music? Church music should not be observed; it should be experienced!

4.5.1 God-focused Songs

Too many of our contemporary songs place an excessive emphasis on us, how we feel about God and what we will do for him, and not enough emphasis on Him. We can only express our love for Him if we are first reminded of His love for us. That is where our focus must be: "We love because He first loved us" (1 Jn. 4:19).¹⁶² The fact that we sing to praise God should mean that our songs are focused on Him, not us. There is certainly a place for telling Him how we feel about Him, which some of the respondents affirm. There are plenty of examples of that in the Psalms. Some of them are intensely personal. Psalm 18 begins: "I love you, O Lord, My strength", or Psalm 89: "I will sing of the Lord's great love forever". But the Psalms of praise are never simply subjective declarations of the Psalmists' feelings.

¹⁶¹ Ibid

¹⁶² Interview with Prof. Opeoluwa Adekunle, the former Adviser to Dept of Health in South Africa through the World Health Organisation on Medical Education, a member of St. John's Anglican Church, Igbein Abeokuta on the 16 – 03 – 2015.

4.5.2 God-focused Music

Those of us who lead the music at worship should be careful with the words we use and the manner we adopt. The fact that we are addressing God as we sing should mean that we do so with reverence, as most of the respondents attest to this fact. That certainly does not rule out joy and fun. But we should remember that, as someone has put it, “We approach the Almighty God, not the all-matey God”. He is our loving Father, but He is also our awesome, holy creator. We should approach Him with both love and “reverent fear” in our music in worship. We can be intimate, but not casual; confident, but not presumptuous.” Reverence should also mean that we will pay attention to the words we sing. It is so easy to switch into auto-pilot without letting the lyrics engage with our minds at all. God deserves better than that. John Wesley wrote in his ‘Rules for Methodist Singers’: “Above all, sing spiritually. Have an eye to God in every word you sing. Aim at pleasing him more than yourself or any other creature. In order to do this, attend strictly to the sense of what you sing and see that your heart is not carried away with the sound, but offered to God continually.”¹⁶³

As the singer proclaims a call to respectful worship of God, her slow elegant movements underline the depth of her statement. The content of the song text is profoundly embodied and visualised in ways that stimulate honouring God in majesty and holiness.¹⁶⁴ Thus, the dynamics of reflexivity at work in music in our worship provide new theological pathways for understanding God in today’s contemporary society, as recorded by respondents. It also cultivates intentional hearing of the Biblical narrative in ways that evoke revitalisation of our Christian faith. As said by a choir member of RCCG, Jesus the Rock, “music has the power to embed words deeply into our minds because it hits people with no pain, and people get

¹⁶³ Quoted in the Preface to ‘Christian Hymns’, Evangelical Movement of Wales 1977

¹⁶⁴ Interview with one of the Pastors of Assemblies of God Church, Abeokuta on the 14 -03 - 2015

attracted by its lyrics, regardless of their status.” The power of music is also evident in the Christian world. One Christian leader has said: “I don’t mind who writes the theological books so long as I can write the hymns.” He was reflecting on the great influence that our songs have on our theology. That can be harmful, but if the words are good, the effect can be very positive. We should sing to encourage one another. “Be filled with the Spirit. Speak to one another with psalms, hymns and spiritual songs” (Eph. 5:18-19). Paul is not urging us to receive a one-off experience when he instructs us to “be filled with the Spirit”. The original reads like this: “Keep on being filled with the Spirit, speaking to one another with psalms, hymns and spiritual songs; singing and making music in your heart to the Lord; always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ; submitting to one another out of reverence for Christ” (vv.18-21). It is striking that three of those five participles are to do with singing. Spirit-filled Christians, sing.

So when we sing, we are not simply a collection of individuals praising our God; we are a community addressing one another. Most songs, therefore, have two audiences: heavenly and earthly. We should keep both the vertical and horizontal dimensions in mind as we choose songs and as we sing them. Roberts (2005:154), in Chapter 5 of his book *The True Worship* notes that if we want to ensure the dynamism of our music in worship, we should keep on asking ourselves the following four questions about them:

- Are they true?
- Are they God-focused?
- Are they clear?
- Are they unselfish?¹⁶⁵

¹⁶⁵ Roberts, Vaughan 2005. *The Place of Music and Singing in Church*, He is the Rector of St. Ebbe’s Church, Oxford, and on the advisory editorial board of *The Theologian*. This article was originally published as Chapter 5 of Vaughan’s book *True Worship*

In music there is talking, but somehow in a different way. In music, there is also drama. So you may sing about something and at the same time you are acting. People can hear what you are saying and also see a picture, you see? So they may think about what you are telling them when they actually see an example of it. So people can catch stories and pick up messages better than merely telling it to them and this will make our music in worship dynamic. This experience will keep you on the edge of your seat with ultra-modern Church music in an energetic, concert-style atmosphere.

4.6 Church Architectural Design in relation to Music in Worship

These can be informative embodiments of the beliefs and practices of Christian traditions. In the sanctuary of some churches investigated, the pulpit is usually the most centrally-located and readily-visible piece of furniture at the front of the building. This is indicative of the importance that the proclamation - that is, the preaching and teaching of the Bible - has in their corporate worship. One may also see a cross, a table, a baptismal tank and a choir loft. Another thing noticed is the use of tiles (stone like nature) on the walls, floors and, at times, for the roofing. In the missional character of church music in worship, which is the field the researcher is investigating, some lessons which may be learned from the past, and illustrated from the sister art of Architecture, will perhaps point out one or two of the forward ways that may lead us out of the bog of artistic inadequacy, falseness and feebleness all too commonly impeding the progress of Church music in worship.

Architecture is frozen in our music. Beginning with this simple form, men finally developed the most complex, yet most organic and logical of all human structures, a vast and glorified arch with a roof of stone and walls of glass, whose component parts were a whole series of marvellously-correlated systems of lesser arches symmetrically balancing one another for the

most part; but with the crowning artistic perfection of slight departures from merely mechanical symmetry, which gave a feeling of mystery and wonder to the beholder. The key to the beauty of a Church is not in the analysis of its manifold beautiful ornaments, nor of its constructive system of arches, but the observation of its perfect adaptation to its use. A Church as a mere monument of carven block and stone is a dead thing. The proposal is sometimes made by enthusiastic radicals that Churches should be separated from the life of worship that inhabits them and made into public museums. Their beauty would largely disappear, for death is never as beautiful as life. Are Church buildings a part of a living thing, not merely the cast-off shell of something dead, which bears an instructive relationship to sound Church music? Purpose is readily discernible in an honest building.

The researcher recently saw a church building during the course of the research with a sloping floor full of tiles, all walled with tiles from the ground to the ceiling level and with ceramics for the roofing (see Figure 11 on the next page). This building was perfectly honest, and expressed its primary religious purpose and instruction but had lots of sound echoing. The choir seats betokened music as primarily undertaken for the benefit of the congregation, but the sound and acoustic effects produced by the architectural design of the building has a negative effect on the music it should produce. And now we can definitely place the relationship between architectural design of a Church building and Church music in worship as equally important in the planning and designing of a Church building. As architecture in the Church makes complete, precise and exquisitely-adorned provision for all the actions of the Worship, so Church music proper provides for all of its words. Sound Church music similarly must be kept wholly subordinate to the words which it beautifully and appropriately utters. Just as architecture beautifies and dignifies the actions of worship by a noble and appropriate setting, so music in worship is not only to express, but to beautify, the liturgical

words. The music must be good music. There should be no place in worship for music that is vulgar or dull or sentimental or cheap or inartistic. That is not to say that the sincere efforts of many untaught persons to offer up to God the best musical worship they can should be condemned, however crude the results.



Figure 11: Church auditorium fully walled with tiles from the ground to the ceiling

Source: Israel 2015



Fig. 12: Church auditorium wall covered with wooden material

But artistic beauty is a quality of production whose aim is the ultimate aim of perfection - that is, God. And in each stage of the development of musical worship, the beauty of perfection must be sought. The needless musical ugliness in such Church buildings described above is appalling because of its architectural design. Remember that excluding bad music or ugly music is not to exclude simple music, in which all can join at times. Hymn singing in unison by the whole congregation, with the choir, may be one of the most beautiful and inspiring portions of our worship if we properly design our church auditorium. It is undoubtedly true that great art "is comprehensible to everyone," and that without some portions of our musical service in which all can join, it will lack one element of beauty. But we must always remember that bad music cannot be good Church music.

Churches do not need an auditorium that echoes - in other words, the sound should be clear so that the congregation can hear whatever is being said. The sound should be cushioned inside the auditorium so as to avoid echoing – rather, it should balance our musical sound in the auditorium and it will flow round. The reason is because walls that are panelled with wood absorb sound, so once the sound goes out, the walls take the sound in and give you back what is clear. However, if it was only concrete walls and tiles, there is the possibility of there being an echo because of the bouncing sound off the walls with tiles, so we need to take note of the acoustic and theatrical nature of the church building in planning its architectural design.

Steel PVC with perforated holes is also recommended for the roofing, because the holes will filter the sound so that when the air travels up easily through it without bouncing back, it will not result in echoing. The sound should be properly managed during the planning stage of the church building so as not to disturb our music in worship (See Figures 9 and 10). The true

opportunity for advance, in Church music in worship at least, is in the invention of comparatively simple, brief musical settings of great melodic beauty, and of extraordinary faithfulness to the ideal of worship.



Figure 13: Ceiling of a Church auditorium

Source: Israel 2015

After so long a lapse, church building is again not only a religious desire, but a practical necessity and an actual achievement. Again, musicians are turning toward a branch of their inspiring art which may correspond in similarity of purpose, in economy and directness of means, in splendour of beauty, with the noblest of the structures of man. Beauty is a result of something well done, for a purpose beyond aesthetic pleasure; therefore beauty can only be attained by the choice of good music within the capacity of those who sing, whether priest, choir or congregation. The lack of melodic beauty is the bane of present-day composition in all fields. Music has developed with more and more complexity, more and more piling up of effects drawn from every source except pure melody. Church architectural design and Church music in worship together will continue, as of old, to enshrine the greatest of man's earthly

treasures, the divine poem outwardly expressing his inner worship of the Almighty and all-loving God.

4.7 Suggestions

The respondents were asked to give their own input on other matters of importance in engaging music in worship to advance the Gospel. Their suggestions cut across four major areas: purpose of music in worship as stated in the Bible, programmes that the evangelical church needs to incorporate, context and, finally, cross-cultural relations.

4.7.1 Purpose

- Respondents said that because we are in a restless generation, good music injected into our worship will solve the issue of restlessness in our generation.
- Missional music in worship should aim at helping the missional church in its crusade and revival, because it will be difficult to bring people together, but our music should be such that it will bring people to come and listen to the gospel, as music is very important with its enormous power to engage the emotions.
- In church planting, our church should be strategically located for our music in worship to attract people around the church vicinity.
- Every congregational song should have a definite objective and a specific purpose.
- Worship does not translate to singing alone, eg. listening to good worship music can bring about a new way of worshipping God, and employing music in the gospel must be seen as the way to capture the heart of the listener. Music is a very vital tool for the missional church in order to capture souls to the kingdom.

- Our songs should encourage us to sing to one another. If they are all in the first person singular, they will allow us to think only about ourselves and God.
- Those who play should also have others in mind. Some musicians are more concerned about their performance than serving others.
- The worship leader should know the body of congregational music well and know how to select the appropriate songs for a given service.
- Music in worship must be employed in ways that are respectful and bring honour to Christ and his bride, the Church universal.
- Musicians should seek to play, not to impress others, but to bring glory to God. Everything we do should be an expression of praise. We can use all sorts of instruments for the purpose. Psalm 150 alone speaks of the trumpet, lute, harp, tumbrel, strings, pipe and loud clashing cymbals. I take it that was a fairly representative sample of the instruments that were available at the time. Any kind of instrument can be used as a means of praising God.
- Missional music in worship should welcome newcomers in our midst.
- The essence of coming together as a church is to edify one another. The scripture says we should not forsake the assembly of one another. The Bible encourages people to sing new songs: it is important and not a matter of choice, because it has been instructed in the Holy Bible and we must encourage one another through our music.
- Church music is spiritual food which draws members to come to worship.
- Missional church should incorporate music in worship in ways that go beyond tokenism or exploitation of merely exotic sounds.

4.7.2 Programmes

- Programmes to encourage ministers to continue to give voice to music in worship should always put in place.
- The organisers of musical programmes of the church should take note of the melodies, rhymes and lyrics in their music to be such that they attract listeners to God.
- Young people love music. Musical, youth-oriented programmes must be encouraged and all youths should take part in these musical programmes eg. David was able to calm down the evil spirit through music in the life of King Saul, with harps and flutes playing.



Figure 14: The Talking Drums (*Gangan, Omele and Iya-ilu*) instrumentalist

Source: Israel 2015



Figure 15: The *Bata* and *Omele Bata* instrumentalist

Source: Israel 2015

- The respondents suggested that African backgrounds must always be taken into cognisance in presenting our music in worship. (See Figures 15 & 16)
- Musical concerts should be organised which give room for other Choir groups to showcase their talent and also to boost our membership. (Figure 16)



Figure 16: Worshipping God with local Bata Instrument

- Train young members on how to sing and/or how to play musical instruments.

- Musical programmes should be targeted to encourage church members to retain their membership through provision of jobs for members in need, using the influence and connection of well-placed members in the community.
- Missional Churches should invest in their music department.
- It is critical for the Church with music in worship to realise that Christian music provides a platform for creating unity in the midst of diversity. Literally every church devotes large portions of time to musical worship. New challenges and opportunities stand before us in an era of globalisation.
- Music in worship to be at the forefront of all evangelical programmes.

4.7.3 Context

- Missional Church should reconsider the manner in which it interweaves the musical tapestry of worship, looking for new configurations of church music that centre God's people on the Lamb, the one who is worthy of our worship.
- Pastors and elders who understand the value of music should be committed to helping the church find its musical voice in worship.
- Missional church should promote music in worship that is doctrinally sound, structurally sound (in both poetry and music) and congregationally sound.
- Missional church should effectively express what we want to say to God, what we want to be before God and what we want to do in obedience to His Word.
- Missional church in its programmes must strive for the balance in its music as well, enjoying the fruits of its heritage in church music, and adding its own new song to God's praise through the ages.

4.7.4 Cross-cultural relations

- Leaders of worship should be conversant with languages that are spoken within their congregation. There are some choruses that you can actually sing in four to five languages which are major languages in Nigeria.
- Cross-cultural relations within the church music should be encouraged: some people do not know the lyrics of some songs, but because all music is directed to God our maker, it will make sense in term of rhythm and melody.
- Music in worship should be intimately linked to a people and their culture.
- Music in worship should encourage each cultural or socio-economic segment of believers to authentic worship.
- Music in worship should reflect the plural and multicultural era that defines our lives, functioning as an expressive element of each particular cultural grouping. When the Church gathers together in worship, each group of people should bring heart music - the set of musical genres that speak to them in significantly profound ways. This means that when multicultural groups gather in worship, the need exists to enter into worship that is meaningful for them.
- Music in our worship should be pursued to bring unity in diversity in worshipping our God. It is critical for the Church at worship to realise that music provides a platform for creating unity in the midst of diversity. Literally every church should devote large portions of time to musical worship.
- The culture of the people is already established in music: people pass messages through drums, trumpets and so on, and soldiers do not go to war without carrying their drums. Yoruba culture is enriched in music and so let us use music to capture minds and souls.

Theological Schools and Bible Colleges should teach their students about mission work. Other than just introducing Mission Studies in Colleges and theological seminaries, other programmes must be introduced to include the rudiments of Music in worship. Institutions are supposed to have enough teachers and materials to learn the art of missions and music. The attitude of mission work should be sunk deeply into the church and the aspect of music in worship needs urgent attention in order to achieve God's mission on earth. This can only be realised if the churches equip their own members with more information about the impact, role, qualities and influence of Evangelistic Music and Worship. It is a Mission tool to winning/cure of Souls in furthering the *Missio Dei* and the Gospel.

4.8 Conclusion

The researcher used focus groups and targeted a population of 227 people in carrying out the field research. The oral interviews were done by way of a question and answer method using voice recording, the observation method in some cases and by document analysis. The recording was done by the researcher, who also took notes as appropriate. The researcher moderated and monitored the voice recordings and took notes relating to the demeanour of the respondents.

The missional church has had a significant impact upon music in worship in evangelical churches. It has caused churches to give much more careful consideration to how much of their music in worship methodology has been shaped by culture rather than Scripture, and how they can recover believers' worship that had been lost in many churches' evangelistic restructuring, while nevertheless making worship intelligible to unbelievers.

Yet in its noble ambition to recover the truly missional character of music in worship, the missional church may have failed to recognise how its own understanding of both worship and culture has been shaped. Therefore, the full correction of errors regarding music in worship and evangelism that missional advocates rightly identify, requires a more careful study of culture and worship and their relationship to evangelism from a Biblical perspective..

The researcher analysed the data and reached certain findings, the key to which is that the efforts by the evangelical churches to advance mission through Music in worship is an ongoing process. Some of the ways in use by selected churches include periodical music concerts and cantata, evangelistic music campaigns, prayer groups praying for all the church activities, community hymn-singing, musical social gatherings and the family hymns specials. The respondents said that the churches were facing various problems that negatively impact the music in worship to really have more positive effects on missions of God. Some of the challenges highlighted include financial constraints, division among the church members because of power tussles, a lack of stable choristers, a lack of transparency in undertaking church programmes, inexperienced church leaders, insufficient training of personnel in training interested members in music, inexperienced worship leaders, different belief systems among church members, misinterpretation of the Scriptures by some members, secular music versus sacred music and a lack of committed and spirit-filled instrumentalists. Some of the respondents suggested that the churches need to enhance unity among themselves and have a proper understanding of the purpose of mission through music in worship.

The researcher observed that the process of music in worship in furthering the Mission of God and to advance the Gospel is very slow, as only a little had been achieved by the churches. It was also apparent that there is hardly any proper teaching and encouragement

on the impact, role, qualities and influence of Evangelistic Music in Worship. The selected churches have internal conflicts that immensely hinder the activities of God's mission. These findings justify the researcher's thesis that the selected evangelical churches are in dire need of a sustainable model for advancing the mission of God through music in worship. Suffice it to say that the above findings confirm the topical nature of the problem at hand and enhance the viability of the model formulated in the next chapter.

Chapter Five

A Sustainable Model for the Missional Character of Music in Worship, Recommendations and Conclusion

5.1 Introduction

Worship music has become a key identifier for local churches. Descriptors like “contemporary,” “traditional,” “blended,” and “arts” are often innuendos for music styles and song repertoires. The task of planning the worship songs for a weekly gathering is not about perpetuating perceptions about your church. Worship planners should apply several principles as they select and arrange songs for worship gatherings. We commend coherence with the content of the sermon as a high priority for worship planning, since God’s word is His means for making us wise, as well as rebuking, correcting, training, completing and equipping us (2 Timothy 3:14 – 17). The whole service should prepare believers to hear, accept, believe, love, submit to and obey the Scriptures. Songs have a unique capacity for summarising and reinforcing Christian instruction. Song choices can drown the message of the sermon, or they can amplify the word-based charge for God’s people.

A conviction to articulate the gospel should inform the planning process. Each worship service should explicitly declare Jesus’ accomplishment of salvation through his incarnation, death and resurrection, as well as the believer’s reception of salvation through faith and repentance. Make it a goal for at least one song in the service, but preferably many more, to spell out the details of the gospel. The confession of gospel truths is what the church is built on (Matthew 16:13-20) and so, each week, the church should vocalise the core beliefs that define its existence. Few things encourage believers as much as hearing their brothers and

sisters in Christ joyfully sing of their common redemption, and a loud, corporate exultation in Christ's person and power communicates the magnificence of the gospel to unbelievers.

Worship planners should prioritise the congregation's needs and interests (Philippians 2:3-4) in their planning practices. Churches exist in unique cultural and socio-economic contexts. Congregations will vary in their intellectual and musical gifting, and this variation should impact the choice of songs. Planners should analyse the language of potential song choices and consider whether the song communicates effectively to a particular congregation. A doctrinally-rich hymn may need to be neglected if it is chock-a-block with archaic words. Moreover, the complexity and range of a song's melody deserve scrutiny. Worship planners need to assess the congregation's singing abilities and plan songs that will encourage rather than frustrate God's people. Song selection should account for the emotional responsiveness of the music. In Chapter 2, we contended that worship should reflect the diverse emotions of Biblical spirituality. If your church has experienced a tragedy, do not respond by planning a service that quickly lifts the spirits of the congregation. Acknowledge the emotional and spiritual condition of your congregation in your planning. Furthermore, intended emotional responses should play a role in planning. Sermons that push Christians towards confession and repentance deserve a worship service that encourages those same responses. More than likely, a service that begins with upbeat, celebratory tunes does not prepare Christians well for the introspection necessary for repentance leadership in this area, in order to plan services that admonish, edify and instruct your fellow believers. Planning worship involves many persons and many details, yet when done with care and good communication, it can be a great joy.

In order to avoid proselytising, the model for the evaluation of the evangelical church in Abeokuta takes into account all of the elements presented in the literature as reviewed in Chapters 2 and 3, as well as the issues raised in Chapter 1. The driving force for this model is the material that emerged in Chapter 4, the analysis and findings chapter. Owing to the general findings and suggestions of those that are engaging the Music in Worship, a sustainable model will be unpacked.

5.2 Findings of the Research

This research focused mainly on unmasking the missional character of music in worship. Chapter one of this study provided not only the background to this study, but also managed to highlight the gap missing in literature dealing with music in worship. Some of the literature consulted is silent on the missional character of music in worship, while others make a call but fail to outline in clear terms as to what constitutes the missional character of music in worship. Informed by the broader Evangelical tradition and using the missiological framework of Kritzinger (2008) that seeks to define mission and missiology as encounterology, a mixed method approach was embraced. Literature study, exegesis of relevant Biblical texts on missional ecclesiology, worship and music, and interviews of selected members (groups) in the selected churches was employed to unearth the missional character of those churches. The selected churches are The Assemblies of God Church (AGC), Four Square Church (FSQ), The Baptist Church (TBC), The Church of Nigeria, Anglican Communion (CNAC), The Redeemed Christian Church of God (RCCG), The Apostolic Faith (TAF), and The Gospel Faith Mission International (GOFAMINT).

The theme of Chapter 2 is the Biblical perspective of the missional character of music in worship. In the chapter, it became clear from the scriptures that missional ecclesiology,

worship and music are not by any means foreign to the Bible. The study was able to trace the *missio Dei* concept in such texts as Gen. 3; 12:1-3; Exodus 3:10-15; Mat. 28:19-20, missional ecclesiology in the text like Exo.15:1-21, Matt, 24, Is. 45, Rom. 10:1; missional worship in the text like Eph. 5:18-19, Rom. 4:11, Col. 3:16; and missional music in the text like Ps. 98:1-7, I Chro. 16:23-24, Ps. 150:1-5 and Ps.96:3. It became clear that it is imperative from the Biblical narratives that the selected churches and all others should be conscious of the missional character of music in its theology and praxis thereof.

Chapter 3 is on missional theology, which is anchored on the resurgence of the *missio Dei* concept which gave birth to the missional ecclesiology, worship and music. Theologically, it can be argued that while music plays different functions in the church like praising God, adoring Him, edifying, healing, gratification, witnessing and glorification among others, its missional character should receive the necessary attention. Music should be used to witness to the awesomeness and greatness of the Most High God and his mighty works of Salvation of mankind throughout the ages.

Chapter 4 is able to reach the following conclusion:

- The selected churches take music seriously and it is very much part of their DNA.
- Music in these churches ranges from traditional, orchestral and classical to contemporary. The Anglican Communion makes use of all, the Baptist Church makes use of both classical and contemporary, Foursquare, RCCG, GOFAMINT and Assemblies of God Church are more comfortable with contemporary, while the Apostolic Faith uses orchestral and classical. Some churches no longer sing the great hymns of the past. Other churches have a traditional service that sings hymns and a contemporary service that sings only modern music. To abandon the great hymns is to

cut yourself off from the great heritage of the faith that has come down to us. Also, these hymns have solid doctrine that make you think about the great truths of the faith. Churches need this to grow strong and not be tossed around by every wind of doctrine. To divide the church into traditional and contemporary factions is wrong, because we all need to learn from one another. Some of the modern music is vacuous or theologically shallow and ought to be trashed. Whether classical or popular, congregational song and instrumental music should aim to be one or more of the following, according to the book *Praying Twice* by Brian Wren:

- ✓ Formative - shaping and modelling our faith as it tells a story within the whole story of God in Christ and draws us into the drama of God's saving love;
- ✓ Transformative - moving us from isolation to belonging, indifference to interest to conviction, and conviction to commitment;
- ✓ Cognitive - giving us something to ponder and think about;
- ✓ Educational - teaching us something we didn't know about the Bible, the Church and Christian faith;
- ✓ Inspirational - lifting us out of ourselves into hope, joy and peace (Wren, 2000:71).

- The use of music team ministry and accompaniments is part of what they do. Anglican churches always have formidable choristers that handle the music portfolio of the church, but they have challenges in the area of not having stable instrumentalists. The Apostolic Faith is known for a strong Orchestral Team Ministry with an organised School of Music, but the challenge they have is that the students, because of their personal studies and careers, do not have quality time for the church music training/practice. All other churches are operating their music department under

Music/Worship Team Ministry and their major challenges are lack of adequate manpower and basic modern musical equipment.

- Glorification of God, edification of the saints and enriching individual souls, including healing and deliverance, are functions commonly found in these churches. The Bible specifically mentions that singing should be directed to God (Bacchiocchi, 2014:195): its purpose is not personal gratification, but God's glorification.
- Missional consciousness is the gap identified in these churches. While others are aware of the missional character of music in worship, their practice was found lacking.
- Challenges in composing new songs that are scriptural and missional are of note in most of the churches. The challenge is more prominent in the Anglican and Baptist churches. In the Anglican Church, most of the choirs tend to eulogise the dead, his/her family, and celebrities of one thing or the other. The test of all music should be: Does it have sound doctrine? Does it exalt our glorious God and Saviour? Does it humble us in His presence? Do the words and the tune fit together?
- The use of musical instruments also contributes to the challenges faced by some churches in the sense that they are unable to properly maintain them to always get the balance of sound quality, thus causing their worship services to turn to noise-making. The challenge of future worship is to identify those choruses and spiritual songs that have lasting value, to retain the music from the past that is characterised by depth and a power, and to combine these main forms of music into an order of worship that remembers, proclaims, enacts and celebrates the story of salvation. While some churches will continue to remain hymn-singing churches only, and other churches will insist on being chorus-singing churches only, the majority of churches are likely to

find ways to incorporate both the richness and dignity of the hymns of the church with the inspiration and relevance of gospel songs and contemporary choruses.

5.3 Proposed Model for the missional character of music in worship

Music that helps people discover the *missio Dei* is music that has real spirit and power. Some of this will be classical, gospel and some contemporary. The test is not whether it is one kind of music or another. The test is whether the music focuses persons inside the church or advances the mission outside the church. The test is whether the music leads people to mission: this and many other elements and nuggets are aimed at achieving the proposed sustainable model.

5.3.1 Biblical Principles

- Missional Ecclesiology gives birth to missional worship and music.
- Missional music forms and shapes the missional ecclesiology and worship.
- Music in worship should serve the *missio Dei*; and therefore music should be seen as an instrument in the hands of the Missionary God in reaching out to fallen humanity and restoring them to the glory of his name. Music is a useful witnessing tool and at the same time it should lead churches to missions.
- Missional character of music in worship is about using music to declare the greatness of the Sovereign God and his saving acts from generation to generation. It is useful in preaching and evangelisation. It helps the church to witness to the Lordship of Christ. Music expresses the worship of proclamation, meditation and praise and thus affects the attitude of the worshipper.

- Churches should not only develop the missional consciousness, but also the praxis thereof; hence the proposed model should entail the following (see 5.3.2):

5.3.2 The praxis of the missional character of music in worship

Music must be seen in its missional context as fundamentally an enabler of fuller congregational participation in the *missio Dei*. Music must serve the text of worship rather than function as an interruption or an interlude. In all traditions, music plays a key role in determining the flow and pace of worship and this is not a question of playing any old music, or singing any old song to pass the time, as discussed in Chapter 4. This study wishes to propose the following sustainable model by way of proposing a broader framework for all selected churches, one that can be applied from one context to another.

5.3.2.1 Liturgy of the Church

5.3.2.1.1 Choice of songs

The process for choosing songs is similar to our process for choosing Scripture readings. We search for songs that address themes and for keywords related to the sermon passage and message. Preferably, selected songs have multiple points of cohesion with the sermon. Adherence to Biblical doctrine is a mandatory prerequisite. No song that expressly violates a tenet of the Christian faith should receive an audience in the church. Relatively few hymns are forthright in rejecting Biblical doctrine, but many introduce content that is vaguely in tension with Scripture. The following are the filters we should have in place, as we screen and select music for the purpose of congregational worship. Based on Puls (2007:5), the

researcher wants to give you three plus one filters that he (Puls) and the researcher have found useful in selecting music for worship:

- 1) Is it truthful?
- 2) Is it suitable?
- 3) Is it authentic? and
- 4) Is it missional as well?

Navarro records that Music in worship should always come in a multitude of flavours: country, soft rock, hip-hop, rap, “unplugged,” rhythm and blues, reggae, jazz and others. Yet, regardless of the particular musical style, a well-crafted, cross-cultural worship song has four simple, identifiable characteristics. Songs on your list that exhibit these qualities ‘PASS’ the initial song selection test:

- Personal: They relate in some way to people’s everyday lives and involve their whole being, including their emotions.
- Attractive: They hold people’s attention.
- Straightforward: Both Seeker Bob and Sainly Bill can understand and latch on to them quickly.
- Substantive: They have a thoroughly Biblical message that is faithful to the whole counsel of Scripture (Navarro, 2002:214).

The appropriate issue is not personal preference or even a tolerable truce, but rather discovering the cultural form (musical style) through which most people in your context can give glory and honour to God through praise and worship. Now, here is why the researcher differs slightly from those who think that having different styles might be a problem. Simply put, when you are driven by mission, not preference, you might find more than one approach appropriate. That's already obvious in one way - if people speak English and Yoruba in the community, you might need a service for each language. But there also might be cultural

differences (or even generational differences) where a church on mission might very well want to have two services with different approaches. So, after you understand your cultural context, you may see missional benefits to additional worship services with different musical styles. There may not be an expression of worship that simultaneously relates well to both of those groups of people. Ethnic, linguistic and even generational issues may initially hinder them from being able to worship using the same forms. We are Christ's witnesses. He sent the Holy Spirit to empower us to be his witnesses - but our witness is a whole-life witness - to all of the senses: hearing, taste, sight, feeling and smell. As his witnesses, the challenge is to grow to be a complete witness.

Puls (2007:10) concludes that neither view is true, helpful or acceptable. We appreciate and benefit from great preachers and great messages from the past - but at the same time we continue to preach and write new sermons, instructing the people of our day in the truth of God's Word. We are enriched by the insightful, deep prayers of saints of the past, such as the Puritans, but at the same time we keep praying, voicing to God the concerns of our day and the cries of our hearts in our words. We must strive for this balance in our music as well, enjoying the fruits of our heritage in church music, and adding our own new song to God's praise through the ages.

The gathered church is not primarily about missionary activity. It is for the baptised who come together to be nourished by word and sacrament and then to be sent into the world as Christ's body. That is not to say that the gathered congregation has no missionary relevance. Firstly, it simply sings its message to the world. There is a long history of the church's activity in this regard, probably symbolised best by oratorios. Whatever George Frederick Handel might have thought he was doing in *The Messiah* – perhaps creating an entertainment

that sold well in his English content, the content of which he may or may not have identified with the person of Christ – *The Messiah* has, in fact, embodied the Christian message to countless people.

The second way the church addresses its musical activity to the world is in service. This address is not proclamatory, though it is always possible that the word will explode when we least expect it, and elements of prayer, praise, and testimony can never be excluded from the explosion. At the level of human intention, however, the church's address is about serving the world by teaching it to sing, to play and to delight in the joy of music. We humans are made in the image of God, and creativity is one facet of this image.

So let's expect new songs, compose them, sing them, appreciate them, evaluate them and share them with others. Music is one of the most transitory of the arts. All musicians have to work within this quality. How many marvellous performances are prepared, played, heard and then vanish? This does not mean that the performances were unworthy or without value. Similarly, some newly-composed church songs, like songs composed in the secular world, will not last. Still, in every era, the church needs new music. We need music in the idiom of our own time. It might not turn out to be that rare thing – a classic we return to year in and year out. But who can tell? One of the best avenues towards a vital musical life in a church is for members to appreciate and to encourage musical creativity. If we pray for inspiration for our poets and our musicians, God will honour our prayers. The Holy Spirit has a huge store of song ideas for the churches.

Some songs will be easy and enjoyable choruses. Others will be sobering and will challenge our thoughts and lifestyle. Let us pray, encourage the gifts and expect our public worship to

burst out with “new songs to the Lord”. Music is available for our use, to be our servant in our communication with God. A certain song or hymn can serve us well in one circumstance, but in the wrong setting it can create barriers to worship. Our Spirit-led capacity to discriminate, along with our attitudes in singing, leading or playing will make all the difference. As we grow in our ability to pray, we will find that a greater variety of music can help us. Sometimes we want music to express our quiet, inner joy. At other times music helps us to expand a bigger, corporate thanksgiving, connecting with “all the saints.” We may need music for processions or dances. What hymn or song shall we choose? An index of all the music known in the church, by categories (quiet praise, loud praise, procession, meditative prayer, short response), is useful to both worship leaders and musicians.

5.3.2.1.2 *Meditative Singing*

Music can aid meditative prayer. Obviously, traditional hymns of four or five verses are not suited for this purpose. The music’s harmonic change is often too quick. And the ideas go by too fast. Hymns based on complex or subtle poetry have another (though equally important) place. But songs with a simple, or at least a single, idea are of great help in meditative periods of worship. In all of this, the goal of church musicians is a simple one: to serve the people. Good musicians can help people feel at ease with the music and thus concentrate their attention upon God. They will not marvel at the elaborateness of an arrangement, the dexterity of the players, or the inventiveness of musical improvisations. The aim, for musicians and congregation alike, is to allow the medium of music to enhance their experience of God in worship.

Since the gospel can be preached through music, and since Biblical teaching can be recalled through music and appropriated, there is an obligation to ensure that this is done well. When

music is like a sermon, its responsibilities and characteristics must be similar to those of a sermon. Many of the same criteria used to define great preaching and teaching can be employed to define great church music. For example, church music needs to be well prepared and presented (ie. it takes rehearsal and skill). It requires unity, coherence and form. It should be intelligible, poignant, encouraging, convincing and so forth. We should search for trained musical leaders as we do pastors. When we plant churches, we should be sending a music director along with the new pastor. Church music should feed the people by teaching the Word of God, and its benefits are a work of the Spirit of God.

5.3.2.2 Music Ministry of the Church

The composition of the music ministry member should be with spiritual discernment and on merit, but the gift alone is not enough as a yardstick. They should be deeply entrenched in the WORD, but at the same time confessing and active members of the body of Christ. The following should be the roles of the key players in the Music Ministry. Build a worship team that emphasises vocal dynamism as well as instrumental excellence, in order to optimise the missional character of music in worship.

5.3.2.2.1 The Role of the Worship Leader

The minister of music is directly responsible for the church's music ministry. He or she is a specialist in church music and worship. Responsibilities fall in four general areas: performer, teacher, administrator and spiritual leader. Many people do not think about the words of the hymns they sing. If they did, they would not complain so much about the hymns. The message of the hymn is missed much, if not most, of the time. The same is true of the anthems, and even more so when the words are not printed. The worship leader should be an "elevator operator," one whose purposes and functions are to raise the congregation's

understanding and appreciation of church music. Occasional “hymn sings” and musical festivals help to broaden the congregation’s awareness. Some churches, in addition to having a Hymn of the Month, set aside one or more worship services each year for an emphasis on hymns, in an effort to increase people’s knowledge of and to elevate their taste for the great hymns of the church.

5.3.2.2.2 *The Role of the Organist*

Since music is such an important part of worship, the role of the organist is vital. How the organist plays will largely determine how the congregation sings. The organist should be, first and foremost, an accompanist, not a performer. His or her primary responsibility is to play in a manner that encourages the congregation to sing: not to dominate but to facilitate congregational singing. The organist should also be sensitive about what I call “transition music.” The organ can do as much as anything else to lend smoothness to the service, covering the awkward gaps with soft background music.

5.3.2.2.3 *The Choir*

The choir or choristers should support the congregation in singing the hymns. A chorister can do much to improve the quality of congregational singing. Choir members are themselves worshippers, not performers. If they are facing the congregation, they should be mindful of their facial expressions and avoid distracting body movements. They should look as if they are listening with interest. When they sing, their face language should be consonant with their music and the message. If the members of the choir, along with the organist, are going to accept their evangelistic responsibilities and opportunities in worship, it is the pastor-evangelist who as worship leader will have to sensitise them to do so. Most choirs and church

musicians are not thinking evangelistically. The kinds of things that are being recommended do not happen automatically. Someone has to make them a matter of concern and of intentional ministry, and that someone is the pastor-evangelist.

5.3.2.2.4 *Musicians*

The role of musicians in worship is crucial. Well over 25% of our worship is music and if it is done well, our worship will work and transform; and ultimately be in the service of the *missio Dei*. If it is done poorly, we have wasted a wonderful opportunity to touch and warm the collective heart of our people. Musicians are not performers, but music leaders for our congregation and co-leaders of worship and, thus, we look to you for guidance and inspiration.

- It should encourage an active, not passive, response from the people of God.
- The musicians and instruments should lead our music without being the centre of attraction.
- Propose that the music in the worship of Christians today should be informed and enriched by Biblical teachings and that it should be conducted thoughtfully in the light of the need to distinguish between more human religions which are always idolatrous in tendency, whether Christian or non-Christian, and the revelation of God.
- Provide Skill and Musical Training.

God deserves only the best music in worship. It is imperative that the leadership of the church seek the highest possible standards for music in worship, even in smaller churches. All music selected for worship should contribute to a particular purpose for which the congregation is assembled – to turn hearts and lives toward God.

5.3.2.3 *Musical Accompaniment*

5.3.2.3.1 *Sound Systems*

Sound systems should be carefully designed to enhance our situation of our church's architectural design. Acoustical texturing along with dimensional design should concern every worship leader. A simple rule is that sound bounces off hard textures: rock, wood, cement, metal and tile. Conversely, sound is absorbed with carpeting and texture that is padded. Most significantly, sound is absorbed by people. One of the best investments you can make is hiring an acoustical engineer to inspect your facility. They can take your facility through a computer process to determine how to design your system. Is this necessary? If communication is important to you, the answer is yes. I believe that people need to hear the gospel message. We should not be frugal in this area; we should spend the money to do the job correctly.

Worshipping in some churches during my data collection and around the world, I found that the sound systems have been inferior. Many churches do not spend money on good sound systems. In fact, some people have better sound systems in their cars than we have in our churches. This is inexcusable. We should make communication of the gospel a priority. Excellent sound systems are a must for dynamic worship service. Sound systems are not magic; they cannot fix intonation or correct diction in the choir or match vowels in the praise team. Music comes from the platform, not the sound board. The sound system provides the necessary amplification. A good sound system will enhance the worship environment and will eliminate distractions from the worship of Christ. It can help with the projection needed in most of your structures. Hearing a preacher communicate a sermon without feedback is crucial to the atmosphere of worship.

5.3.2.3.2 *Musical equipment and gadgets*

The broad characteristics of music in worship include the use of the responsorial format; the use of percussion and percussive techniques; emphasis on short musical phrases, units or motifs; repetition; syncopation and polymeters; and communal participation. In addition to sound, the “gospel event” includes dance, ritual and drama. The musical characteristics of Afro-American gospel are largely present in West African Traditional Music; Africanisms are found to be quite persistent in new world religious rituals.

The aforementioned characteristics are present in all aspects of the gospel event. For example, the responsorial format can occur in several ways: between the soloist and the choir (often an overlapping call-and-response pattern); between the organ and the piano; between the preacher and the congregation; or between the preacher and the organ or piano. Sometimes the call is a verbal behaviour, while the response is a motor behaviour; for example, a phrase sung by the choir could be answered by hand-clapping, foot-stomping or dance. An instrumental call by organ or piano could evoke a motor response such as “the shout.” As we can see from those few examples of the responsorial format, gospel is without doubt a multidimensional presentation – music, song, dance and drama.

Another broad characteristic of music in worship is the use of syncopation and polymeters; for example, the clapping that accompanies gospel singing is always on the off or secondary beat. A communicant may sing in one meter while stomping feet in another and swaying the body in yet another. The gospel sound-ideal involves a bias toward loud dynamics, abrupt shifts and careful, subtle manipulation of vocal and instrumental timbres. It also prefers musical textures that embody percussive sounds which increase the ratio of sounds of indefinite pitch to sound of definite pitch. The gospel aesthetic involves a filling up of space,

both musical and physical. Musical space is filled with hand-clapping, foot-stomping, tambourines, drums, vocal exclamations between lines of text, song, organ and piano; it has no silence. Physical space is consumed by the swaying of the choir, the preacher's movements (particularly in chanted portions of the delivery) and shouting. During the gospel performance, movement is perpetual.

5.3.2.4 Musical Concert / Cantata Outreach

Music plays such a large part in many people's lives today, that whether cruising through daily chores, listening to the radio, driving along in the car with a cassette on, we have come to take this gift of God so much for granted. The fact still remain that music is one of the most influential mediums pressing on daily life, and there is a wealth of talent springing up from within the church. They want to use their talents in differing ways to glorify God in order to reach out to souls. This can take many different styles and forms of music. Quite a number of churches are now seeing the potential of using music for more than just entertainment, but to evangelise based on God's mission mandate. Churches are encouraged always from time to time to organise musical concert/cantata in order to evangelise people. Once you have decided to organise 'something', then the first thing you need to do is to define your aims. If you are unclear, problems will undoubtedly arise due to misunderstandings. What are your objectives? Is the concert for evangelistic purposes to reach the unconverted? Is it supposed to be challenging the Christians, motivating them to action at the start of a mission or new work in the area, for example? Is the idea to break into the local rock sub-culture and show the non-Christians Christ's love? Alternatively, it could be just an evening of good wholesome entertainment or an evening of praise celebration. Whatever it is, be clear from the beginning what your objectives are.

Whatever you do from this point on will be affected by your aims, the artist you choose, the venue you use, the publicity you send out etc. In looking at your aims, note your potential audience. It is honourable to discuss your budget, especially when it is done prayerfully. Many Christian musicians are 'full-time' and unlike preachers who are generally supported by their church, they rely on whatever they get from their performances. The time to stage your concert comes back to your aims. Seasonal concerts work well to evangelise, eg. linking in with Christmas, Easter etc., provides a theme. Remember that during summer a lot of people go away on holiday, so do a bit of consumer marketing to find out how much support you are likely to get. If you are doing a school's music mission, discuss first with Headmasters (Principals) for term and exam times. If you know a Christian member of staff, he/she is usually a good first point of contact.

As discussed in Chapter 4, the venue you choose can dramatically change the atmosphere of a potential evening, eg. large cavernous churches are great for choirs, but less than ideal for a local rock band. The venue unfortunately can be very much determined by what is available to you, or within your budget. Points that need thinking about are:

1. Acoustics nature of the venue - reverberation of the building and generally how sound reacts.
2. Size - A small building packed creates a better atmosphere than a large hall half filled.
3. Hall access time - as a rule of thumb, you need three hours before a concert and one hour afterwards - chat to whoever you have chosen to take the event for advice on this matter.
4. Power sources - it is not unknown for bands to turn up with 3 Kilowatts of P.A. and

12 Kilowatts of lighting to find only one 13 amp socket available. Do check this out.

5. Stage lighting - it is amazing how much an atmosphere can change even with the smallest set of lights – consult with the artist about what they recommend, or if they have any special arrangements which they can provide.

Adequate publicity is a key area if you are to attract the type of people whom you want to come along to your event. Your publicity, depending on your target audience, should include church mailing lists (if a youth event, try and get in touch with the youth leader direct), schools, Christian bookstores, tourist information, libraries, clubs, record shops, Hospital Christian Unions, Chaplaincies, shops, Universities and Community centres. Avoid using religious language or clichés which the potential audience and papers will neither understand nor relate to. A press release and/or biography should be available from the artist which can be sent to the local papers and radio stations.

A solid foundation of Prayer should be laid before, during and after the completion of the outreach. This is the most important aspect to pay attention to. Be guided by this great comment: "Work as if only work can make the difference and pray as if prayer was the only thing that can make the difference." Remember that you are stepping on territory that the enemy considers to be his. He is not going to take lightly what you are planning to do – however, music is the invention of our God, for His pleasure as well as ours, so all we are doing is reclaiming what was stolen from us. Remember the authority we have and tread boldly (as harmless as doves, yet as wise as serpents). Give specific prayer requests and expect specific answers from God. Finally, very important, though sadly often forgotten, give

Praise once everything has finished. You may not see in this life the difference your event has made in people's lives.

5.3.2.5 Composition of New Songs

Nine times the Bible speaks of singing "a new song." Seven times the phrase occurs in the Old Testament (Ps 33:3; 40:3; 96:1; 98:1; 144:9; 149:1; Is. 42:10) and twice in the New Testament (Rev 5:9; 14:2). The gospel is good news, not bad news. People are helped by hymns, anthems, choruses and praise songs that share good news, that share grace and peace, compassion and community, encouragement and vision, confidence and hope. People are not helped by music that is mournful and gloomy or that focuses solely on the experience of the cross. People are helped by music that lives and shares the message of resurrection. Others believe that Christians are required to sing new songs and, consequently, musicians constantly must compose new hymns for the church.

There certainly is a continuing need for new hymns to enrich the worship experience of the church today. However, a study of the "new song" in the Bible reveals that the phrase "new song" refers not to a new composition, but to a new experience that makes it possible to praise God with new meaning (Bacchiocchi, 2014:189). Let us look first at a couple of passages from the Old Testament which help us define the meaning of the "new song." The Psalmist says: "He lifted me out of the slimy pit, out of the mud and mire; he set my feet on a rock and gave me a firm place to stand. He put a new song in my mouth, a hymn of praise to our God" (Ps 40:2-3).

In his interpretation of the above text, Bacchiocchi (2014:191) noted that the "new song" is defined by the appositional phrase as "a hymn of praise to our God." It is the experience of

deliverance from the slimy pit and of restoration upon solid ground that gives David reason to sing old hymns of praise to God with new meaning. The "new song" in the Bible is not associated with simpler lyrics or more rhythmic music, but with a unique experience of divine deliverance. For example, David says: "I will sing a new song to you, O God; on the ten-stringed lyre I will make music to you, to the One who gives victory to kings, who delivers his servant David from the deadly sword" (Ps 144:9-10). It is the experience of deliverance and victory that inspires David to sing with a new sense of gratitude the hymns of praise.

The same concept is expressed in the two references to the "new song" found in the New Testament (Rev 5:9; 14:2). The twenty-four elders and the four living creatures sing a "new song" before the Throne of God. The song praises the Lamb "for thou wast slain and by thy blood didst ransom men for God" (Rev 5:9). On a similar note in Revelation 14, the redeemed join the elders and the living creatures in singing "a new song before the throne" (Rev 14:3). We are told that "no one could learn that song" except those "who had been redeemed from the earth" (Rev 14:3). What makes this song new is not the new words or melody, but the unique experience of the redeemed. They are the only ones who can sing it, not because the words or melody are difficult to learn, but because of their unique experience. They came out of the great tribulation; thus, they can express their praise and gratitude to God in a way no one else can do.

Music focused on mission helps the church move forward in mission. Music focused only on the church does not help the church to be in mission. Sing, play and live the music that helps your congregation to be in mission. Let us give thanks for the best of what has been and move forward with music that helps us have a pioneering sense of the future, a sense of the

future that God calls us toward in mission. This spirit in music will bless the mission of your congregation. In considering the composition of new songs, as the author of the book *Dynamic Worship* recommends: Let the music of your worship services so let the ingredient in the composition of new songs:

- lead persons to the mission rather than staying inside the church;
- help people with their foundational life searches of individuality, community, meaning and hope;
- share the spirit of good news and the power of resurrection;
- lead people to hope and to have a constructive future.

5.4 Recommendations

Every church is different. People's gifts, skills and calls are different. The recommendations in this chapter are first and foremost meant for the use in the selected churches, and for all other churches in Africa and the world at large. If God nudges you and your church in a different direction, talk about it, pray more and try doing that for a while. Music very much has a way of enhancing quality of life and can, in addition, promote recovery. Singing songs that may not be our preference - new songs or old songs or songs that stretch us and challenge us - gives us the opportunity to consider others before ourselves. It reminds us that worship is not about us - worship is much greater - but is about God. It teaches us compassion and unites us. It grows us spiritually and musically as a congregation (Puls, 2007:13-14). In order for church music to serve the worship of God properly in its roles as praise, prayer and proclamation, we must follow these principles:

5.4.1 We must measure our worship practices by the Word of God

Scriptural models and values should inform our thinking, traditions and practices in worship. Therefore, if we discover that any of these are in conflict with Biblical teaching or principles, we must change. To make such a discovery, or to confirm that our musical worship is Biblical, we must read and study the Bible.

5.4.2 We need to comprehend the missional character/pastoral nature of music ministry

Music is not in competition with pastoral work; rather, it *is* pastoral work. It can provide many of the same kinds of spiritual care that pastoral ministry provides. Music can comfort, encourage, instruct, teach, proclaim the gospel, interpret Scripture, make application and reach the soul. All of these are the work of the Holy Spirit. Therefore, when and where there are parallels, the parameters that one applies to ministerial staff should be applied and prayers should be applied to church music. Pastoral musicians, irrespective of title, should be qualified-trained, spiritual, mature, humble, accountable and aware of their responsibilities. They should be afforded honour, respect, authority and sufficient (even generous) remuneration. Likewise, assistant musicians should be skilled, devoted, prepared, service-oriented and conscious of the roles they fulfil in worship. The music presented should be excellent and the best the congregation can offer - spiritual, joyful, thoughtful, intelligible, fitting, God-honouring, theocentric, properly rehearsed, live, instructive, functional and artistic.

5.4.3 We should ensure that our practices are informed by and patterned after these truths

Music in worship cannot be conformed to Biblical standards unless it is actively supported by the church leadership in word and deed and is adequately funded. Priorities in our churches need to demonstrate our care for people over programmes and buildings, and for the worship of God above all. Practices and priorities need to be informed by our knowledge of what God has revealed to be important – rather than by the status quo, common opinion, or “the way it has always been.” Our evaluation of what is good and appropriate in worship must be determined by scriptural principle, not by popular whims, trends or traditions. We must ask ourselves three questions: (1) Why do we do what we do in the way that we do it? (2) How should we be doing it according to Scripture? (3) What will it take to make it so?

5.4.4 The Hymns

Teach the congregation to pay attention to and think about the texts of the hymns they sing. Show them why and how you select the hymns for worship. Since people like to sing hymns they know, assure them that there will always be at least one very familiar hymn, usually two and often three. But point out that unfamiliar hymns, scriptural songs and psalms will never become familiar unless they are sung once in a while. Let the visitors know what you are doing. Introduce and explain “new” hymns: that is, hymns your congregation has not sung before. Some churches have a Hymn of the Month, which is introduced with brief comments about its origin, author and composer, sung by the choir and by the congregation three or four Sundays in a row. It is a good idea every so often to do a Favourite Hymn Survey. You will be surprised to note how often some of the Hymns of the Month are included among the

congregation's best-loved hymns. Visitors are always impressed by the attention given to this crucial aspect of worship.

5.4.5 The Theme of the Service

The texts of the hymns should add to the unity of the service by tying in with some aspect of the general theme.

5.4.6 The Season of the Christian Year

Take advantage of opportunities to sing hymns, scriptural songs and psalms that are especially appropriate for certain seasons (Advent, Palm Sunday, Good Friday, Pentecost, etc.).

5.4.7 Familiarity

The researcher mentioned his desire to choose at least one or two familiar hymns for every service. Your congregation will not object to singing an unfamiliar hymn once in a while, if they realise that most of the time you are trying to choose hymns they know and, if you acknowledge that, although a particular hymn may not be familiar to most of them, you have chosen it because its message is appropriate.

5.4.8 Situation in Multicultural Churches

Many congregations today consist of people from a wide range of ethnic and cultural backgrounds. Music in worship is one means by which this rich cultural diversity can be

expressed. The challenges that face many of our urban and large suburban churches are complex and multifaceted. Some congregations find their membership increasingly drawn from racially and ethnically diverse groups of individuals, often creating upheaval and a sense of division between the new and old members of the parish. Music has long been called the universal language, transcending the barriers of different races and ethnic tongues. Thus, as we seek ways to find common ground in the rapidly-changing congregations of our cities and suburbs, music seems a logical building block for developing such a sense of unity. In a multicultural church, we do not just start churches for other ethnic groups or share our facilities when we're not using them. We go further - we make a genuine attempt to be one body of people of many different languages, customs and life experiences, worshipping together, praying together and singing together in the same service at the same time. A multicultural church should encourage all of its members to appreciate the ethnic heritage that each person brings with himself or herself. Becoming multicultural does not mean rejecting your heritage; it means learning to appreciate the cultural backgrounds of others!

5.4.9 Skill and leadership training

This is a must, whether it is studying a book together, going to conferences, hosting worship or taking time out in rehearsals to teach. This kind of training will allow churches to continue to grow as a worship community.

5.4.10 Close relationship with Sound Director and lighting technicians

Nothing will frustrate musicians more than a director who does not know what he or she wants to accomplish. Musicians are used to having mentors, teachers, directors, producers

and conductors tell them what to do. Know what you want and communicate how to get there. Develop a close relationship with your sound and lighting technicians and expect them to be at rehearsals. They can make or break the flow of worship with what they do or don't do. Once again, do not forget to provide the necessary training to teach people what you want them to do.

5.4.11 Training of Technicians

Along with an excellent sound system, you need training for your sound technicians. You need to have someone who knows your sound system, so train anyone who would desire to be a sound technician. Technicians need to know how the system works in the following areas: the sound board (what all the knobs and sliders stand for); the amps; the microphones (dynamic and condenser); the need for phantom power when using condenser mikes; troubleshooting (what to look for when feedback occurs); and what to listen for when working with a particular ensemble. Most importantly, find someone with musical ability who knows what to listen for musically in the ensemble. Furthermore, find someone who understands his or her role.

5.4.12 Purchasing Good Equipment

Churches should also acquire good equipment. This is a budget issue. Do not use leftover funds for the purchase of your equipment. Determine what you need, see what is out there, compare and put a budget together. Go to your trustees and tell them why you need the equipment.

5.5.13 Summary

May God help us to evaluate, alter, support, compose, sing and play worship music in a spiritual manner, according to the principles that his Word conveys, for his own glory. Truly effective church musicians need to know far more than how to play hymns well, or to lead congregational singing. Music provides a powerful tool for enabling worship to move smoothly from one mood to another. If the leader wants to move a congregation from an exuberant hymn of praise into a period of reflection before the confession, words of direction may have some effect, but music will enable this to happen far more effectively and will bring an added dimension to the liturgy. Music is a language that seems to make the heart more open to God. The reverse is also the case. Music can be a vehicle through which God opens his heart to us. Some are beginning to journey into the new territory of music and intercession.

Our worship is affected and effected by a whole bagful of influences, some of which we have control over and some of which we do not. Some of these elements might be: the architecture of the building and the order of service ie. the text and rubrics we use. The spirituals are important because in them Africa met European and white American musical forms, just as music in worship today needs to reflect an encounter between the First and the Third worlds, and between the culture of the 'comfortable' and the culture of the 'other' Britain. The major African contribution was a music and a spiritual that were holistic: for an ordinary African birth, death, employment and unemployment, having a house and not having a house, being sick, attacked or not having money all had to do with the supreme being, the concept of dualism being a foreign concept to both the African and the Judaeo-Christian traditions. One missionary wrote home, "The books I principally want are Watts Psalms and Hymns, and

Bibles. I cannot but observe that the Negroes, above all the human species that I ever knew, have an ear for music and a kind of ecstatic delight in psalmody.”

Music is understood as having a central role in preparing for and experiencing the presence of the Spirit. “Song opens the hearts of the people for the coming of God’s Spirit... song not only prepares the people for the Spirit but also intensifies the power of the Spirit’s presence as a preparation for and encounter with God himself. Music in worship must be in the context of and for the purpose of encounter with God. Man is made for communion and intimacy with Him and that is the heart of the worship experience. Music in worship is not only about a personal encounter with God. It is about an encounter which sustains and equips us to receive and release the power of the Kingdom into our circumstances and society.” As Steve Turner has written,

“What was remarkable about the Negro spiritual was that they confronted the depth of human loneliness. Fear and pain, but with a triumphant faith in Jesus. They never hid their blues beneath a born-again smile, but neither were they ashamed of their glorious hope. These were truly redemption songs, always looking ahead, beyond the present pain, beyond the present life.”

Being formed in the context of oppression, many of these songs carried a twin meaning. Not an apparent hope for the future world cloaking the genuine hope for the present world, but a certainty of Christ’s present and future Kingdom. ‘Go down, Moses’, ‘My God delivered Daniel’, ‘Swing low, sweet chariot’ and ‘Steal away to Jesus’, all carried this dual message. Sometimes the songs were more explicit: “Working all day and part of the night, and up before the morning light. When will Jehovah hear our cry and free the sons of Africa.” Or, “O freedom, O freedom over me, and before I’ll be a slave I’ll be buried in my grave, and go home to my Lord and be free.” Some songs carried more of a future reference.

Some referred to the fate of those who claimed to be Christians, but oppressed and enslaved their fellow men. “Everybody talks about heaven - ain’t going there. I got shoes, you got shoes, and all God’s children got shoes when I get to heaven.” Heaven was portrayed as the free city which the slaves also look forward to in this life. “O what a beautiful city, hallelujah, there’s twelve gates to the city, hallelujah city, and hallelujah, there are twelve gates to the city, hallelujah. When I get to heaven, going to sing and shout, ain’t nobody there going’ to kick me out.” This tension and emotional and spiritual depth was lacking in the parallel white music. Musicologist Alan Lomax wrote that:

“Negro and white spirituals share similar Biblical symbolism, it is true, but in examining the now extensive collections of white spirituals we have yet to find any song with the explicit sorrow over the actual woes of this world, with the explicit anger against oppression, and with ringing cries of freedom to be discovered in the Negro song.”

5.5 Conclusion

This chapter has discussed the proposed sustainable model for the missional character of music in worship in the light of the *missio Dei*. The analogy of the model informs the integral parts of human life in mission. The models discussed are the Liturgy of the Church, Music Ministry of the Church, Musical Accompaniment, Seasonal Planning of Musical Outreach and Composition of New Song. The sustainable model has attempted to address the following cardinal points of the thesis: the relevance of music in worship in the light of the *missio Dei*, their impact on music in worship to advance the Gospel and their relevance in training eg. in programmes, training and purpose of the missional character of music in worship and contextualisation, addressing the issue of language, culture and context. Finally, the music is relevant because it is corporate and communal. For a common experience of suffering and a

common experience of the Spirit of God, we need a music that holds together body and spirit, joy and sorrow, suffering and victory, and in which we encounter the risen Christ so that our acts of worship become beachheads for his invading kingdom. Music is the means through which the church in worship joins the heavenly songs, offers otherwise unutterable praises, and experiences the unity of the body of Christ. Music expresses the worship of proclamation, meditation and praise and thus affects the attitude of the worshippers and should be holistic, the vehicle for an experience of the Spirit that is truly communal and relating to real life. May the Spirit continue to inspire psalms, hymns and spiritual songs, singing and making music to the Lord, giving thanks for everything in the name of our Lord Jesus.

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APPENDIX 1

INTERVIEW FORMAT

- a) Welcome the interviewee and thank him/her for participating.
- b) Explain the purpose of the study and how the participant or his/her denomination may benefit.
- c) Review the Informed Consent Form to act as a research subject: (i) ask if there are any questions (ii) explain the importance of recording the interview (iii) place emphasis on confidentiality.
- d) Turn on the tape recorder.
- e) Ask the questions in the questionnaire. The researcher will use his personal judgement to determine the exact order of the questions and what follow-up questions are most appropriate.
- f) If, in the opinion of the researcher, the questioning reveals no new or relevant information as far as the study is concerned, the researcher will bring the interview to a close by asking the following questions:
 - a) Is there anything else regarding the missional character of music in worship in Abeokuta that we have not discussed and you would like to mention?
 - b) Is there anything else you would like to share or any questions you may have?
- g) Inform the interviewee that the researcher will forward to him/her the typed interview for their review and approval of its accuracy.
- h) Thank the interviewee for participating in the interview.

APPENDIX 2

INFORMED CONSENT FORM

The following information provides you with the reasons why you should or should not participate in this study. You are at liberty to accept participation or withdraw from it at any given time.

Study Title: MISSIONAL CHARACTER OF MUSIC IN WORSHIP: A STUDY OF SELECT CHURCHES IN THE CITY OF ABEOKUTA, NIGERIA

Study Purpose: This study seeks to learn and understand from the participants on matters pertaining to the way music in worship is used to promote the Gospel within the evangelical churches. The participants include: Church leaders, Church members, Organists, Worship leaders, Choir members and other music lovers.

Procedures: The researcher would like to request a number of persons falling in any aforementioned category to take part in taped conversational interviews. These interviews are limited to about one hour and will be scheduled to take place in a place of your convenience.

Confidentiality: The only persons who will have access to this information (ie. tapes and transcripts) are the researcher and the supervisor. In any event of publication of the study, all potentially identifying information will be changed or omitted accordingly.

Questions: You are free to raise any questions regarding this study before, during or after the interviews.

Benefits: The following stakeholders stand to benefit from the study: Churches, Missionary Organisations, Theological Seminaries, Musicians and Worship leaders in Abeokuta, Nigeria.

Risks: The researcher does not know any risks associated with this study.

Please sign this Consent Form with full understanding of this study and procedures herewith. A copy of this Consent Form will be at your disposal for future reference.

Participant's Signature _____

Date _____

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APPENDIX 3

INTERVIEW QUESTIONS FOR THE CHURCH LEADER

1. Is music in worship relevant in promoting the Gospel? Explain.
2. What aspect of the Church leadership do you find most helpful in the missional character of music in worship? Explain.
3. What aspect of leadership do you find most deficient in the missional character of music in worship? Explain.
4. How can the missional character of music in worship be a dynamic experience in the life of the Church?
5. How can the old hymns and the new songs be combined to promote the mission of God and the Gospel?
6. What personal input would you propose to the evangelical Churches in Abeokuta, Nigeria to engage music in worship to advance the Gospel? What would you suggest with regard to: Purpose, Programmes, Context and Cross-Cultural relations?
7. Overall, given your Church's position, how satisfied are you with the way the Church is using music in worship to minister the Gospel? WHY?

APPENDIX 4

INTERVIEW QUESTIONS FOR OTHER STAKEHOLDERS

1. To the best of your knowledge, how does your Church use music in worship to advance the Gospel in Abeokuta?
2. Do you think that your Church is fully equipping its members for using music in worship to promote the Gospel?
3. Do you think equipping the Church musically is relevant? Explain.
4. What personal input would you propose to the evangelical Churches in Abeokuta, Nigeria, to engage music in worship to advance the Gospel? What would you suggest with regard to: Purpose, Programmes, Context and Cross-Cultural relations?