

Annual Meeting of the



SOCIETY FOR CHRISTIAN SCHOLARSHIP IN MUSIC



March 7-9, 2024
Wheaton College
Wheaton, Illinois

The Society for Christian Scholarship in Music promotes the exploration of connections between Christian faith and the academic study of music. We are a cross-disciplinary society including ethnomusicologists, music theorists, musicologists, scholars of liturgy and of church music, theologians, and practicing church musicians. The Society understands itself as having an ecumenical Christian identity, reflecting the worldwide diversity of Christian traditions. The Society also sees it as vitally important to learn from scholars outside those traditions, and scholars who do not identify as Christian are welcome to join as full members.

Executive Committee

Officers

Chelle Stearns (Independent Scholar), president
Peter Mercer-Taylor (University of Minnesota), vice president
Eftychia Papanikolaou (Bowling Green State University), secretary
Siegwart Reichwald (Westmont College), treasurer
Matt Bickett (Church Musician), graduate student representative
Incoming: Alexandra Dreher (Yale University), graduate student representative

Members at Large

Martin Clarke (Open University, UK)
Cathy Ann Elias (DePaul University)
Donté Ford (Wheaton College)
Steve Guthrie (Belmont University)
David Heetderks (North Texas State University)
Markus Rathey (Yale University)

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Shannan Baker (Baylor University)

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David Heetderks (North Texas State University)
Anneli Loepp Thiessen (University of Ottawa)

Student Paper Prize Committee

Pedro Aponte (James Madison University)
Martin Clarke (The Open University, UK)
Cathy Ann Elias (DePaul University), chair

Local Arrangements

Donté Ford (Wheaton College)

The Society would like to thank the following people for their generous support and assistance: Dr. Donté Ford, our local conference host and coordinator; Dr. Braxton Shelley, keynote; Dr. James Abbington, Hymn Sing Leader; Dr. Michael Wilder, Dean of the Conservatory of Music; Dr. Angulus Wilson, Chaplain; Dr. Vanessa Quainoo, Chief Intercultural Engagement Officer; Jessie Taetz, Ministry Associate for Worship Arts; Sharon Bandy Wright, Finance and Operations Manager; Kristi Wright, Arts Events Coordinator; Kaya Walcott and Thomas Ban, Student Workers; Sarah Wolf and GIA Publications; Kristin Maagaard and Kathryn Tolleson; and the program committee, the session chairs, the presenters, and the panelists of this year's conference.

SOCIETY FOR CHRISTIAN SCHOLARSHIP IN MUSIC
CONFERENCE PROGRAM
WHEATON COLLEGE, WHEATON, IL | MARCH 7-9, 2024

*Unless otherwise indicated, all events will take place in the
Armerding Center for the Performing Arts at Wheaton College*

“” Denotes an online presentation*

Thursday, March 7

11:00 a.m.–12:50 p.m. **Meeting of the Executive Committee w/ Lunch (Harbor House)**

12:00–1:00 p.m. **Registration (Lobby)**

1:00–1:15 p.m. **Welcome & Opening remarks (Recital Hall)**

1:15–2:15 p.m. **Session 1: Plenary**
Lecture-Recital (Recital Hall)
Johann Buis, Wheaton College, chair

The Evolution of Nigerian Church Music
Adeniyi Samuel, Southwestern Baptist Theological Seminary

The Nigerian Christian music of today evolved from the early days of the Western Christian missions and the colonization of Africa. European introduction of missionary churches and schools brought about new musical forms, such as indigenous church music, modern folk opera, and classical music. Before this time, music was already an integral part of the everyday lives of Nigerians, including the worship traditions passed down to them by their ancestors. Music is evident in their languages as tonal languages. The merging of these socio-intercultural and religious influences became early Nigerian church music. It comprises both indigenous and European ways of musical worship.

Program

Adeniyi Samuel, Bass-Baritone
Ying Miao, Pianist

Early Nigerian Classical Church Music

1. Yoruba Hymn: “È, T’Olórun l’àwa ó se” Anonymous
2. Hausa Hymn: “Gani na! Gani na! Anonymous
3. Yoruba Hymn: “E jé ká jùmò gbàgbó o”/ “Isé Olúwa Kòlè Bájé” by J. J. Ransome Kuti
4. “Àdùrà Fún Àláfìà” by Ayo Bankole
5. Excerpt from Cantata *Samuel*, by T.K. Phillips

Late Nigerian Classical Church Music

6. “**Jésù Òbà Ògo**” by Godwin Sadoh (World Premiere)
7. “**Ekpere Nda**” by Kingsley N. Owhonda
8. “**Bàbá Mi, Èyin L’olúwa**” by Seun Owoaje
9. “**Obá N’lá Ni**” by Ayo Oluranti

Contemporary Nigerian Praise and Worship Songs

10. “**Imela**” by Nathaniel Basse
11. “**Sunar Yesu**” by Adindu Eze
12. “**Bàbá! Bàbá! Bàbá!**” by Adeniyi Samuel
13. “**Ìwo Nìkan Lògó ye**” by Wale Adenuga
14. “**Mighty God**” by Adeniyi Samuel

2:15–2:30 p.m.

Break

2:30–4:15 p.m.

Session 2: Concurrent

- A. Panel Discussion: “The Industrial Landscapes of Contemporary Worship Music” (Recital Hall)
Adam A. Perez, Belmont University, panel convener

Considering the Contemporary Worship Music Industry as Industry
Adam A. Perez, Belmont University

Better Profits With Age: Industry, Genre, and the Profitability of Contemporary Worship Music
Kelsey Kramer McGinnis, Grand View University & Christianity Today

The *Oikonomia* of Song Reporting in Contemporary Worship Music
Nelson Cowan, Samford University

- B. What and How Do We Worship? (ARM 145)
Ellen George, Pierce College, chair

Worship with Fear and Trembling: Musical Sublime in the Latin Mass
Reyers Brusoe, University of Kentucky

Let Those Who Have Ears to Hear: Contemporary Christian Music and the Referential Formalism
of Kimberly Smith
Holly Farrow, Independent Scholar

What Do We Worship? Recovering Taste in Liturgical Praxis
Christina George, Sterling College

4:15–4:45 p.m.

Coffee Break (Lobby)

4:45–6:30 p.m.

Session 3: Concurrent

- A. Group Singing in Contemporary Worship Music (Recital Hall)
Shannan Baker, Baylor University, chair

Gathering in the Old Church Basement: How Worship Circle Videos Communicate Authenticity
Hilary Ritchie, Robert Webber Institute for Worship Studies

The Role of Texture in A Cappella Worship Music
Ashley Cox, Stephen F. Austin State University

Participatory Form: Tuning Up, Cumulative Form, and Participatory Singing in the Worship
Music of Maverick City
Xieyi “Abby” Zhang, Georgia State University

- B. Sacred/Secular Music (ARM 145)
Nathan Myrick, Mercer University, chair

Songs of the Raging Grannies: Religious or Not?
Mykayla Turner, Conrad Grebel University College, University of Waterloo

Musical Borrowing in the Songs and Recordings of Keith and Kristyn Getty
Samantha Inman, Stephen F. Austin State University

For the Benefit of Mr. Kite and Father McKenzie
Will Shine, University of Georgia

Dinner On your Own (If you want to, please meet in the Lobby to walk to dinner options together)

Friday, March 8

8:00–8:30 a.m. Registration (Lobby)

8:30–9:45 a.m. Session 4: Concurrent

- A. Music as Source for Theology (Recital Hall)
Peter Mercer-Taylor, University of Minnesota, chair

Golijov’s *Pasión* and the Necessity of Theological Analysis
Daniel Gee, Westmont College

Psalms without Words: What Mendelssohn’s Late Chamber Music Can Teach Us About
Psalms
Zig Reichwald, Westmont College

- B. Time, Theology, & Music (ARM 120)
Steve Guthrie, Belmont University, chair

Temporal *Phronēsis*: Transcendental Time Perspective and Integrative Virtue in Christian Music
and Ethics
Kevin Jackson, Fordham University

“Through All Eternity”: Clockwork, Memory, and Temporality in Dieterich Buxtehude’s *Jesu dulcis memoria* (BuxWV 57)

Malachai Bandy, Pomona College

9:45–10:00 a.m. Coffee Break (Lobby)

**10:00–11:00 a.m. Session 5: Plenary
Poster Session (Lobby)**
Cathy Ann Elias, DePaul University, convener

Join us for coffee and dialogue with our poster presenters featuring their research.

- The Liturgical Music of Giuseppe Torelli
Marta Salvatori, Pontifical Ambrosian Institute of Sacred Music, University of Milan
- Human Agency in Music: The Contribution of Christian Anthropology to Emerging Conversations about Human Creativity and Artificial Intelligence.
Fr. Mikel Hill, St. Tikhon’s Orthodox Seminary
- *Preces Speciales*: The Music Devotional of Jacobus de Kerle
Derrick Bready, Baylor University
- Taverner and the Trinity: Exploring Religious Musical Symbolism in *Missa Gloria Tibi Trinitas*
Carlos Román, Louisiana State University
- Fanny Crosby Papers, Wheaton Archives & Special Collections
Katherine Graber, Wheaton College

11:00 a.m.–12:45 p.m. Session 6: Concurrent

A. Modernisms and Post-Modernisms (Recital Hall)
Zig Reichwald, Westmont University, chair

“Give Me That Old Time Religion”: A Postmodern Setting of a Pre-Modern Hymn
Amy Fleming, Baylor University

A Faithful Approach to Twelve-Tone Music: Christian and Daoist Influences in the Work of Josef Matthias Hauer
Ralph Lorenz, Syracuse University

B. Decolonial Worship (ARM 246)
Oluwafemi Ayodeji, Independent Scholar, chair

Alùjò: Examining a Reinvention of Indigenous Drums in Nigerian Congregational Music
Adekunle Oyeniya, Baylor University

The Brazilian Hymnological Melting-Pot
Fernando Berwig Silva, Southern Methodist University

**Jazz Mestizo*: How Musical *Mestizaje* can Help the Church's Multicultural Identity
Rafael Nieves-Rosario, Duke University

C. Hymnody and Modern Worship (ARM 120)
Adam Perez, Belmont University, chair

The Enduring Influence of Isaac Watts on Modern Worship
Christopher Young, New Orleans Baptist Theological Seminary

*From Watts to Crosby: The Impact of American Revivalism on Hymn Texts and Tunes in the Nineteenth Century
Kim Arnold, Independent Scholar

“This Music Will Change EVERYTHING”: The Myth of Attracting Young People through Contemporary Worship Music
Emily Snider Andrews & Nelson Cowan, Center for Worship Arts, Samford University

12:50–2:00 p.m. Lunch and Business Meeting (Lobby)

2:00–3:45 p.m. Session 7: Concurrent

A. Panel Discussion: Music and Religion in *Battlestar Galactica* (Recital Hall)
Megan Francisco, Wake Forest University, panel convener

So Sing(?) We All: The Un-Musical Politics and Religions of *Battlestar Galactica*
Isaac Arten, Saint Louis University

“Life Has a Melody”: Musical Predestination in *Battlestar Galactica*
Megan Francisco, Wake Forest University

Religion, Music, and AI: Why *Battlestar Galactica* is Still Relevant
Eftychia Papanikolaou, Bowling Green State University

B. Thinking About and Through Worship and Hymnody (ARM 120)
Xieyi “Abby” Zhang, Georgia State University, chair

*A Christmas Production as A Worship Event
Yoojin Kim, Southwestern Baptist Theological Seminary

Tonic and Topic: A Study of Key Selection and Affect in American Hymnody
Jennifer Shafer England, Montana State University

Teaching Musical Concepts through the Melodies of Christian Hymn Tunes
Jody Blake, University of Tennessee at Martin

3:45–4:00 p.m. Break

4:00–5:15 p.m.

Keynote Address (Concert Hall)

Introduction: Donté Ford, Wheaton College

An Eternal Pitch: Bishop G. E. Patterson's Broadcast Religion

Rev. Dr. Braxton Shelley

Associate Professor of Music, of Sacred Music, and of Divinity, Yale University

Rev. Dr. Braxton Shelley's research agenda focuses on interdisciplinary approaches to musical analysis, with a special interest in African American popular music. Bringing together the tools of ethnography, historical context, and music analysis, he seeks to elucidate the relationships between how sound is organized and how it is recruited to organize expressive culture. This award-winning work has been recognized by both the Society for Christian Scholarship in Music's 2016 Graduate Student Prize and the American Musicological Society's 2016 Paul A. Pisk Prize. He is the author of *Healing of the Soul: Richard Smallwood, the Vamp, and the Gospel Imagination* (Oxford University Press, 2021) and *Eternal Pitch: Bishop G. E. Patterson, Broadcast Religion, and the Afterlives of Ecstasy* (University of California Press, 2023).

5:15–6:45 p.m.

Conference Dinner (Lobby)

7:00–8:30 p.m.

Community Hymn Sing (Concert Hall)

Earth and Heaven Sing!

Community Hymn Sing

Join renowned clinician and author Dr. James Abbington for a hymn sing and experience a true celebration of the rich musical tradition of African American worship! We'll sing the songs of faith and explore the profound history of American sacred music. Featuring the ecumenical *One Lord, One Faith, One Baptism* (GIA 2018) hymnal.

Dr. James Abbington's research interests include music and worship in the Christian church, African American sacred folk music, organ, choral music, and ethnomusicology. Dr. Abbington serves as executive editor of the African American Church Music Series by GIA Publications (Chicago). He served as co-director of music for the Hampton University Ministers' and Musicians' Conference. In 2010, Hampton's Choir Directors'-Organists' Guild honored Abbington by naming their Church Music Academy after him. He has also served as the national director of music for both the Progressive National Baptist Convention and the NAACP.

8:45 p.m. Graduate Student Reception (Location off campus, please meet in Lobby)

Saturday, March 9

8:30–10:15 a.m.

Session 8: Concurrent

A. Trauma, Power, and Subversion (Recital Hall)
Chelle Stearns, Independent Scholar, chair

*Queering Southern Gospel Music: Reading Coded Celebrations of Queer Joy in the Soundtrack to Fundamentalist Christianity

Ryan Whittington, Emory and Henry College

Trauma-Informed Musical Communities
Nate Myrick, Mercer University

Music and Spiritual Combat in Yorùbá Pentecostal Liturgy
Oluwafemi Ayodeji, Independent Scholar

- B. Sacred Texts in the Concert Hall (ARM 160)
Eftychia Papanikolaou, Bowling Green State University, chair

A Chinese Messiah: The Anointed One, by Ge-Shun Ma
Ying Miao, Southwestern Baptist Theological Seminary

New Christian Sounds Clothed in Old Texts: Three Small Works by Harry Lawrence Freeman
Cathy Ann Elias, DePaul University

*Race, Cultural-Transfer, and Identity: The Reception and Translation of African-
American Spirituals in Germany around 1900
Markus Rathey, Yale University

10:15–10:45 a.m. Coffee Break (Lobby)

10:45–11:45 a.m. Session 9: Plenary: (Recital Hall)
Lecture/Recital
Chelle Stearns, Independent Scholar, chair

Beyond the Pew: Applying Contemporary Compositional Techniques to Reawaken Hymnody's Potential on the Concert Stage

Alison Beck, Southwestern Baptist Theological Seminary

Pianist and composer Alison Beck (BM, MM) is completing a DMA in Piano Performance at Southwestern Baptist Theological Seminary, where she is a Roubideau scholar and director of the Piano Ensemble and the Southwestern Women's Chorus. Alison is the winner of various composition prizes and commission projects; her works have been premiered by choirs and musicians throughout the country. While in New York City, she served as a collaborative pianist at the Manhattan School of Music and Redeemer Presbyterian Church, performing in venues throughout the city, including Carnegie Hall and the DiMenna Center.

Violinist Elizabeth Beck (BM, MM) is a graduate of the Manhattan School of Music in New York City where she studied with renowned Russian pedagogue Issac Malkin. While in New York, she performed multiple times in Carnegie Hall and Lincoln Center with some of the world's greatest orchestras and conductors, including Leonard Slatkin and Kurt Masur. Elizabeth is a core violinist for the Shreveport Symphony and a sought-after chamber musician.

The sisters' debut CD of Alison's arrangements, *December Carols*, has been featured on major classical music radio stations in the US, Europe, and Australia. Both Alison and Elizabeth serve as adjunct faculty at Southwestern Baptist Theological Seminary and Texas Baptist College. www.beckthovenduo.com.

Program

Elizabeth Beck, violin
Alison Beck, piano

I: MINIMALISM

Etude no. 2 *for piano* ----- Philip Glass (b.1937)
It Is Well With My Soul *for violin and piano* ----- Hymn Tune: VILLE DU HAVRE by P. Bliss
arr. Alison Beck

II. NEO-ROMANTICISM

Prelude Book 2 "Elegy," *for piano* ----- Richard Danielpour (b.1956)
Amazing Grace *for violin and piano* ----- Hymn Tune: NEW BRITAIN by W. Walker
arr. Alison Beck

III. NUEVO TANGO

Greensleeves Tango *for violin and piano* ----- Traditional, arr. Alison Beck
RESTORATION (Come Ye Sinners) Tango *for violin and piano.* - ----- arr. Alison Beck

11:50 a.m.–1:00 p.m. Session 10: Plenary (Recital Hall)

Graduate Student Panel: The World of Publishing
Matt Bickett, Church musician, moderator

Johann Buis, Wheaton College
Kelsey Kramer McGinnis, Grand View University and Christianity Today
David McNutt, Zondervan/HarperCollins Publishing and Wheaton College
Adam Perez, Belmont University

Description of Panel: Despite the importance of publishing for graduating PhD students, the ins and outs of publishing can feel elusive and constantly shifting. Our panelists for this year's Graduate Student Panel reflect on their experiences with the world of publishing.

1:00 p.m. Valediction (Recital Hall)

Abstracts

Thursday March 7, 2024

Session One: Plenary

Lecture/Recital

The Evolution of Nigerian Church Music
Adeniyi Samuel, *Southwestern Baptist Theological Seminary*
with Ying Miao (Pianist), *Southwestern Baptist Theological Seminary*

The Nigerian Christian music of today evolved from the early days of the Western Christian missions and the colonization of Africa. European introduction of missionary churches and schools brought about new musical forms, such as indigenous church music, modern folk opera, and classical music. Before this time, music was already an integral part of the everyday lives of Nigerians, including the worship traditions passed down to them by their ancestors. Music is evident in their languages as tonal languages.

The merging of these socio-intercultural and religious influences became early Nigerian church music. It comprises both indigenous and European ways of musical worship.

How much has Western Christian music influenced the Nigerian Christians' approach to worship music? What elements contributed to the evolution of old and new Nigerian church music?

In this presentation on the evolution of Nigerian church music, multiple genres of Nigerian Christian music will be explored, with attention to performance practices and prominent composers of these genres. The lecture-recital will present both early and contemporary Nigerian church music. This presentation will contribute to scholarship in Christian music by exhibiting the variety of Nigerian church music and its evolution from the old to what it is today.

Session Two: Concurrent

A. Panel Discussion: The Industrial Landscapes of Contemporary Worship Music Adam Perez (panel convener), Kelsey Kramer McGinnis, and Nelson Cowan

In recent years, public critique of the contemporary worship music (CWM) industry's profitability has intensified, drawing attention to the need for substantial research. Despite the recent spotlight from social media and documentaries, the academic focus on contemporary worship has centered on its textual and musical aspects, largely overlooking its embeddedness within the broader capitalist landscape (Ward 2005, Baker 2022). To address this gap, this panel aims to expand the scope of contemporary praise and worship studies. We examine how CWM repertoires exist within larger economic and power structures, contributing to a more comprehensive understanding of both the CWM industry and its pastoral practice. By exploring the particular intersection of the economics and pastoral practice of CWM, these papers contribute to the interests of both worship leaders and scholars.

The first paper employs a historiographical approach to trace the evolution and transformation of CWM markets over time. By exploring the range of products that have emerged alongside the musical artifacts, the author demonstrates how new sectors have emerged and diversified, solidifying a broader status as an industry in its own right. The second paper takes a musicological and social lens to examine the journey of the worship music industry from a niche genre and niche market into the musical and financial mainstream. The paper highlights CWM's newly visible profitability in the industry. Through the lens of theological ethics, the third paper uses the double meaning of the word *oikonomia* to explore copyright reporting as a critical interface between the activity of planning worship and the ethical concerns embedded in the CWM industrial landscape. Through these diverse approaches, the panel seeks to expand the scholarly conversation on the CWM in its most recent configurations.

Paper 1: Considering the Contemporary Worship Music Industry as Industry Adam A. Perez

When referencing the worship music industry, it is generally presumed that one is speaking about the contemporary worship songs, their production and dissemination. The idea of the worship music industry *as an industry*, centers on how songs get from songwriter originators to the listeners or congregational participants. Studies in this area have traditionally focused on a few key worship song producers such as Maranatha! (Redman 2006; Reagan 2015, et al.), Integrity (Perez 2020, 2021), Vineyard (Park, Ruth, and Reithmeier 2016; Skjioldli 2013), and Hillsong (Cowan 2017, 2019) as well as industry intermediaries such as CCLI (various), Spotify (Busman 2023), and YouTube (Ingalls 2019).

This paper expands the conversation beyond the musical materials to consider the networks in which those artifacts are embedded. In that way, I broaden the scope of what constitutes the "worship music

industry.” I begin by reviewing the social movements and entrepreneurs that constituted the early emergence of firms producing similar music-oriented goods (music recordings, conferences, concert events, and printed songbooks). I argue that the industry has in recent years diversified considerably beyond that initial scope as the practice of contemporary worship has become more complex. Second, I argue that the diversification and overall growth of the number of CWM practitioners has created new sectors within the historical mainstream of the industry as entities compete for market share. These include (multi-)tracks, recording-based arrangements, and training opportunities for leadership and publishing. It has also attracted the increasing attention and investment of firms not typically considered as part of the worship music industry as the broader “house of worship” sector has emerged, such as media advertising (eg. via podcasts, YouTube channels, and other social media), providers of audio/visual gear, investment firms (Kramer McGinnis 2023), and instrument makers. I conclude by returning to the “Big 4” contributors of new worship music and exploring the new ways they manage brand affiliation and loyalty as a market share of global Christianity.

Paper 2: Better Profits With Age: Industry, Genre, and the Profitability of Contemporary Worship Music

Kelsey Kramer McGinnis, Grand View University and Christianity Today

Since the explosion of Christian Contemporary Music (CCM) as a bonafide genre in the popular music marketplace in the 1970s and 80s, the conventional wisdom has been that the genre—and the other subgenres that subsequently arose in the Christian music niche—produces music with a short lifespan and little value after its initial fade from popularity (Mall 2021). Historically there has been no need for an oldies station in the Christian niche, and the back catalogs of the most prominent CCM stars and cross-over artists like Amy Grant and Michael W. Smith have not attracted investment firms looking to get in on the “feeding frenzy” in catalog rights in the industry during the late 2010s (McGinnis 2023).

That conventional wisdom, based on the industry and Christian music market of the 2000s and early 2010s, is being challenged by recent changes and trends in the contemporary worship music (CWM) sector. CWM, which I argue became an established and marketable genre within the industry in the late 1990s, has proven to be profitable *and* to have the potential to produce music with some staying power. Hits like “How Great is Our God,” “10,000 Reasons,” “Lion and the Lamb” have been able to establish themselves as standards in the ever-growing and evolving ecumenical, digital hymnal. They maintain value not as “oldies” for radio airplay, but as songs that congregations return to year after year. Royalty investment groups are noticing (McGinnis 2023), and conglomerates like Universal Music Group have secured deals with successful CWM artists, like Hillsong Worship, and their catalogs.

I argue that the newfound awareness of CWM in the mainstream music industry and among industry-adjacent investment firms arises from a confluence of three primary factors: 1) pandemic-driven changes to the practical and financial uses of worship music, related particularly to the costs and royalty-generation associated with livestreaming worship services (Ingalls 2019), 2) intensified marketing of worship experience and aspirational aesthetics on platforms like Instagram and Tiktok, and 3) the codification of CWM as a popular genre (Brackett 2016) with specific musical, functional, and social characteristics that are distinct from CCM.

Paper 3: The *Oikonomia* of Song Reporting in Contemporary Worship Music

Nelson Cowan, Samford University

Congregational song reporting is an economic enterprise embedded within the broader worship music industry. The prototypical process of reporting looks something like this: worship planners and leaders choose songs to sing, after which they report their usage to a licensing body who, consequently, pays out royalties to artists and music publishers. It is a cyclical dance and nexus of negotiations between local

churches, licensing companies, artists, record labels, and music publishing companies. This paper demonstrates that this cyclical dance is ethically complex—simultaneously just and unjust, idealistic and exploitative. Yet, for the multinational conglomerates, it is unanimously lucrative (McGinnis 2023).

I focus on two meanings of the Greek word *oikonomia* as it relates to song reporting, and the paper is structured accordingly. Part One addresses the market-shaped economic aspects of *oikonomia*. Herein, I give an overview of the economic landscape of reporting and how shifting markets and competition is fueling innovation. I offer two case studies of licensing companies—Christian Copyright Licensing International (CCLI) and Multitracks.com—featuring their instructional and marketing literature as primary source material, buttressed by qualitative interview data with corporate executives. Part One advances previous scholarship of the worship music industry (Ward 2005, Reagan 2015, Busman 2015) by focusing explicitly on the economic landscape of song reporting.

The second meaning of *oikonomia* concerns the ethics of “household management” and is the subject of Part Two. Based on the economics of song reporting highlighted in Part One, I discuss the implications of the monolithic “household” of the worship music industry insofar as it is overwhelmingly white, male, evangelical, and oriented to the megachurch. Drawing upon the recent findings of Worship Leader Research (Baker, Perez, et al. 2023), I argue how this “household” compromises worship planners and leaders liturgically, theologically, and ethically. I conclude with speculations about the viability of new “auto-reporting” technologies in diversifying and/or expanding this “household.”

B. What and How We Do Worship

Worship with Fear and Trembling: Musical Sublime in the Latin Mass Reyers Brusoe, University of Kentucky

The Latin Mass is not a museum piece. It is a living, breathing, thriving, and supremely sublime tradition & way of life. This paper will examine how sublime realities are manifested through the interplay of multiple genres of liturgical music, the use of temporality and timelessness, virtual agency, and the intertextual and intermodal relationships of the Mass. This paper will illustrate how the papal legislations of the Catholic Church (specifically those of Popes Pius X, John XXIII, Benedict XVI, and Francis), the documents of The Second Vatican Council (especially *Sacrosanctum Concilium*, and *Musicam Sacram*), and the work of the New Liturgical Movement have fostered the renaissance of the Latin Mass today.

Research on the Latin Mass as a living tradition remains well outside mainstream academic and musicological scholarship, even in Christian circles, save for a few recent articles. Of particular note is a call by Peter Kwasniewski, Izabella Parowicz, Joseph Shaw, and Piotr Stec for the Latin Mass to be deemed a UNESCO Intangible Cultural Heritage. Because of the dearth of scholarship, this paper will seek to integrate the popular and practitioner based musical-liturgical scholarship of individuals like Peter Kwasniewski, Tate Pumphrey, Jennifer Donelson-Nowicka, and publications like *New Liturgical Movement*, *OnePeterFive*, and *Corpus Christi Watershed*, with the established scholarship of Robert Hatten (topic theory and virtual agency), Lawrence Zbikowski (temporality and conceptualization of music), Robert Doran (theories and application of the sublime), and Robert F. Hayburn (papal legislation on music).

In addition to demonstrating the manifestation of the sublime, and the historical and scholarly contexts of the current Latin Mass Renaissance, this paper will address next steps for continued research on the Mass as a living tradition within the realm of musicological, ethnomusicological, and Christian interdisciplinary discourse. While Latin Mass communities have been thriving, the current ecclesial-political situation in Rome threatens the growth and stability of these

communities and makes this type of research vital to the survival and understanding of these traditions both within the Catholic Church and in wider Christian contexts.

Let Those Who Have Ears to Hear: Contemporary Christian Music and the Referential Formalism of Kimberly Smith

Holly Farrow, Southwestern Baptist Theological Seminary

Although the “worship wars” surrounding the use of Contemporary Christian music first erupted within American evangelical circles in the 1960s, the points of view regarding the moral impact of music remain highly contested and relevant to the present day. Christian author Kimberly Smith (b. 1958) adds her voice to the debate surrounding the morality of music, asserting that Christians must draw a line between music that honors a holy God and music that embraces and reflects the fallen principles of this world. In this paper, I will present an objective synthesis of Kimberly Smith’s positions in order to demonstrate that philosophically, the author displays a “dual nature”—a unique combination of beliefs that I classify as “referential formalism.” On the one hand, Smith’s writings express that the significance and meaning of music reside in the actual elements of the music itself, fulfilling Donald A. Hodges’s definition of absolute formalism. On the other hand, Smith conveys the belief that within certain musical genres, the meaning and essence of music is found “in what the music points to outside itself,” defined by Hodges as referentialism.

To establish Smith’s formalism, I will demonstrate that her position regarding the “physical elements” of music—particularly rhythm—is consistent with music principles that have been frequently expressed over the course of history, extending from the works of ancient Greek philosopher Plato to the statements of modern rock musicians such as Frank Zappa and Bono. To establish Smith’s referentialism, I will compare Smith’s writings to the seventeenth-century works of René Descartes and will demonstrate that both philosophers indicate that music refers to something beyond itself. For Descartes, music points to the affections; for Smith, music points to morality.

As a classically trained church organist who has also served in contemporary Christian musical settings, I have observed these significant and far-reaching issues firsthand. In a church “full of dissenting voices” regarding the moral nature of music presented before God, this study can benefit Christians “who are willing to look at the subject objectively, rather than emotionally or pragmatically.”

What Do We Worship? Recovering Taste in Liturgical Praxis

Christina George, Sterling College

I recently entered a beautiful, historic church building as a visitor attending the morning worship service. As the service began, numerous large, automated, black screens ascended from the floor, slowly covering every inch of the dozen stained-glass windows that had been ushering light in through their pictorial narratives. Within seconds, the room that had been a canvas of stone and colored glass turned into a black box. Smoke filled the stage, and the worship team entered and performed with more precision than most I have witnessed. It seemed apparent that great effort had been expended in order that I, the congregant, would have a very distinct emotional experience.

In the past few years, musicologists, philosophers, worship leaders, and lay persons have all expressed increasing concern regarding the power of worship music to manipulate the emotions of its participants. Due to objective musical qualities and other environmental factors, there is no doubt that it is endemic to music’s nature to stir the heart of the listener. But in a context which is, by nature, vulnerable, the reality is that a fear of emotional manipulation is driving people to leave church traditions that have shepherded them into the faith, or worse—leave the church altogether.

In an effort to combat the perceived dangers which attend such a worship experience, authors have proposed solutions that range from the careful selection of spiritually mature worship leaders to the utilization of music that is deemed to be less emotionally persuasive due to its inherent musical qualities. In conversation with these, I investigate the reasons for an over-reliance on the emotional qualities of a musical experience, posit that it is due—in great part—to a shift in a cultural understanding of taste as a metric for artistic decision making, and propose d’Alembert’s process for cultivating good taste as a solution. Balancing reason with feeling, this process requires an initial period of creative freedom and a subsequent appeal to reason whose task is to examine whether what has been created is excellent and fitting.

Session Three: Concurrent

A. Group Singing in Contemporary Worship Music

Gathering in the Old Church Basement: How Worship Circle Videos Communicate Authenticity Hilary Ritchie, Robert Webber Institute for Worship Studies

Vibrant scholarly discussion has emerged recently about the role of media in the way that evangelicals interact with contemporary worship music. Anna E. Nekola, for instance, has written about how contemporary worship music exists within a “media ecology,” where songs interact dynamically with other music, marketing, and societal/cultural systems. Monique Ingalls and Daniel Thornton have both looked at how YouTube videos play into evangelical devotional experiences and expectations. Evaluation of the visuals of the music videos has received less attention, however. In this paper, I will examine three music videos (United Pursuit’s “Set a Fire” [2010], Housefires’s “Good Good Father” [2014], and Maverick City’s “Jireh” [2021]), tracing how these videos use the worship circle trope as a means of communicating authenticity. A worship circle is a group of musicians in the center of a congregation gathered around them. Despite extensive production, the visual trope of a worship circle formation is meant to call to mind a living room or house church worship gathering. These videos share a visual language, but as time goes on, the staging and production becomes increasingly more elaborate. Therefore, in a setting where high production is seen as inauthentic, the worship circle is a means of communicating authenticity. In an increasingly visual culture, the visuals accompanying the songs are due just as much scrutiny as the songs themselves.

The Role of Texture in A Cappella Worship Music Ashley Cox, Stephen F. Austin State University

Rock-influenced contemporary worship music (CWM) has become extremely pervasive, especially in evangelical denominations. This creates a challenge for traditionally conservative churches, including the Churches of Christ, who prefer a cappella music in worship yet want to incorporate familiar CWM songs into their services. These guitar and drum-driven songs must change, sometimes significantly, to be used in an a cappella setting comprised of relatively untrained singers.

“Raise a Hallelujah” by Bethel Music, Jonathan David Helser, and Melissa Helser and “Psalm 34 (Taste and See)” by Shane & Shane serve as case studies to examine the role that texture plays in a cappella arrangements of CWM. The songs as performed by the original artists are compared to two other versions: one sung by United Voice Worship, an a cappella Christian group, and one sung by a cappella congregations. The group arrangement serves as an intermediary between the original and congregational a cappella versions, for the group versions include vocal percussion and instrumental-style bass lines. Texture plays an important role in popular-style music, but it becomes even more important when the music does not have variances in timbre provided by the typical instruments. This paper begins by examining the relationship between analytical techniques for rock music and CWM. I then show how the

arrangements use texture to accommodate for the absence of instruments, employing techniques including call-and-response, imitation, and contrast between unison and harmony. These textural changes allow arrangers to build energy and delineate formal sections. Comparing versions also reveals that some sections of a song are better suited for a cappella settings than others due to the lack of a rhythm section and the inability to rehearse in advance. This analysis identifies features that allow Christians to worship with CWM even without the support of instruments, and it also leads to a better understanding of the process of arranging contemporary popular music for an a cappella setting.

Participatory Form: Tuning Up, Cumulative Form, and Participatory Singing in the Worship Music of Maverick City
Xieyi “Abby” Zhang, Georgia State University

In recent years, contemporary worship bands such as Maverick City have adopted the practice of including a singing congregation in their studio soundtracks. This inclusion can be understood as a move emphasizing contemporary worship music as a participatory musical practice, in which everyone participates. Even as this inclusion carries significant theological significance, the formal parameters are also uniquely shaped by the congregation. Far more than simply providing sonic color to an otherwise complete musical ensemble, the role of congregational singing plays an integral role in the song’s formal layout. Without the congregation, these songs simply cannot be structured in the ways that they are.

This paper investigates three Maverick City worship songs, demonstrating in each case that the congregational part plays an essential role in the song’s formal layout. All three songs feature a process by which melodic agency is handed off from the lead singer to the congregation. “I Thank God,” for example, features a brief but climactic dance chorus in which the focus turns from the lead singer to the dancing congregation. Other songs combine Spicer’s (2004) cumulative form with Shelley’s (2017) tuning up techniques to transfer the melody from the lead singer to the congregation. Both “Jireh” and “Promises” employ cumulative forms, in which instruments gradually layer atop one another until the climactic final chorus. This process is combined with the congregational buildup process. At the start of both songs, the lead singer opens to a piano accompaniment, while the congregation is heard quietly in the background. Throughout the bridge sections, the congregation is increasingly tuned up, ultimately building to the climactic post-bridge chorus melody, which is entirely transferred to the congregation, while the lead singers improvise overtop to provide the final layer to the cumulative texture. Through this process of increasing the involvement of the congregation, the lead singer can be understood to encourage the congregation to sing out praises, and the congregation ultimately accepts the words preached to them in song. This action allows the song to mimic corporate worship itself and demonstrates how formal features of a song can affect a worship experience.

B. Sacred/Secular Music

Songs of the Raging Grannies: Religious or Not?
Mykayla Turner, Conrad Grebel University College, University of Waterloo

Who are the Raging Grannies, what do they sing, and why does it matter? Although the movement now celebrates international status, the first group of Raging Grannies formed in British Columbia in 1987. These older women reimaged retirement as social activism instead of social withdrawal, thus “broadening the notion of what it means to age while reinventing protest” (Roy 2007). Throughout ensuing decades, women around the world contributed to a song bank that now boasts 685 titles, some of which appear in a physical songbook (McLaren and Brown 1993). The texts are set to familiar melodies, including several hymn tunes like STANDIN’ IN THE NEED (which sets “Standin’ in the Need of Single Payer” instead of “Standin’ in the Need of Prayer”) and CONVERSE (which sets “Beneath the Nuclear Umbrella” instead of “What a Friend We Have in Jesus”). Despite these musical borrowings, the songs of

the Raging Grannies do not utilize religious language or metaphors to any significant extent, but one wonders if some thematic overlap is inevitable.

In this paper, I analyze songs of the Raging Grannies that utilize hymn tunes in non-religious settings. Like scholars who explore the complexities of writing sacred *contrafacta*, as in the case of *L'homme armé* mass tradition, I make the inverse assertion that the songs of the Raging Grannies cannot escape their religious connotations; instead, the convergence of religious and social interests results in various rhetorical outcomes that may or may not be intentional (Rodin 2015). I highlight some of these rhetorical effects by featuring three songs as case studies, then make a theological case for whether and how they might warrant reintroduction in religious settings. Although existing literature documents the international and intersectional growth of the Raging Grannies over multiple decades, few scholars exclusively analyze the songs of the movement, and no studies track the flow of songs from religious to non-religious spheres (Roy 2004, Sawchuk 2009, Chazan 2016). This paper therefore makes a novel contribution to Christian scholarship in music by reinterpreting longstanding tunes through the activist lens of the Raging Grannies and discerning their relevance for contemporary liturgies.

Musical Borrowing in the Songs and Recordings of Keith and Kristyn Getty Samantha Inman, Stephen F. Austin State University

The music of Keith and Kristyn Getty draws on a wide array of influences. These include traditional Christian hymnody, classical music, and folksong from Ireland, the United Kingdom, and the United States. Some of these inform the general style of their music, which they describe as modern hymns in a folk idiom. Many songs, however, incorporate quotation and paraphrase in creative and expressive ways. Georgina Bartlett (2021) demonstrates this in a close analysis of “Before You I Kneel (A Worker’s Prayer).” She argues that pervasive paraphrase of J.S. Bach’s chorale setting of “Zion hört die Wächter singen” firmly connects the song to the history of Protestant church music. This presentation explores the sources and function of musical quotations in other representative recordings by Keith and Kristyn Getty. The selections include songs written by this couple (singly or with collaborators) as well as their arrangements of songs by others.

Most quotations in the Gettys’ recordings entail one of three strategies. The first and simplest sets new words to a folk melody, as in “Echoes of Heaven (Wedding Song)” based on “She Moved through the Fair” and “What Grace is Mine” based on “O Danny Boy.” The second entails adding a chorus to a pre-existent hymn, as in their recordings of “Come Thou Almighty King” and “Facing a Task Unfinished.” This strategy is less common in the Gettys’ music than elsewhere in contemporary worship music. The third strategy weaves musical quotation around the main song. Examples limiting quotation to the introduction and coda include “Holy Spirit, Living Breath of God” with “Gabriel’s Oboe,” “He Will Hold Me Fast” with “Finlandia,” and “I Will Wait for you (Psalm 150)” with “Martyrdom.” Interestingly, all three have been recorded by others without this framing. Quotation occasionally appears within a subtle interlude, as “Beautiful and Greatly Loved” incorporates part of Chopin’s Etude Op. 10, No. 3. This study illuminates three techniques of musical quotation used by the Gettys, highlighting how they draw from the music of yesterday in their creation of music for the church of today and tomorrow.

For the Benefit of Mr. Kite and Father McKenzie Will Shine, University of Georgia

On August 7, 2023, the Cathedral of the Rockies, First United Methodist Church introduced a sermon/podcast series entitled “The Gospel According to the Beatles.” Over the course of the next four weeks, Pastor Duane Anders offered “readings” of “your favorite Beatles songs through a theological lens.” Anders, here takes up the mantle of Steve Turner, who’s 2006 monograph of the same title posits that the Beatles [music] often featured themes congruent with the Christian Gospel. Like Turner, Anders

does not suggest that the Beatles were secretly devout or even unwitting Christians, rather both advance what might generally be called a Christian hermeneutical project; an interpretive endeavor that reveals how the universal, altruistic themes of self-actualization, peace, love, etc. embedded in many Beatles songs both function as a sort of “gospel” and are indeed congruent with the theme(s) of the Christian Gospel.

In this paper, I explore how these two hermeneuts (Anders and Turner before him) negotiate the primacy of the “reader” (Barthes 1968) with mischaracterizing or misrepresenting the Beatles and their music. I am not concerned with verifying or disputing the legibility of the Christian gospel in Beatles songs, or even to what degree the Beatles have manufactured a new, original gospel. My aim here is to both describe and then demonstrate methodologies by which projects such as Tuner’s and Anders’ are viable and arguably beneficial. To support this claim, I perform my own analysis and hermeneutical interpretation of the Beatles 1969 song “Across the Universe.” Ultimately, I demonstrate how certain sonic signifiers and lyrical themes considered alongside of members’ biographies and contemporaneous sociopolitical contexts are sites of dense intertextuality and hermeneutical possibility. Like other intertextually dense materials, this song can inspire a milieu of interpretations, thus making it more meaningful/beneficial to more people.

Friday March 8th, 2024

Session Four: Concurrent

A. Music as Source for Theology

Golijov’s *Pasión* and the Necessity of Theological Analysis
Daniel Gee, Westmont College

Osvaldo Golijov’s *La Pasión según San Marcos* was one of four Passion settings commissioned by Helmuth Rilling and the International Bach Academy as part of the Passion 2000 project, which commemorated the 250th anniversary of J.S. Bach’s death. While reception toward *La Pasión* was largely positive, both positive and negative reviews by critics and scholars alike revealed a lack of theological knowledge, whether in the conclusions they drew, or in the largely unexamined presuppositions that they held. Negative reviews generally held Golijov’s *Pasión* to be theological “vacuous,” a politically correct pandering lacking any theological substance (e.g., Taruskin 2003). Such ostensibly *quantitative* judgements about a lack of theological meaning generally presupposed *qualitative* judgments about what counts as theology, and such (often Eurocentric) assumptions were held without justification.

Interestingly, the most positive reviews of *La Pasión* were also problematic, understanding Golijov’s *Pasión* to be primarily a multicultural statement, occluding the possibility of reading the *Pasión* as the composer intended, namely, as a localized statement of a particular religious context (e.g., Swed 2003)

I argue that for both negative and positive reviews, critics demonstrated a notable lack of knowledge of the particular theological context of Latin American Christianity that informs much of Golijov’s work. A more holistically informed analysis of Golijov’s *Pasión* first adopts a contextual theology framework, which in turn calls for a working knowledge of the history of Latin American Christianity, particularly following Vatican II, engagement with Latin American theological discourses, such as the writings of Gustavo Gutiérrez and others in the liberationist tradition, as well as a thorough examination of the biblical text that Golijov sets. Such an analysis goes beyond both Eurocentric and multicultural readings, and more compellingly leads to the theological message of the work as it was intended, namely to embody the persistence of faith in the face of suffering and injustice, as particularly exemplified by the lives of Latin American Christians.

This study intends to be in resonance with musicologists, particularly those writing about J.S. Bach, who have argued for the necessity of theological analysis when engaging sacred music in the Western classical tradition (e.g., Marissen 2016, Chafe 2003).

Psalms without Words: What Mendelssohn's Late Chamber Music Can Teach Us About Psalms

Zig Reichwald, Westmont College

Mendelssohn's last two chamber works present editorial and interpretive challenges. Recent editions of his Second Quintet (MWV R 33) by Henle (2010) and Breitkopf (2017) offer two distinctly different versions, while his last quartet (MWV R 37) displays unusual handling of form, raising issues about its finished nature. Viewed as a pair, they represent two sides of the same coin, as Mendelssohn's extensive use of figurations (Taylor 2023) alters his approach to sonata form and four-movement tropes in favor of highly expressive lyrical content. His shift from narrative-driven designs toward lyric expression is reflected in my methodology by treating the works as poetry. My reading of biographical and stylistic hermeneutic clues suggests both pieces to be Psalm-like composition. The quartet intones profound grief and the quintet irresistible joy.

The last movements hold the key to understanding Mendelssohn's compositional strategies—notably, the revisions Mendelssohn was pondering at the time of composition. The autograph score of the quintet gives us a rare glimpse into Mendelssohn's workshop. Two related sections are the points of contention over the two versions Mendelssohn wrestled with. Both have to do with the secondary theme—whether to omit it (Henle) or include it (Breitkopf). Omitting the contrasting theme and key would effectively rob the truncated sonata form design of its ability to express a plot. Much like sonatina form, it would become lyric expression. In the quartet, composed two years later, Mendelssohn chose deliberately to omit the secondary theme, suggesting the Henle edition of the quintet to be a more compelling choice.

The Psalm-like quality of the quartet is suggested by Larry Todd's interpretation of Mendelssohn's painting, *The Spreuer Bridge of Lucerne*, serving as a deep lament that is not without hope (Todd 2003). The quintet's irrepressible joy finds its parallel in Psalm 126, mentioned in Mendelssohn's correspondence. Just as listener is engaged as the persona in Mendelssohn's later songs (Seaton 2015), so the quintet and quartet also invites the audience to engage with their topics of joy and grief spiritually, intellectually and emotionally.

B. Time, Theology, & Music

Temporal *Phronēsis*: Transcendental Time Perspective and Integrative Virtue in Christian Music and Ethics

Kevin Jackson, Fordham University

My paper contributes to Christian musical scholarship by investigating '*temporal phronēsis*'—the virtue of 'good timing' (Curzer)—examining how an integrative virtue of practical wisdom (Aristotle) and associated virtues, notably *caritas* (Aquinas), are manifested in two intertwining domains: (i) Christian music and (ii) Christian moral virtue.

The notion of '*temporal phronēsis*' I develop in the paper takes *phronēsis* as the virtue that binds all other virtues together. It is "not just one virtue among others but rather a necessary ingredient in all the others" (Dunne 1999, p. 49). Moreover, it is integrative across all time perspectives—not only past, present, and future, but also the transcendental temporal perspective.

Begbie claims that time demands patient waiting. “Living in time” well—in both the musical and moral spheres—is a path toward cultivating virtue. “With regard to time, music can do much to help cultivate ‘temporal virtues’ such as faithfulness, vigilance and patience” (Begbie, p. 273).

My paper builds upon, yet extends beyond Begbie’s claim, developing the following argument:

1. Considered from the standpoint of temporality (e.g., Augustine’s *distentio*), music both entwines us within (Begbie), and points us beyond, the orientations of past, present, and future, evoking a sense of the eternal (Scruton) or expressing an “extravagance”—a divine transcendence (Brown & Hopps).
2. In this regard, music presupposes what studies in psychology of time call the *transcendental time orientation* (Boyd and Zimbardo), associated with the capacity to believe in, think about, and imagine immortality (Seema et al.) and which encompasses infinite time, often surpassing imagination and grounded in deep faith.
3. Performing and composing music thus potentially engages attitudes, dispositions, practices, skills, and values addressed to the transcendent time horizon orientation and, accordingly, to the divine.
4. Therefore, the virtues involved in, and cultivated through, performing/composing music may be characterized as *transcendent-related virtues* connected to time orientation in ways warranting study from both aesthetic and moral standpoints. Such an approach, I argue, enhances our appreciation of Begbie’s *Theology, Music, and Time*, as well as deepening our understanding of education about temporal virtue in music and ethics.

“Through All Eternity”: Clockwork, Memory, and Temporality in Dieterich Buxtehude’s *Jesu dulcis memoria* (BuxWV 57)
Malachai Bandy, Pomona College

Like the cosmos itself, rules of perpetuity and circularity govern the most conspicuous form of early modern musical “clockwork”: *basso ostinato* (ground bass) composition. These works, as their name suggests, use a repeated bass melody as structural platform for more varied material in other voices—a practice that touches virtually every early modern Western musical genre, both sacred and secular, in both joyful and *lamento* contexts, as Susan McClary, Blake Wilson, and Alexander Silbiger have shown. Using a theoretical framework informed by Karol Berger, Bettina Varwig, and John Butt, this paper situates and probes *basso ostinato* portrayals of temporality within seventeenth-century German philosophies of repetition, memory, and time-pieces—all operations that mark human temporality while pointing to theological eternity and mathematical infinity. Dieterich Buxtehude’s (ca.1637–1707) *ostinato* vocal work *Jesu dulcis memoria* (BuxWV 57) serves as a prime example of this time-focused organizational impulse in North German sacred counterpoints, which merit a more explicitly theological investigation than currently exists in print.

Textually, *Jesu dulcis memoria* presents the unique compositional challenge of portraying “time,” “memory,” and “eternity” beyond time itself in music, a medium that requires temporal unfolding for basic intelligibility. Buxtehude solves this puzzle from the “ground” up: his *basso ostinato* pattern comingles lines, circles, and leaps that, when quoted and re-woven into other voices, reach the listener as lived “memory,” in true-to-life fragmentation and transformation. Just as perceptively, he sets the superlative-laden text with comingled musical joy—even hilarity in musical-textual puns—and gravitas, capturing the paradox of time-bound human meditations on divine eternity. This rhetorical treatment recalls contemporary extra-musical philosophies of memory (Fludd and Bruno), mathematical infinity

(Leibniz), and Lutheran concepts of eternity (Gerhard), as Buxtehude's composition proceeds neither forward nor backward, but in concentric circles radiating from the center outward, resisting linear progression at every turn. Understanding *Jesu dulcis memoria* in this light ultimately reveals a rhetorical force far exceeding the bounds of this individual work: with inexorable theological agency, Buxtehude's *basso ostinato* design stretches beyond the page, toward profound contemplation of God and eternity—concepts with which humanity, in its own perpetual repetition, continues to grapple.

Session Five: Plenary

Poster Session

The Liturgical Music of Giuseppe Torelli

Marta Salvatori, Pontifical Ambrosian Institute of Sacred Music, University of Milan

Publications referring to the sacred music of Giuseppe Torelli remain incomplete; some parts of his sacred production are lost, while others are difficult to find. The focus of this work lies in examining pieces such as Psalm 70 (69) “Domine in adjuvandum me festina,” the cantata “Lumi Dolenti,” three motets “Ite procul abite,” “O fideles modicum,” “Totus orbis umbra,” and two hymns written for “The Passion of Christ” by Giacomo Antonio Perti.

Materials and Methods

The initial approach of this study involved analyzing the discovered pieces. It was essential to locate the manuscripts of the works preserved in various European libraries. The next imperative step was to concentrate on the textual nature of the compositions under scrutiny. Understanding the text was not always straightforward. An essential aspect of this research was placing the compositions within their historical context, especially in relation to contemporary sacred music, primarily that of Giacomo Antonio Perti. Manuscripts preserved in the Archive of San Petronio in Bologna and the State Library of Berlin will be displayed.

Conclusion

This research underscores the need to delve deeper into the study of Giuseppe Torelli concerning his sacred production and to provide critical editions for the unpublished manuscripts.

Human Agency in Music: The Contribution of Christian Anthropology to Emerging Conversations about Human Creativity and Artificial Intelligence.

Mikel Hill, St. Tikhon's Orthodox Seminary

In 2017, a team of engineers announced that they had developed an Artificial Intelligence model capable of composing chorales in the style of J.S. Bach. In 2021, AI was used to complete a version of Beethoven's unfinished 10th symphony. While some have been quick to lay laurels at the feet of such creative achievements, a growing number of scholars have raised concerns about AI's impact on education, literature, and the arts. These assessments have ranged from helpless resignation (Gibson 2022) to dismissive mockery (Starnino 2022). However, optimists and pessimists alike have consistently judged the creative output of AI in terms of “humanness,” with the most “human” prompting exclamations of “uncanny” and “a way to look into our own selves” (Fechtel 2023). Underlying these responses is a crisis of anthropology: AI has forced us to reconsider the question “What does it mean to be human?”

In a Christian understanding, to be human is to progress toward the likeness of Christ. Marc Cortez, Professor of Theology at Wheaton College, in his book, *Christian Anthropology*, adds to this definition several characteristics. Prominent among these are the exercise of freedom, the acknowledgment of imperfection, and growth in community. Christians become more Christ-like—thus more human—by means of these actions. This perspective dovetails with Christopher Small's idea of *musicking*—the insistence that music is fundamentally the action of human agency, it is something that humans *do*. This paper adopts the concept of *musicking* and places it within the context of a Christian anthropology to argue that *to musick* shapes our humanness. Whereas the goal of AI is a musical product for consumption, in a Christian perspective the purpose of *musicking* is a person, transformed by their agency into Christlikeness. Not only is the purpose of human creativity radically different from that of AI, the exercise of this creativity is essential to what it means to be human in a Christian anthropology.

Preces Speciales: The Music Devotional of Jacobus de Kerle
Derrick Bready, Baylor University

Jacobus de Kerle (1531–1591) is a lesser-known Franco-Flemish renaissance composer of sacred vocal music whose musical contributions do not circulate among most post-Tridentine discussions. Generally, Palestrina, with his *Missa Papae Marcelli*, is celebrated as the primary example of reform sought by the Council, however, the sacred music of de Kerle shows compliance with the same Tridentine musical requests demonstrated through his masterful polyphony, intelligibility of text, and vocal accessibility for choirs. Specifically, his *Preces Speciales* (1562) was commissioned for the Council and programmed frequently during urban processions likely influencing decisions made by convening church leaders. Moreover, the motets of de Kerle are significant for their liturgical purpose and similar compositional technique to Palestrina yet remain unknown or underperformed today with developing collegiate and church choirs.

Using excerpts as primary sources from de Kerle's *Preces Speciales* and motets *Media vita in morte sumus* and *Verbum caro factum est*, this paper argues that de Kerle was active in a collective and collaborative effort in creating sacred vocal music that upheld standards requested in Canon Eight of the Council. This discussion will include a brief literature review of omission of lesser-known Renaissance composers from choral scholarship, performance contexts of de Kerle's selected vocal music, and musical analysis demonstrating his skilled Franco-Flemish writing. By approaching de Kerle's music from a historical and analytical perspective, I hope to highlight his contributions and the implications this has for emerging choral ensembles in collegiate and church disciplines.

Taverner and the Trinity: Exploring Religious Musical Symbolism in Missa Gloria Tibi Trinitas
Carlos Román, Louisiana State University

The Holy Trinity, a fundamental dogma in Christianity, has profoundly influenced Western religious music over the centuries, serving as a potent symbol during liturgical rituals. This influence is particularly evident in the Renaissance, where polyphonic masses became one of the most important forms for religious musical expression. These compositions, setting texts from the Catholic Mass to multiple voices, played a dual role in both religious worship and as a medium for exploring more complex and abstract themes.

In the context of existing scholarship exploring the relationship between Christianity and music in the Renaissance era, this paper extends the discussion by offering a comprehensive analysis of the theological concept of the Holy Trinity and its plausible influence on the compositions of John Taverner, particularly focusing on the musical symbolism present in his *Missa Gloria Tibi Trinitas*. In particular, we will

examine musical techniques within this composition, exploring their relationship with the Trinity's theological concept. While prior studies have touched on the theological significance of music in this period, this research delves deeper into the musical techniques employed, thereby bridging a gap in understanding the intricate interplay between religious faith and composition.

Our paper begins with an exploration of the importance and meaning of the Holy Trinity in Christianity, and its role in the development of masses as musical forms. Subsequently, we will delve into John Taverner's life, placing it within the broader cultural context of 16th-Century England. The core of our analysis revolves around Taverner's *Missa Gloria Tibi Trinitas*. We will examine the composition's characteristics, paying particular attention to the symbolic use of the number three in elements such as the motto and the cantus firmus, as well as the reiterative usage of triadic chords and three-voice sections, and similar structural components built around this number throughout the piece. By exploring these facets, we aspire to show how Taverner's composition resonates with the divine symbolism of the Holy Trinity, thereby contributing to a richer comprehension of the intersection between faith and musical expression in the English Renaissance.

Session Six: Concurrent

A. Modernisms and Post-Modernisms

“Give Me That Old Time Religion”: A Postmodern Setting of a Pre-Modern Hymn Amy Fleming, Baylor University

In his 2003 song cycle, *The River of Life (American Songbook I)*, American composer George Crumb (1929–2022) takes pre-existing tunes—spirituals, hymns, and American folksongs—and creates new settings for them. Crumb leaves the original tunes relatively intact, but places them within his inimitable, post-tonal sonic world. Within each song in the cycle, disparate elements interact—pre-existing tunes and newly composed accompaniments, tonal melodies and atonal harmonies.

In this paper, I explore the fourth movement of *The River of Life*, “Give Me That Old Time Religion.” Over the course of his setting, Crumb uses subtle shifts in timbre, texture, register, and harmonic material to give each verse its own character—despite the relatively stable treatment of the voice’s tune. In particular, he uses a variety of pitch collections featured at different organizational levels or across different dimensions to shape the progression through the movement’s form.

Crumb’s setting of “Old Time Religion” also includes a number of modifications beyond his post-tonal accompaniment. First, he creates an arch form for the verses. He pairs this arch form with a processional effect that he indicates through performance instructions and that the audience hears through dynamic changes. Second, Crumb includes the refrain “Glory, glory, hallelujah!” These borrowed quotations from another hymn (which could be “Battle Hymn of the Republic,” “Say, Brothers, Will You Meet Us,” or “John Brown’s Body”) serve as interjections that frame the central third of the movement. Finally, Crumb imitates the sound of a record skipping in the ninth and final verse. Each of these modifications open up new interpretive possibilities for Crumb’s setting of this traditional hymn.

The River of Life—and the six other volumes of Crumb’s *American Songbooks*, which all set familiar tunes—presents an interesting analytical challenge. In my paper, I will explore how Crumb’s compositional choices in the areas of form, instrumentation, pitch, and more weave new meaning into this familiar tune. Crumb’s postmodern setting of this pre-modern hymn enables us to hear “Give Me That Old Time Religion” in a new way.

A Faithful Approach to Twelve-Tone Music: Christian and Daoist Influences in the Work of Josef Matthias Hauer

Ralph Lorenz, Syracuse University

When the origins of twelve-tone music are considered, Arnold Schoenberg is generally the first composer who comes to mind. However, fellow Viennese composer Josef Matthias Hauer (1883-1959) has gained recognition in recent years for preceding Schoenberg in the establishment of dodecaphony.

While Hauer never achieved the fame of Schoenberg, his twelve-tone system is notable for anticipating the innovations of later American and European composers (especially in the serialism of the 1950s and 1960s), and interest in Hauer's music and theories has been growing. Tom Johnson devotes a chapter to Hauer in *Other Harmony* (2014), as does Simon Miller in *Visible Deeds of Music* (2002).

As a Roman Catholic, Hauer was initially influenced by his friend, Austrian philosopher Ferdinand Ebner (1882–1931), who made a mark in both Protestant and Catholic circles. Ebner relied heavily on the Gospel of John regarding the concept of “Word,” centering work around “I/Thou” concepts. John Covach comments in his 1990 dissertation, “The Thou is ultimately God but comes to man through other people; every other is a Thou ... to say God exists is to say he speaks to man.” This philosophy was reflected in Hauer's music by taking focus away from the individual, instead viewing the composer as a listener to universal creative energies.

Eventually Hauer came to be strongly influenced by Daoist and Confucian philosophy as well, made possible through the work of German missionary and sinologist Richard Wilhelm (1873–1930). Wilhelm spent twenty-five years in China and produced translations of philosophical texts such as the *I Ching* (book of changes), receiving tutoring in great depth regarding jewels of Chinese philosophy. The sole book that Hauer possessed at the time of his death was Wilhelm's translation of the *I Ching*.

Covach and others have discussed Ebner's influence on Hauer, but I intend to show how it is fruitful to look at Hauer's progression from thoughts based on Ebner's work to that of the Chinese philosophical texts. In Hauer's *Zwölftonspiele* period of 1940–1959, there is a direct correspondence between Hauer's use of chance in the construction of twelve-tone rows and the *I Ching*'s use of trigrams and hexagrams.

B. Decolonial Worship

***Àlùjò*: Examining a Reinvention of Indigenous Drums in Nigerian Congregational Music**

Adekunle Oyeniyi, Baylor University

Over the years, the Yorùbá people of Nigeria have preserved several drums for diverse cultural functions. Drums in Yorùbá culture have been associated with deities and in rituals where such deities are celebrated. Some Yorùbá drums have also assumed royal status because they continue to function both as a communicative device and as musical instruments to entertain hereditary rulers and much more in secular entertainment. Among the Yorùbá, drums that mainly serve ritual, royal, and entertainment purposes are *dùndún* and *bàtá*. These drums have recently been appropriated within contemporary Nigerian Christian worship to facilitate celebratory congregational dance, known in the vernacular as *àlùjò*. Drawing on studies by missiologist—Lamin Sanneh (2009) and congregational music scholars—(Ingalls, et al. 2018), this paper argues that the reinvention of the performance practice of *dùndún* and *bàtá* alongside Western instruments in contemporary Nigerian Christian worship has encouraged localized expression of church music. As theorized by scholars above, respectively, ‘vernacularization’ and ‘musical localization’ suggest the process involved in decolonizing the liturgy and means of fostering local congregational identity.

This paper examines the use of *àlùjò* within Christmas carol services at Daystar Christian Centre, an influential evangelical megachurch in Lagos, Nigeria. Daystar Carols 2015 and 2016, available as videos on YouTube, demonstrate how Western and indigenous carols are sung and accompanied by Western and traditional instruments in many congregations in Nigeria. I then analyze accounts from social media reception and the church website to reveal how *àlùjò* carries varying meanings of congregational participation, embodiment, and identity. The convergence of ‘local’ and ‘foreign’ musical idioms may be best described as cultural hybridization. Although the study requires further theological dialogue, studying global genres of church music can yield essential insights for North American scholars and church leaders.

The Brazilian Hymnological Melting-Pot **Fernando Berwig Silva, Southern Methodist University**

In 1926, a New York Times article described the cultural and ethnic flows in south Brazil as a “Melting Pot.” The report predicted that “Brazilians of German descent, proud of their racial origin” would soon be *Brazilianized*: “In due time they will be so intermarried with the native Brazilians that [...] they [would] have no racial ties with European groups, but kinship with many” (*New York Times* 1926, 20). The study of congregational song practices offers insight into the relationship between migration, race, culture, and ethnicity. Investigating Brazilian Lutheran singing practices—a tradition built by German descendants—helps us understand how the New York Times’ prediction unfolded on the ground. This paper examines the Brazilian Lutheran hymnal *Livro de Canto* (LDC) (2017) and displays how Brazil’s ethnoracial diversity is manifested in the Lutheran context, both musically and theologically. By interviewing members of the hymnal committee and investigating how they dealt with the multiple cultural origins of LDC’s hymns, this paper demonstrates ways churchgoers negotiate theologies and cultural identities through congregational singing.

Silva Steuernagel, a member of the LDC committee, explains that hymnological analyses of a specific tradition “help paint a portrait of the life of the Church in a given time and place” (Silva Steuernagel 2016, 182). Ewald, another committee member, argues that “German Brazilian musical practice provides [...] unique insights into the cultural, religious and social order of this societal group, past and present” (Ewald 2004, 15). Diving into the process of LDC’s publication gives us clues about what it means to be a Brazilian Lutheran today. LDC’s hymnological investigation proves Hawn’s argument that liturgical plurality is, in fact, inherent to worship (Hawn 2003, 13). Its publication, attached to the continuous work of LDC committee members, Brazilian Lutheran musicians, local practitioners, and Brazilian church music scholars, contributes to the ongoing transformation of congregational Christian music into a diverse, cross-cultural, and interdisciplinary field of study.

***Jazz Mestizo: How Musical Mestizaje can Help the Church’s Multicultural Identity** **Rafael Nieves-Rosario, Duke University**

This piece is an exercise in “music-for-theology.” It focuses on the origins and development of jazz, both at the level of its music and its musicians, looking at it through the lens of racial and cultural hybridity—or, to use Latin American terminology “*mestizaje*.” I aim to argue that, so conceived, jazz music can have tremendous ecclesiological import, especially as it relates to the multicultural and multiethnic identity of the body of Christ.

Mestizaje is linked to the oppressive realities of colonialism and *conquista* or, conquest, of the Americas. Latinx people, however, have reappropriated this reality to understand it as a realization of new creation. The blending of multiple cultures, though not a desirable dynamic, can nevertheless be worked out for the good.

Jazz engages in some type of *mestizaje*, too. Jazz came about in turn-of-the-century New Orleans, a “melting pot” of cultural interaction. Further, the blending of pre-existing musical elements such as marching bands, ragtime, blues, and “latin tinge,” testifies to a musical *mestizaje* – a relevant characteristic of jazz throughout its development. Lastly, it is argued that jazz musicians are *mestizos* themselves, their biological makeup being the synthesis of multiple cultures.

Jazz’s multicultural reality, along with the fact that at the center of its practice lies an improvisational dynamic that allows for communal negotiation that does not result in anarchy, serves as a generative theological source for ecclesiology. In other words, jazz reminds the church that she is *mestizo* and may be said to provide an example for the practice of the church’s mission in a globalized, polycentric, and multicultural world.

C. Hymnody and Modern Worship

The Enduring Influence of Isaac Watts on Modern Worship Christopher Young, New Orleans Baptist Theological Seminary

Scripture reminds believers to declare the attributes of God and the aspects of the gospel to all generations. Hymn writers seek to accomplish this task through songs. While many write for their immediate audience and context, others have contributed works that endure through time. Isaac Watts is one of those who worked at developing hymnody that ignited the mind and heart as rich, theological truths were proclaimed in lyrical form. He sought to craft texts that elevated the mind, connected it with scripture, and affected a proper, biblical response. His methodology revolutionized congregational singing and established a pattern used by modern songwriters. This paper shows Watts’ role in modern worship through the influence of his hymn texts. This is accomplished through explaining the process and approach behind Watt’s poetic craft including traits and characteristics of his hymns involving form and content. This is followed by tracing the common thread of his hymns through major events and hymnal compilations over two hundred years following his death. Examples include George Whitfield’s use of Watts’ hymns in his outdoor meetings, the implementation of his hymns in the Sandy Creek Baptist Association, his influence on both Anglo and African American congregational worship, as well as the numerous hymnals incorporating his texts. This paper also shows how Watts’ songs are both suitable for modern worship and examples of their use in current settings. This includes a large corpus of texts found in all the Southern Baptist hymnals of the last seventy years. The paper also traces five examples of Watts’ texts and their use in modern worship over the last ten years. While many have written about the history and contributions of this man, this paper continues the conversation by showing how his works continue to endure and influence evangelical worship. This paper applies to Christian scholarship in music because Watts crafted a process of lyrical composition he likely anticipated future contributors to take up, expand upon, and foster for generations to come. Learning about his methodology can provide helpful tools for future songwriters that help Christians articulate theologically rich truths found in scripture.

From Watts to Crosby: The Impact of American Revivalism on Hymn Texts and Tunes in the Nineteenth Century Kim Arnold, Southwestern Baptist Theological Seminary

Throughout church history, Christian song has consisted of three distinct, yet interwoven elements: theology, poetry, and music. During the Second Great Awakening, changes occurred to all three elements of hymn construction. As the Awakening raced across the country, America experienced an increase in hymnbook publication and hymn writers wrote in a manner that reflected the theological and musical alteration. Changes to congregational song occurred and editors of hymnbooks altered standard hymn texts, thus forming theological beliefs via congregational singing. A new body of hymns arose from this

time, which became known as “revival hymnody.” Revival hymnody aided in diminishing doctrinal distinctives among mainline Protestant and evangelical churches. Additionally, revival hymns utilized simplified texts and tunes, resulting in a different body of hymnody than the church sang in previous centuries.

The purpose of this paper is to examine the poetic and musical modifications created by American hymnists during the nineteenth century. The paper will begin by analyzing the differences in selected poetry of Isaac Watts, William Cowper, and John Newton with the later poetry of Thomas Hastings, Robert Lowry, and Fanny Crosby. Next, the paper will analyze tunes associated with eighteenth century hymns and the newly composed tunes from the nineteenth century before concluding with implications upon modern worship practices. This paper will argue that hymns of Hastings, Lowry, and Crosby reveal simplified hymn texts and tunes, which echoed the ethos of nineteenth-century American revivalism.

“This Music Will Change EVERYTHING”: The Myth of Attracting Young People through Contemporary Worship Music
Emily Snider Andrews & Nelson Cowan, Center for Worship Arts, Samford University

“If we just change the music, the young people will come, and our church will grow.” Pastors, worship leaders, youth leaders, and laity—young and old—have internalized this assumption for decades. At the same time, we know this premise lacks statistical evidence. While contemporary worship musical expressions are proliferating, Christian communities continue to decline in numbers (Pew, Barna, et al.). Additionally, for many scholars and practitioners, this premise is historically and theologically misguided (Redman 2002, Webber 2008, Lerner and Davis 2015).

While other historical studies have tied contemporary praise and worship music with complementary movements, such as the Church Growth Movement and the Jesus Movement, among others (Scheer 2013, Ruth and Lim 2020), this paper uniquely focuses on the assumed link between musical change and the increased engagement of young people.

This paper primarily functions as a literature review, the scope of which is limited to U.S.-based sources from the 1960s to present. It argues that the link between musical change and statistical church growth has been consistently encoded with language about engaging young people, either explicitly or implicitly. For example, in the rise of folk masses, the Jesus Movement, the Church Growth Movement, seeker services, or the addition of a “second service” in Mainline Protestantism, we anticipate the engagement of young people to be the primary motivation for the musical change spurred on by these movements. By incorporating the insights of historical sources—primary and secondary—as well as recent popular-level texts, this study aims to narrate the origins and development of this linkage. This paper seeks to fill a gap in the burgeoning field of contemporary worship music scholarship.

In so doing, this study lays the groundwork for a multi-pronged qualitative and quantitative research project that explores the intersection of young people and musical change.

Session Seven: Concurrent

A. Panel Discussion: Music and Religion in *Battlestar Galactica*
Isaac Arten, Megan Francisco (panel convener), and Eftychia Papanikolaou

Battlestar Galactica (hereby *BSG*) revolutionized science fiction television. The series, which ran from 2004 to 2009, synthesized commentary on politics, gender, race, and religion in a story of warring humans and machines. Producer Ronald D. Moore described the series—which features monotheism and polytheism—as “an exploration of ideas and the basis of faith.” Indeed, the overall narrative of *BSG*

parallels the Jewish exodus from Egypt as a human remnant flees their robotic pursuers (known as the Cylons) and seek the promised land of Earth. As the humans worship their “gods of Kobol,” the Cylons follow the will of their God. And yet, there seems to be a third, omnipotent Divine force that controls the destiny of both humans and Cylons—a destiny guided by music.

The series’ music, composed by Bear McCreary, was equally revolutionary for its time. McCreary replaced the typical bold and brassy timbre of science-fiction media with a focus on non-Western instrumentation. The non-diegetic score consists primarily of leitmotifs that reflect the multitude of characters and settings but the show also features important instances of diegetic music. In a particular instance of innovation for its time, McCreary and Moore worked closely together to build diegetic music into the series’ narrative in order to depict the will of the Divine. In doing so, they transformed the fundamental rules of engagement between narrative and music in science-fiction film and television.

Our panel intends to highlight the many ways in which music functions alongside the multiple religious plotlines in the series. Whether through direct commentary using leitmotifs, a foreshadowing of future events, or being heard by the characters themselves, McCreary’s score is essential to the structure of *BSG*. The ending of the series, in particular, serves as a poignant adumbration of our current fervent debates on the proliferation of AI technology and the future of humanity. As we enter the 20th anniversary year of the show, we aim to reflect on how this series forever changed the interplay of music, politics, and religion in science-fiction media.

Paper 1: So Sing(?) We All: The Un-Musical Politics and Religions of Battlestar Galactica
Isaac Arten. Saint Louis University

Ronald D. Moore’s 2004 sci-fi television series *Battlestar Galactica* gives its audience a vision of an entire society (rather than a microcosm of society represented by a crew, a military unit, or a team of explorers) in space. Notably, *BSG* takes religions seriously as a source of plot, character development, and overarching drama, presenting a polytheistic civic religion practiced by the humans of the Twelve Colonies and a monotheistic fundamentalist religion observed by their robotic antagonists the Cylons. Premiering in the aftermath of 9/11 and in the early years of George W. Bush’s “Global War on Terror,” the show’s thematic questions, including the role of religion in politics in a “modern” or “secular” society, the conditions of relationship between one religion and another, and the limits of discourse as a means of problem-solving in common life, remain live and urgent ones twenty years later.

Much has been written about composer Bear McCreary’s *BSG* soundtrack. Character themes, incidental music, and instrumentation in McCreary’s scores for the series evoke familiarity and heritage as well as distance and otherness, creating what Donna Haraway refers to as a “mechanism inducing affinity” in the audience. Although McCreary’s score invites viewers to recognize the ways that music and music-making permeate religious and political ritual in real-world experience, it is striking how little singing appears to be part of the religious and political ritual of *BSG* in the characters’ experience. Instead, authoritative pronouncements, ceremonies, and invocations of shared values and purpose are affirmed with the refrain “So say we all” spoken in unison.

This paper will examine the rarity of common music-making engaged in by the characters of *BSG*. Responding to Hannah Arendt’s assertion in *The Human Condition* (1958) that politics—people relating themselves to each other in shared space via discourse rather than conflict—is the distinctive human activity, I will argue that *BSG* reveals how the possibility of a truly pluralistic political community is betrayed by the goal or practice of speaking in one voice (a betrayal that expresses itself in nationalisms and fundamentalisms). The paper will further propose that the “un-musical” politics and religion of *Battlestar Galactica* provokes the activist question of how our own common life would be different if it

was premised on a metaphorical “singing together” (multiple voices expressing harmonies without defaulting to uniformity) rather than a “speaking together.”

Paper 2: “Life Has a Melody”: Musical Predestination in *Battlestar Galactica*
Megan Francisco, Wake Forest University

The debate between free will and predestination has long captivated theologians. The narrative of *BSG* takes on this debate, depicting its characters as predestined to their fate by the Divine. The theological framework of *BSG* is complex and McCreary’s musical treatment is equally complex. This paper will explore the ways in which the Divine communicates with His creations, drawing upon Ben Winters’s theory of intradiegetic music. This paper will focus primarily on McCreary’s use of the western orchestra as an underlying message from the Divine to humans and Cylons. Furthermore, this paper will study the role of an Opera House, noting how visions prompt characters to unite to save the future mother of humanity.

Throughout *BSG*, the Divine sends the angelic being Head Six to guide antihero Gaius Baltar on his redemption journey from the destroyer to savior of humanity. The series first introduces this destiny in the form of an Opera House, in which Baltar sees a vision of his path. As Head Six leads Baltar through the Opera House, she proclaims: “Life has a melody, Gaius. A rhythm of notes that become your existence once played in harmony with God’s plan.” Initially, music seems merely to function as a metaphor here, but the quotation alludes to the larger narrative arc that runs throughout all four seasons of the series. Music is indistinguishable from life and, more importantly, it maneuvers the characters into fulfilling the Divine’s objectives. As the series progresses, the music complementing the theologically significant scenes undergoes an important transformation, migrating from the invisible orchestral score to the realm of the characters.

Intradiegetic and diegetic music unite in the series finale to fulfill the Divine’s plan and save Hera, the mother of humanity. The Opera House visions lead characters to the child and the diegetic “All Along the Watchtower” brings humanity to Earth. The music of Baltar’s and Head Six’s Opera House exploration in Season 1 ultimately serves as essential foreshadowing of Hera’s destiny and the Divine’s will: the orchestral music that swirls around the Opera House culminates in the musical narrative of *BSG*’s final season.

Paper 3: Religion, Music, and AI: Why *Battlestar Galactica* is Still Relevant
Eftychia Papanikolaou, Bowling Green State University

During the five years that *BSG* aired on American TV, the writers tackled a number of salient issues surrounding politics, race, war, genocide, and religion, to name a few. Critical responses immediately linked plotlines to contemporaneous political events (such as terrorism, war, and the invasion of Iraq), and other aspects have since been analyzed with insightful commentary. Little attention, however, has been paid to the end of the series, a poignant adumbration of current debates about religion, technology, and the future of humanity.

As discussed elsewhere, the use of Bob Dylan’s song “All Along the Watchtower” in the series served as a catalyst for many parts of the narrative: riffs of the song entered the plotline in a novel manner to reveal the identity of four of the final five humanoid Cylons, and toward the finale its mystical numerical translation led the fleet to their ultimate destination: Earth. In this presentation I will address how aspects of religious syncretism, eschatology, and notions of resurrection permeate the tense relationship between humans and Cylons at that moment. I will conclude with an assessment of the three-minute coda to the last episode of the series, a scene that demystifies the fate of the protagonists and foregrounds the use of music for one last time. In a dramatic

reversal from other sci-fi plots, we find out that the series has narrated not the future of humans, but the past. The auditory landscape (with a brilliant gloss on Dylan's lyrics) and the visual emphasis on AI technology in 21st-century New York City, form an apt peroration and a cautionary warning that look and sound eerily contemporary. Will humans repeat the mistakes of the past? I will offer current debates about the ethics of AI (ranging from doom to salvation), and gloss on the religious fervor with which all sides approach AI and the future of humanity. Fifteen years after its conclusion, *BSG* and its creators seem to validate one of the series' main mottos: "All this has happened before, and all this will happen again." But, does it have to?

B. Thinking About and Through Worship and Hymnody

***A Christmas Production as A Worship Event Yoojin Kim, Southwestern Baptist Theological Seminary**

Debates over the efficacy and biblical soundness of large-scale seasonal music ministry productions are common among pastors and music ministry leaders. Some leaders of larger churches might point to major productions as a key impetus in the growth and visibility of their church. Considering the expense and energy involved in grand productions such as the ones mentioned above, it is not surprising that criticisms toward church productions have been articulated on multiple levels—from the financial cost to the time and energy invested. Many argue that resources should be designated toward other ministries that have a more tangible impact on the community. In addition to concerns involving the expenditure of both time and money, many pastors view the productions as performances rather than an act of worship.

Christmas Church productions have a reputation of only focusing on evangelism: to present the gospel and to reach out to the community. It seems that a Christmas production can only be justified by distinguishing what the productions can do for the community. This view of most people is viewed from a pragmatic rather than a biblical point of view. However, the productions are not just for the community, because there are other biblical practices occurring while being involved in them.

This paper will suggest that a Christmas production can be a biblically sound and theologically robust act of worship to experience worship through active, participatory, and multisensory activities. A Christmas production can unify Church members through the common striving toward a specific goal through the preparation and performance of productions. This presentation will emphasize how biblical purposes/elements of corporate worship can be fulfilled through a Christmas production, emphasizing four aspects of corporate worship: adoration, participation, edification, and proclamation. Specifically, this presentation will 1) identify biblical worship priorities of vertical and horizontal dimensions, 2) show how these are achieved in church music, and 3) show how these are achieved in Christmas productions.

Tonic and Topic: A Study of Key Selection and Affect in American Hymnody Jennifer Shafer England, Montana State University

Key affect has a long and varied history (Steblyn 2002), and the long-standing tradition of key characteristics continues to wield influence today in both popular music (Bankhead 2014, Jared 2019) and more traditional academic settings. Studies of affect typically focus on mode and tempo (Schellenberg 2012) rather than specific keys. Although the significance of key selection has been studied in Bach (Chafe 1981), Beethoven (Ellison 2012), film music (Motazedian 2016), and other works, large-scale corpus studies and study of texted music are lacking.

This study takes as its point of departure the notion that the *tradition* of key characteristics has been historically common: If the purported characteristics were psychologically based, this could influence key

selection. The two-part empirical corpus study examines key selection and text relationships in approximately 3000 American hymnals (1730–2010), a corpus selected for its size and text-centric nature.

Part 1 examines whether flat and sharp keys are treated differently in practice, investigating anecdotal observations that suggest a preference for flat keys over sharp keys, and a tendency for higher-cardinality keys to be flat. Part 2 uses a subset drawn from four mainstream Protestant denominations to investigate relationships between key selection and text topics—for instance, examining whether songs of “rejoicing” tend to occur in sharp keys while songs of “adoration” tend to occur in flat keys. In order to avoid introducing potential bias by using a pre-existing list of topics, the topics are derived from the corpus using a Latent Dirichlet Allocation. The denomination, key, and text topics are analyzed individually and then as part of a comprehensive analysis.

In both parts of the study, statistically significant differences are found in treatment of flat and sharp keys, both on their own and in conjunction with factors of denomination and text. Though analysis of results is ongoing, the initial results suggest that this study has the potential to contribute to the understanding of psychological influence of key characteristics in American hymnody within additional contexts of denomination and text.

Teaching Musical Concepts through the Melodies of Christian Hymn Tunes **Jody Blake, University of Tennessee at Martin**

Historically, Christian hymns are the bedrock of church music, with their melodies echoing through time, shaping the very nature of music as we know it. These tuneful melodies often provide common patterns that shape musical understanding, teaching concepts such as scales, phrasing, and intervals, or the foundations of song. The text paired with these melodies served the utilitarian purpose of teaching basic Christian doctrines since the hymn’s inception. Together, hymn tunes (melodies) and written words work in tandem to create the beauty of the Christian hymn. Alice Parker (2006) once wrote: “I sometimes think of song as an invisible presence always around us, an ever-present possibility hovering like a cloud above us.” Indeed, it seems that Christian hymns always find their way into the musical canon. How do our hymns pervade the musical landscape? One reason is the melody (tune).

In my doctoral research, I found that music educators often viewed hymns as most useful for teaching harmonic concepts. What’s more, we often overlook the beautiful, yet simple melodies of these great treasures. The purpose of this paper is to investigate the melodies of Christian hymn tunes for teaching musical concepts. In order to establish a systematic approach, information from established music education methods such as Kodály, Music Learning Theory, and Comprehensive Musicianship through Performance (CMP), and Alice Parker’s (2006) *The Anatomy of Melody: Exploring the Single Line of Song*, provides a theoretical framework in which to operate. Furthermore, the following questions guide the hymnological research:

- (1) Why use a specific Christian hymn to teach musical concepts?
- (2) What musical concepts do the selected Christian hymns teach?
- (3) What instructional strategies are available for teaching specified Christian hymns and the associated musical concepts?

To address these questions, I selected hymns guided by the standards espoused by relevant church music scholars and the principles of CMP. After the hymn selection process, I answered questions two and three based on the melodic content of each hymn, guided by established teaching methods.

Saturday March 9, 2024

Session Eight: Concurrent

A. Trauma, Power, and Subversion

***Queering Southern Gospel Music: Reading Coded Celebrations of Queer Joy in the Soundtrack to Fundamentalist Christianity**
Ryan Whittington, Emory and Henry College

Since the advent of *Queering the Pitch* in 1994 musicologists have extended those authors' forays into queering music scholarship by queering the field, our pedagogy, and even our listening. To listen queerly is to intentionally listen sideways, at a slant, or askew, looking for inroads by which to subvert hegemony, topple power, or turn assumptions on their heads. This academic context, however, grows out of the mechanisms by which members of the LGBTQ community have always listened intentionally askew in order to hear stories about ourselves in genres that have typically excluded us.

The current paper adds to this discussion by demonstrating how queer listening reveals celebrations of queer joy in what scholar Douglas Harrison has described as "the soundtrack to fundamentalist Christianity in America." First, I examine how songs from the southern gospel tradition can become lifelines of inclusion for queer youth, and trigger nostalgia and healing for queer adults. I then turn to specific examples in which southern gospel songs can be heard as describing queer experience and joy with surprising ease. Songs like "I've Come too Far to Look Back" and "I Wouldn't Take Nothing for My Journey Now" describe a progression of effort and struggle with joy and pride that I read as akin to coming out anthems. Other quartet hits like "When I Get Carried Away" and "When the Prodigal Comes Home" also imagine queer life experiences in coded terms. One only need listen queerly to uncover them.

Trauma-Informed Musical Communities
Nate Myrick, Mercer University

The current iteration of Furnace Fest [FF], the resurrection of a Christian Punk and Hardcore music festival of the same name active in the early 2000s, invites 10-odd thousand attendees to Birmingham, AL, each fall. The intersecting strands of nostalgia marketing, evolving religious commitments, and musical identity converge to facilitate a deceptively diverse community that none-the-less demonstrates remarkable cohesion in its openness.

This paper explores themes of sonic negotiations of religious identities and subjectivities with a relational matrix. While conducting fieldwork and interviewing festival attendees, several stated that the scene had become their "church." This is significant because, while 85% of the over 600 people surveyed noted affiliating with Christianity during their youth, only 29% so identified now – and of those that did, almost half took pains to note their "progressive" or "post-evangelical" affiliation. Abandoning the faith of one's youth is not unique, nor is an evolving sense of theopolitical (to borrow from Jones 2020) identity. Yet that this scene's political affiliation has diversified and remains so suggests that a unified rejection of certain strands of protestant Christianity is not at play here. As fieldwork interviews accumulated data, the theme of trauma began to emerge as a focal point. No doubt influenced by the ongoing effects of COVID-19, the theme of trauma was attached to varied experiences; religious, political, familial, physical, etc. Yet despite ample opportunity to manifest hostility and violence, festival attendees were remarkably civil and caring. What enables such community to converge so remarkably?

I suggest that such a community was enabled by a shared assumption of trauma and a posture of holding space for each other to work through their trauma. Drawing from survey responses and over 80 in person and zoom interviews, I further argue that *trauma* is the meta context of hardcore scenes' values such as unity, equality, freedom, and authenticity (Mullaney 2007; Mall 2015, 2020; Bolt 2016; Frese 2017; Abraham et al. 2020; etc.), and that the peculiar constellation of trauma associated with evangelicalism (Gushee 2008; Ingalls 2018; Teitelbaum 2019; etc.) for the post-Christian hardcore scene configures such openness to what is often termed "dysfunction" by punk communities. Finally, I suggest that communities such as the FF scene offer a model of health that can be helpful for other Christian communities.

Music and Spiritual Combat in Yorùbá Pentecostal Liturgy Oluwafemi Ayodeji, Independent Scholar

The music used in spiritual combat during Yorùbá Pentecostal church services is widely referred to as spiritual warfare songs. These songs and related prayers are perceived as the bedrock of Yorùbá Pentecostal Christianity as they have reportedly been performed since the time Joseph Ayo Babalola's ministry started, in the late 1920s and remain a prominent feature till date. Despite this nearly century-long history, and the obvious importance of music within Yorùbá Pentecostal liturgy, its systematic study, documentation and analysis receives sparse or no treatment at all in existing literature. In a bid to understand how they are performed, and the roles that they play in shaping congregants experiences, scholars such as Adedeji (2004), and Carl (2015) highlighted the need for more in-depth exploration. Hence, this paper focuses on Yorùbá Pentecostal spiritual warfare songs, assessing its use in (and as) prayer, the role of bodily movements and expressions during its performance, as well as the belief system of Yorùbá Pentecostals and how this influence the song compositions. My fieldwork respondents highlighted the way in which these songs should be rendered, explaining why it is typically driven by fast tempo, fierce lyrics and vigorous bodily demonstrations. In this presentation, I argue that the intense singing and clapping during the performance of these spiritual warfare songs, for example, is one of the ritual techniques used to create an atmosphere that participants believe leads to the manifestation of the Holy Spirit. It is common to hear preachers admonish congregants to clap their hands hard and make it sound like thunder, so it can terrify the enemy; similarly, when participants stamp their feet on the ground, it is believed that the devil and the dark forces are at the receiving end of the aggression they exert. I will draw upon interviews and transcribed music samples from my fieldwork to south-west, Nigeria (Yorùbáland) to reveal thematic categorisation of these songs and its stylistic features such as typical melodic patterns, typical rhythms and accenting, textual traits, accompanying patterns etc.; and how these relate to the ritual objectives.

B. Sacred Texts in the Concert Hall

A Chinese Messiah: The Anointed One, by Ge-Shun Ma Ying Miao, Southwestern Baptist Theological Seminary

Ma Ge Shun (1914–2015) is a composer and Professor of Conducting at Shanghai Conservatory of Music. Ma studied choral conducting at Southwestern Theological Baptist Seminary and Westminster Choir College from 1947 to 1949. After he went back to Shanghai and saw the needs of the local church, he realized that Chinese church choirs needed sacred masterworks such as Handel's *Messiah*. He composed *The Anointed One* in 1954, which is the first large work of Chinese sacred chorales. It has since been performed both inside and outside the churches in China and overseas.

As in *Messiah*, Fugue is employed several times in *The Anointed One*: including "How beautiful are the feet of those who bring good news," "A child is born for us," "Rejoice with praise," and "Glory to Him." But, how does Ma's fugal technique remain accessible to the average Chinese church choir? How does he

use the western tonal system to serve the Chinese congregations? How does his work exhibit cross-cultural innovation in church music?

This paper will focus on the influence of *Messiah* on *The Anointed One* through formal analysis of the sixth piece, “A child is born for us.” In this choral work, Ma derived innovation from Chinese linguistic characteristics to serve the local church better. This paper contributes to Christian scholarship in music through careful attention to sacred choral music, from west to east.

New Christian Sounds Clothed in Old Texts: Three Small Works by Harry Lawrence Freeman
Cathy Ann Elias, DePaul University

Harry Lawrence Freeman, an African American composer born in Cleveland in 1869 was an extraordinary musician who, unfortunately is not well known today—yet, as I argue, he deserves to be included among the ranks of important 20th century American composers. In my paper I will concentrate on the biblical and religious connections of his works, but his output includes arrangements of spirituals, orchestral music, operas, and writings on Black composers, performers, and other musical professionals. Freeman was largely self-taught, and eventually studied with John Beck, founder of the Cleveland Symphony Orchestra. One of his passions was opera, and in works like *Voodoo*, *The Martyr*, *The Prophet* and others (he wrote 22 operas) he aimed to create a style of African American grand opera, influenced by Wagner, by the French tradition of grand opera, all infused with African American musical idioms from spirituals, gospel and jazz. He was influential as a composer, director, and educator. In 1893 the Cleveland Symphony Orchestra, under Beck, performed selections from one of his operas to an all-white symphony orchestra, playing the music of an African American composer to an all-white audience. His works were performed at major venues, and he was a well-respected major figure in the classical music scene. He also wrote extensively about music.

My main thrust in this presentation is to examine the ways in which Freeman used, eclectically, a multitude of sources in his attempt to synthesize a new African American style. In particular, as Freeman often reset and reworked Biblical and spiritual texts, one can experience them in a recontextualized soundscape. I will discuss his settings of *Deep River* and *Jesus Lover of my Soul* as illustrations. In *Faith* for three women singers, he borrows and rearranges several psalms creating a new affirmation of faith in a new sound combining a dramatic Romantic style with a swing. These works, still in manuscript form, not performed after his death, offer a glimpse of an original African American Christian music.

***Race, Cultural-Transfer, and Identity: The Reception and Translation of African-American Spirituals in Germany around 1900**
Markus Rathey, Yale University

The years after the American Civil War witnessed a re-evaluation of African American music: Douglas had powerfully described the spiritual as the authentic reflection of the suffering of slavery, and Allan, Ware, and Garrison published the *Slave Songs of the United States* (1867), codifying orally transmitted songs to the printed page. The public reception of the spirituals reached a new phase when the Fisk Jubilee Singers transplanted the spirituals from the church and the home to the concert stage. The Jubilee Singers toured internationally and when the ensemble embarked on a concert tour to Germany in 1877/78, the spirituals sounded on the same stages that usually hosted the symphonies of Beethoven, Mozart’s Masses, and Bach’s sacred vocal works. The reception of the songs, however, was not limited to the concert stage, even though this is where the Jubilee Singers performed their music. Already in the first year after the Germany tour, Methodist hymnwriter and preacher Ernst Gebhardt published German translations of 27 of the songs. Gebhardt’s translation was extremely successful in its own time. Originally published in 3000 copies, the book was reissued soon thereafter and by 1924 it had been printed in 44 editions! The spirituals found their way into the music of numerous congregations in

Germany and their reception often went along with an increasing influence of the Anglo-American Holiness movement in those congregations. The paper will analyze the demarcation of the sonic color line on the concert stage on the one hand and the complex relationship between inclusion and exclusion, cultural identity, and otherness, and the significance of Gebhardt's collection for the history of spirituals in Germany.

Session Nine: Plenary

Lecture/Recital

Beyond the Pew: Applying Contemporary Compositional Techniques to Reawaken Hymnody's Potential on the Concert Stage

Alison Beck, Southwestern Baptist Theological Seminary

During the first half of the 20th century in America, composers often utilized existing hymn tunes as thematic material in instrumental works for use on the secular concert stage. Charles Ives, William Schuman, and Virgil Thompson all have significant compositions incorporating hymnody. These composers reversed the 19th century practice of translating "classical melodies to hymn tunes" (Mercer-Taylor 2020) and re-adapted popular hymn tunes for use on the concert stage, applying the contemporary compositional techniques favored in their time. However, this process has now fallen out of favor with modern composers and their increasingly secular audiences.

Might the use of contemporary compositional techniques, such as minimalism, neo-romanticism, and nuevo-tango, rejuvenate the art of "re-translating" hymn tunes into instrumental compositions? By moving beyond traditional Euro-centric boundaries for instrumental hymn "arranging" and embracing more complex, diverse, and current musical languages, might hymnody once again resonate with the modern concert audience?

By exploring Philip Glass's groundbreaking and evolving style in minimalism, I will show how this technique underscores and enhances minimalist elements found in the hymn VILLE DU HAVRE. Using the lens of musical symbolism, I will deconstruct and rebuild the familiar hymn NEW BRITAIN in the neo-romantic style of Richard Danielpour to bring attention to the hymn's inherent musical imagery. And by investigating the nuevo-tango style of Astor Piazzolla, I will highlight how this Latin fusion of classical, jazz, and extended techniques might reflect the anonymous origins and multi-faceted compositional possibilities of the hymn tune RESTORATION.

This lecture recital, presenting original arrangements for violin and piano duo alongside the contemporary compositions that inspired them, offers a fresh perspective on hymnody, rejuvenating their long-dormant potential for the concert stage. Through this research and recital, I seek to demonstrate the versatility of hymns tunes for use in a modern compositional context and hope to inspire musicians, composers, and listeners to explore the intersection of tradition and innovation found in hymnody.

Session 10: Plenary

Graduate Student Panel: The World of Publishing

Matt Bickett, Church musician, moderator

Despite the importance of publishing for graduating PhD students, the ins and outs of publishing can feel elusive and constantly shifting. Our panelists for this year's Graduate Student Panel reflect on their experiences with the world of publishing.