

Artistic Theologian

ISSN 2324-7282

Published by the School of Church Music
at Southwestern Baptist Theological Seminary
P.O. Box 22390
Fort Worth, TX 76122

DESCRIPTION

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

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Artistic Theologian is indexed by Christian Periodical Index.

www.ArtisticTheologian.com

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Editorial

When We Come Together

Scott Aniol¹

The apostle Paul wrote his first letter to the church in Corinth in large part to give them instructions regarding what they should do “when you come together” (1 Cor 11:17). The corporate gatherings of churches are essential to the lives of believers because of what takes place “when we come together”—the preaching and teaching of God’s Word, singing, prayer, fellowship, baptism, and the Lord’s Supper. Each of these ordinances of corporate worship are essential in fulfilling our commission to “make disciples of all nations” (Matt 28:19), which is why Paul discusses each in detail in 1 Corinthians and other letters.

For this reason, it is critically important that pastors, church leaders, and indeed all Christians give careful attention to each of these ordinances. Part of the goal of *Artistic Theologian* is to help with this important task.

This volume is no exception. Articles herein help us think carefully about what we are doing when we come together for worship. First, Charles Huckaby explores what some might consider an unusual perspective on the church ordinances by a Baptist, that of Paige Patterson. Patterson argues that the ordinances are not merely memorials; rather, they are an essential part of the purity and sanctification of the church and its members. Next, I take a look at Paul’s commands to sing psalms, hymns, and spiritual songs in Ephesians 5:19 and Colossians 3:16, exploring scholarly opinions about what these terms mean in order to draw implications for singing in churches today. Robert Pendergraft considers historically what happened when Southern Baptists in the early twentieth century wrestled through what they should be singing in corporate worship. Finally, Courtney Tepera examines through focus group interviews the practice of listening to Christian music devotionally.

We hope that each of these articles will stimulate your thinking regarding these important matters of the church gathered, and we welcome both article and book review submissions for our next volume, scheduled for publication in April of 2019. The deadline for submissions is October 1, 2018.

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A Call for Ecclesiological Renewal: Paige Patterson’s Theology of the Ordinances

Charles Huckaby¹

A small, motley group of Texas Rangers rode their tired horses at a slow gait across the dry Monument Valley. They had spent the last several days pursuing a marauding band of Comanches, who had attacked a white homestead killing the adults and kidnapping two young girls. Suddenly on the horizon, a lone Comanche warrior makes his presence known to the Rangers. Quickly fellow warriors who seemingly appear out of nowhere join him, and they are ready to make their charge. The hunters have now become the hunted. The Ranger captain Reverend Samuel Clayton calls out to his scout, “Mose, how far’s the river?” The aging half-senile scout inexplicably replies, “I’ve been baptized, Reverend. I’ve been baptized.” Unbeknownst to the writer of the film or the actor who voiced the line, these words presented the exact sentiment of countless Christians regarding the ordinances of our Lord Jesus Christ. They were past events now having no effect on their present salvation!

Paige Patterson has lived his life as a warrior for Jesus Christ with his primary constituency the Southern Baptist Convention. Even though he is most well known for leading the denomination in a twenty-year battle in returning the convention to its historic position on the inerrancy of Scripture, this has not been the only theological emphasis of his ministry. Throughout his nearly sixty years of public ministry, Patterson has preached, written, and taught often on baptism and the Lord’s Supper, urging believers to recognize that the past event of justification in Jesus Christ has ongoing effects in their present salvation that will continue until their day of glorification, and these effects are demonstrated in baptism and the Lord’s Supper.

This article will use Patterson’s published writings and sermons to examine his understanding of the ordinances. It will examine Patterson’s emphasis on the need for Southern Baptists to recover the historic Baptist understanding of the ordinances and their connection to a regenerate church membership and proper church discipline. For Patterson, church membership and baptism are interrelated, and church discipline is to take place at the Lord’s Table. Thus, while the focus of this article is the ordinances, it will also examine these accompanying issues and their connection to the ordinances in Patterson’s theology. Special attention will be given to his emphasis on sanctification as portrayed in the ordinances.

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A Return to Baptist Roots

Patterson has proclaimed the need for “ecclesiological renewal” for at least twenty-five years.² In a portion of his essay published in 1991 titled “My Vision of the Twenty-First Century SBC,” pointing to the pattern of the Anabaptists, Patterson argues for the recovery of church discipline as a practice of the local church, suggesting Southern Baptists should give “serious reflection to the Lord’s table as a fellowship meal from which recalcitrant members should be excluded” but only as a “last resort after all efforts”; thus, exercising church discipline becomes part of the Lord’s Supper.³ As a result, he argues, “The memorial supper itself would become a *koinonia* of Christ’s body rather than the post-preaching addendum that it so often has become” and an impetus for a “restoration of meaningful church membership.”⁴ Here Patterson does not make mention of baptism or expand on this idea of church membership in the same manner that he does in later writings.

Years later Patterson lamented for Southern Baptists that “lack of care with new converts and the virtual absence of church discipline have created fellowships that mirror the conditions in other Protestant churches, which tend to emphasize the necessity of conversion far less than Baptists do.”⁵ While noting that Baptist churches, which are credobaptist by confession, are often pseudo-paedobaptist by practice due to the increasingly younger age of baptismal candidates, Patterson dismisses accusations of pastors only “being interested in numbers” but hastens to point out “that sincerity of purpose is not to be equated with either wisdom or the New Testament pattern.”⁶ He then suggests,

if contemporary Baptists find a way out of the present malaise, they must discover, as did our Anabaptist fathers, a way to make church membership meaningful. If Baptists, without loss of evangelistic zeal, once again would begin emphasizing repentance from dead works and affirmation of faith in Christ witnessed by the commitment of baptism with all that is intended therein, adoption of church discipline would prove far less traumatic.⁷

Here Patterson identifies an emphasis on baptism as a type of discipline or discipling of new converts that works to decrease the need for formal church discipline because of a commitment to walking in repentance and in the new way of life in Christ.

Within the past decade, prompted by yet another convention resolution on church discipline that seemed to not impact the majority of Southern Baptist churches in any meaningful way, Patterson reflected, “We have been working on the wrong end of the train. Focusing on the repair of the caboose deserves little commendation if the locomotive will not run or at least will not run efficiently. Indeed, attempting to repair the caboose in light of a

² Paige Patterson, “My Vision of the Twenty-First Century SBC,” *Review and Expositor* 88 (1991): 43.

³ *Ibid.*

⁴ *Ibid.*, 43–44.

⁵ Paige Patterson, “Learning from the Anabaptists,” in *Southern Baptist Identity: An Evangelical Denomination Faces the Future*, ed. David S. Dockery (Wheaton, IL: Crossway Books, 2009), 126.

⁶ *Ibid.*, 127.

⁷ Paige Patterson, “What Contemporary Baptists Can Learn from the Anabaptists,” in *The Anabaptists and Contemporary Baptists: Restoring New Testament Christianity: Essays in Honor of Paige Patterson*, ed. Malcolm B. Yarnell III (Nashville: B&H Academic, 2013), 19.

runaway engine may be more destructive than helpful.”⁸ For Patterson, baptism and church membership must be made meaningful before any attempt at church discipline can be addressed, with the Lord’s Supper an important transition between the two ends of his train analogy.

Theology of the Ordinances⁹

Fighting the instinct by some Christian traditions to only consider the ordinances important through sacramentalism, Patterson asserts, “Finding sacramental significance in the ordinances is not necessary in order to rediscover in them purposes that transcend the ‘merely symbolic.’”¹⁰ In Patterson’s theology, baptism and church membership are interwoven. Patterson understands baptism to be “the rite of initiation” into the local church and identifies baptism as the true “public profession of faith” rather than “a public response to an invitation.”¹¹ Thus, we will first examine Patterson’s theology of baptism and then his theology of a regenerate church membership. Then, we will present his theology of the Lord’s Supper. For Patterson, “Another important aspect of the Lord’s Table is that the Supper apparently served the early church as an expression of the fellowship of the body and, consequently, as the appropriate locus for the exercise of church discipline.”¹² Consequently, a discussion of Patterson’s theology of the ordinances must also include a discussion of church discipline.

Baptism

Romans 6:1–6 stands as the “definitive passage in God’s word on Christian baptism” for Patterson.¹³ Noting the disagreement between commentators over the presence of water in this passage, he argues, “Interestingly, both positions are partially true. Whereas [verse] 3 probably speaks exclusively of the immersion of the believer into the body of Christ at conversion, [verse] 4 almost certainly refers to the picture of that ‘spiritual’ baptism in water baptism.”¹⁴ In examining these verses, Patterson raises several questions related to water

⁸ Paige Patterson, “Observing Two Ordinances—Are They Merely Symbols?” in *Upon This Rock: The Baptist Understanding of the Church*, ed. Jason G. Duesing, Thomas White, and Malcolm B. Yarnell (Nashville: Broadman and Holman, 2010), 113.

⁹ Patterson emphasizes that only two ordinances were given to the New Testament church: “In stressing two ordinances of the church, there is explicit rejection of Roman sacramentalism in both the number and natures of the ordinances; and there is also a rejection of pedilavium as a bonafide ordinance of the church . . . the present thesis denies foot-washing the status of an ordinance because, unlike Baptism and the Supper, the washing of the saints’ feet carries no picture of the atonement, which, together with the incarnation, provides the foundational theology of redemption for the church of the living God” (Ibid., 104).

¹⁰ Ibid., 105.

¹¹ Paige Patterson, *The Church in the 21st Century* (Wake Forest, NC: Magnolia Hill Papers, 2011), 11.

¹² Ibid.

¹³ Paige Patterson, “The Ordinance of Baptism,” in *We Believe: Sermons on Baptist Doctrine*, vol. 1 (Dallas: Criswell Publications, 1971), 109.

¹⁴ Paige Patterson, “Notes on Romans,” in *The Holy Bible: Baptist Study Edition* (Nashville: Thomas Nelson Publishers, 2002), 1607.

baptism. We will see his answers to the issues of the necessity of baptism, the mode, the meaning, the subject, and the administrator of baptism.

What is the necessity of baptism in Patterson's theology? "Baptism is the public demonstration in which one pictures the spiritual transformation that has already occurred."¹⁵ It is an act of obedience to the Lord's Great Commission in Matthew 28:19–20, in which the "new follower of Jesus acted out his confidence in the atoning death of Christ by being buried beneath the waters and raised up in the likeness of the Lord's resurrection."¹⁶ Answering the question concerning a professing Christian that refuses to be baptized by immersion after salvation, he says, "Baptism, therefore is essential to faithfulness in Christ, and that someone would claim to be a follower of Jesus but refuse to be baptized is quite unthinkable."¹⁷ However, this does not mean that baptism is required for salvation. Discussing Acts 2:38, Patterson argues, "neither this verse, nor the New Testament as a whole, assigns saving efficacy to the waters of baptism."¹⁸ Summarizing the matter in a chapel sermon, Patterson said, "Baptism is not necessary for salvation, but it is necessary."¹⁹

What then does Patterson make of the mode of baptism? Noting the Greek word *baptizo* and its Anglicized form "baptize" used in Romans 6, Patterson does not attempt an exhaustive definition, instead stating, "the only adequate and accurate translation must include the idea of totally enveloping one substance in another."²⁰ Thus, "immersion is clearly the only option."²¹ However, Patterson does not argue immersion is the proper mode of baptism based on the meaning of the Greek word, the example of Jesus, or the "almost universal acknowledgement that the early church baptized only by immersion."²² Patterson believes immersion is the only proper mode of baptism because it is the way to properly picture death, burial, and resurrection.²³

Patterson has described the meaning of baptism as being pictured in "a historical reality, an experiential encounter, and an eschatological assurance."²⁴ Emphasizing the historicity of "the second person of the Trinity" coming to earth, Patterson declares: "As the candidate for baptism steps into the baptismal waters, he reenacts the death of Jesus, His burial, and His resurrection. In so doing, the disciple of Christ openly confesses his confidence and faith in that historic reality as the sole purpose of his salvation."²⁵ Not only that, but according to Patterson, the baptismal candidate is affirming an experiential encounter which "has effected a radical change in his life" and thus is resulting in "both a confession and a declaration on the part of the disciple of his sincere intention to walk according to the precepts of new life in Christ."²⁶ Furthermore, Patterson writes, "The immersion of the believer in water

¹⁵ Paige Patterson, *A Pilgrim Priesthood: An Exposition of the Epistle of First Peter* (Eugene, OR: Wipf and Stock, 2004), 147.

¹⁶ Paige Patterson, *What Is Baptism?* (Fort Worth: Seminary Hill Press, 2011), 8–9.

¹⁷ *Ibid.*, 11.

¹⁸ *Ibid.*

¹⁹ Paige Patterson, "Baptism," Chapel Sermon, Southwestern Baptist Theological Seminary, September 22, 2016; <http://media.swbts.edu/item/2227/baptism>, accessed December 12, 2016.

²⁰ Patterson, "Notes on Romans," 1607.

²¹ Patterson, "Ordinance of Baptism," 112.

²² Patterson, *What Is Baptism?* 16.

²³ Patterson, *Church in the 21st Century*, 11.

²⁴ Patterson, *What Is Baptism?* 16.

²⁵ *Ibid.*, 16–17.

²⁶ *Ibid.*, 17.

pictures that coming death and burial; but when the believer rises from the water and walks out, he displays his full confidence in the return of Christ at the end of the age and in the resurrection to the glorification of his own body.”²⁷

As to the subject of baptism, Patterson states unequivocally, “The subject of the New Testament baptism is always a believer. There is not a single instance in the New Testament in which anyone other than one who has had an experience with the living Lord was baptized.”²⁸ The proper administrator of baptism is a New Testament church, not the pastor but the church itself.²⁹ Not limiting the definition of a New Testament church to those of his own denominational stripe, Patterson sees a “New Testament church as any church clearly teaching God’s grace in salvation and baptizing believers by immersion for the proper reason.”³⁰

Patterson’s theology of baptism impacts his practice of baptism. Practically speaking, he places a great emphasis on gently lowering the candidate into the baptismal waters so that the water barely ripples in the same manner as one tenderly lowers their loved one’s casket into the ground, because, after all, baptism is picturing the death of Christ, and the death of the candidate.³¹ Because baptism is to be the public profession of faith, Patterson encourages pastors to periodically have their baptismal service in a public, outdoor body of water if possible, thereby creating an opportunity for the baptism to not only be a truly public testimony of faith but to also be an evangelistic opportunity.³² Also, Patterson strongly believes pastors need to be involved in the business of baptizing new converts in their church rather than passing that task off to subordinates. While not insisting that the “senior pastor” conduct every baptism, Patterson believes that if the pastor wants to convince his people of the importance of baptism, the pastor himself has to be involved.³³ Patterson’s conviction that there is a right way to conduct the ordinances led him to conduct two separate chapel services in the fall of 2016 at Southwestern Baptist Theological Seminary modeling baptism and the Lord’s Supper, respectively, in order to give students a visual lesson on how to put this theology into practice.³⁴

Regenerate Church Membership

As the son of a Southern Baptist pastor and steeped in Baptist theology from an early age, Patterson points to his reading of Franklin Littell’s *The Anabaptist View of the Church* during his college years as cementing his view that “the New Testament church and the Anabaptists of the Radical Reformation in Europe were right in defining a true church as being

²⁷ Ibid., 19.

²⁸ Patterson, “Ordinance of Baptism,” 112.

²⁹ Ibid.

³⁰ Ibid.

³¹ Patterson, “Baptism.”

³² Ibid.

³³ Ibid.

³⁴ See Paige Patterson, “Baptism,” and “Church Discipline and the Lord’s Supper,” Chapel Sermon, Southwestern Baptist Theological Seminary, October 13, 2016; <http://media.swbts.edu/item/2240/church-discipline-and-the-lords-supper>, accessed December 12, 2016.

made up of those with a new-birth experience who had followed Christ in faith-witness baptism by immersion.”³⁵ Patterson even asserts that the “impetus behind the growth of Baptists across the years” is this “lofty concept” that identifies the church as “a regenerate body of believers who by baptism have provided a public profession of that faith and who engage in self-discipline so as to remain a holy and sanctified body.”³⁶ Further discussing this idea in his commentary on 1 Peter 2:4, Patterson states:

Together with other “living stones,” we become a “spiritual house,” a metaphor which yields itself nicely to the concept of a believer’s church. This is the precise point at which the Swiss and South German Anabaptists . . . moved beyond the reformers . . . and consistently applied the principle of *sola fide*. The Anabaptists saw that a spiritual house or a church could only be constructed out of living stones, that is, men who had experienced regeneration by coming to Christ.³⁷

While conceding that “no single passage [serves] as a *locus classicus* for the doctrine of the church,” it is this idea of a church made up only of believers having publicly professed their faith through water baptism that is at the core of the rest of Patterson’s ecclesiology.³⁸ Thus, baptism and church membership are inseparable in Patterson’s theology.

The Lord’s Supper

Patterson has said “there is no more beautiful expression in all of Christianity than that which is given as we come to the Lord’s table.”³⁹ He notes that “because of the rare beauty and the aesthetics of such an ordinance,” church history is filled with debates about the significance of the Lord’s Supper.⁴⁰ Patterson affirms the Zwinglian view of the Supper but insists there are more aspects to the Lord’s Supper than only as a memorial feast.⁴¹ In his exposition of 1 Corinthians 11:23–34, Patterson describes the Lord’s Supper as a eucharistic feast, a fellowship feast, a memorial feast, an evangelistic feast, an eschatological feast, and a diagnostic feast, with each descriptor correlating to a portion of the passage. This will be discussed below. He often brings these points to bear when preaching in churches by asking the question, “What do you do while the deacons are passing out the elements of the Lord’s Supper?”⁴² In these sermons, Patterson addresses how the Lord’s Supper is often

³⁵ Paige Patterson, “Shoot-Out at the Amen Corral: Being Baptist through Controversy,” in *Why I Am a Baptist*, ed. Tom J. Nettles and Russell D. Moore (Nashville: B&H Publishing Group, 2001), 66.

³⁶ Patterson, *Church in the 21st Century*, 3–4.

³⁷ Patterson, *Pilgrim Priesthood*, 73.

³⁸ Patterson, *Church in the 21st Century*, 6–7.

³⁹ Paige Patterson, “The Ordinance of the Lord’s Supper,” in *We Believe: Sermons on Baptist Doctrine*, vol. 1 (Dallas: Criswell Publications, 1971), 117–18.

⁴⁰ *Ibid.*

⁴¹ Paige Patterson, *The Troubled Triumphant Church* (Fort Worth: Seminary Hill Press, 2011) 196–203.

⁴² For examples of this sermon, see “The SBC and 1 Corinthians 11,” Capitol Hill Baptist Church, May 28, 2000, <http://www.capitolhillbaptist.org/sermon/the-sbc-and-1-corinthians-11/> and “What to Do while the Deacons Dispense the Lord’s Supper,” *Southern Equip*, <http://www.sbts.edu/resources/archives-and-special-speakers/what-to-do-while-the-deacons-dispense-the-lords-supper/>.

treated as an addition to the end of a busy service plan and is rushed through in order for the congregants to leave church at relatively the same time. Patterson points out that while the elements are being distributed among the congregation, minds often wander to various distractions rather than focusing on the meaning of the Lord's Supper. However, Patterson contends that properly understanding the Lord's Supper in the way he describes will enrich the observance of the ordinance so much that "one scarcely has time to concentrate on each of those elements in any single observance of the Supper."⁴³

Patterson first describes the Lord's Supper as a eucharistic feast. Noting the Greek word *eucharistēsas* used in 1 Corinthians 11:24 literally means "he gave thanks," Patterson explains this "indicates that the first important activity in which the church is to participate at the time of the Lord's Supper is the eucharistic activity or the offering of thanksgiving to God."⁴⁴ After examining the three most common views of the nature of the Lord's Supper, Patterson concludes that the Lord's Table is a commemorative feast "established as a memorial to the most significant event ever to transpire in the history of the race – the atonement of Jesus."⁴⁵ Based on the phrase "proclaim the Lord's death" in 11:25, he further describes the Lord's Supper as an evangelistic feast because, "Anyone observing the practice of the Lord's Supper, upon inquiry, would certainly be advised of the atoning significance of Jesus's death."⁴⁶ Believers are instructed in 11:26 to proclaim the Lord's death "until He comes." This eschatological feast "serves to remind the assembled fellowship that his ordinance will not endure perpetually. It is something that has been commanded for observance in the church only until the Lord returns."⁴⁷ Verse 28 instructs believers to examine themselves before participating in the Lord's Supper. This renders the meal a diagnostic feast, but Patterson reminds Christians this diagnosis is to ensure they do not take the Lord's Supper in an unworthy manner in terms of their attitude or spirit. He emphasizes this diagnosis is not to ask if we are worthy to partake because "our worthiness to approach the Lord's table is dependent upon our experience of the forgiveness of sin and full salvation in Christ."⁴⁸

Because it is vital to understanding the connection between the Lord's Supper and church discipline in Patterson's theology, the "fellowship feast" descriptor will be isolated and further explored. Citing 1 Corinthians 10:16–17, Patterson emphasizes the fellowship described therein as focusing "on the common experience that all the Corinthians had of the cleansing blood of Christ."⁴⁹ Likewise, the loaf of bread broken to be used for the supper emphasized the congregation's constituting "the body of the Lord Jesus Christ."⁵⁰ Rather than being an individualistic experience, this "eating of a common loaf pointed to the unity of the body of Christ and reminded them of their fellowship together based on the experience of their common salvation." Underscoring the need for this renewed appreciation, Patterson says, "Understanding the Lord's table as a fellowship of the Lord's body would provide a much-needed emphasis to the contemporary scene."⁵¹

⁴³ Patterson, *Troubled Triumphant Church*, 200.

⁴⁴ *Ibid.*, 197.

⁴⁵ *Ibid.*, 197–98.

⁴⁶ *Ibid.*, 199.

⁴⁷ *Ibid.*, 200.

⁴⁸ *Ibid.*

⁴⁹ *Ibid.*, 166.

⁵⁰ *Ibid.*

⁵¹ Patterson, "Learning from the Anabaptists," 135.

Church Discipline

Patterson views church discipline as the caboose of the church locomotive and insists that instituting church discipline without strengthening church membership will not fix the problems that many see within their own churches today.⁵² For the sake of brevity, this paper will only examine Patterson's argument for the Lord's Table as the proper location of church discipline.

Contrary to popular ideas of excommunication, Patterson argues, "The ultimate response of the church to a rebellious and recalcitrant member is not erasure from the roll but exclusion from the Lord's table."⁵³ Citing 1 Corinthians 5:4 "when you are gathered together" (NKJV), Patterson argues that the matter of church discipline is given to the congregation as a whole, not to a group of elders.⁵⁴ Also, the purity of the local congregation is "the whole question before the reader in [1 Corinthians] chapter 5."⁵⁵ Patterson argues that Paul's analogy in verse 6-7 with the exhortation to "purge out the old leaven" is a direction to cast out the unrepentant offender for the sake of the purity of the congregation as well as the spiritual health of the offender.⁵⁶ The question for interpreters is how does this purging work. Pointing to the phrase "not even to eat with such a person" in verse 11, Patterson argues that Paul has not "trailed off" into a discussion of dining companions but is, in fact, referring to the Lord's Table.⁵⁷ Explaining how this all works together, he states:

For such a brother to be excluded from the opportunity to hear the word of God would be unthinkable. On the other hand, one of the major aspects of the Lord's Supper is its fellowship nature; to exclude one from the Lord's table would be a very public and official way of indicating to him that he was out of fellowship, communion, or harmony with the saints of God. . . . By the same token, it is also altogether appropriate that the meeting of the church at the Lord's table be the time when those who have been excluded, upon repentance, are invited once again to the Lord's table.⁵⁸

In Patterson's theology, there is no question about the connection between the Lord's Supper and discipline.

Just as Patterson's theology of baptism affects his practice of baptism, his theology of the Lord's Supper practically impacts how he conducts the ordinance. This is why he conducted a model observance of both the Lord's Supper and church discipline in the chapel of Southwestern Seminary; Patterson believes many students had never seen the ordinances conducted that way before.⁵⁹

⁵² Patterson, "Observing Two Ordinances," 113.

⁵³ Ibid.

⁵⁴ Patterson, *Troubled Triumphant Church*, 85.

⁵⁵ Ibid., 94.

⁵⁶ Ibid., 91.

⁵⁷ Ibid., 95.

⁵⁸ Ibid.

⁵⁹ Patterson, "Church Discipline and the Lord's Supper."

Sanctification in the Ordinances

Perhaps the most unique contribution Patterson makes to the discussion of the ordinances is his emphasis on their portrayal of sanctification:

The thesis, which I would like to advance, is that both baptism and the Supper not only provide a remarkable picture of the atoning sacrifice of Christ for our salvation but also move beyond that picture having to do with the historic act of God in Christ and picture perfectly for the church the three tenses of sanctification, which I shall call positional, progressive, and ultimate sanctification. I would further suggest that in the church's recovery of this understanding of the ordinances such ordinances will be revitalized in their practice and meaning and will provide motivation for purifying and sanctifying the life of the congregation in the midst of a secular world and further broadcast the hope for the future intervention of God, which ought to be a primary motivator for the church in this age.⁶⁰

Patterson defines positional sanctification as the understanding "that a person is sanctified or placed in Christ Jesus as a part of the benefits of salvation," referencing the multiple occurrences of the phrase "in Christ" found in the New Testament.⁶¹ "Progressive sanctification is the recognition that a believer should grow in his faith and in the deportment of his life" while ultimate sanctification, often called glorification, is "the final strophe in the soteriological plan of God whereby even the believer's body is sanctified and made holy unto God in glorification."⁶²

Positional sanctification is pictured in baptism as the believer is "immersed into His death" and thus can "be confident that you will also be in the likeness of his 'resurrection.'"⁶³ Patterson emphasizes, "A death has occurred. You die to the old way of life and are then safely in Christ Jesus."⁶⁴ Positional sanctification is evidenced in the Lord's Supper by the nature of the fellowship feast. "Only true believers could hope to grasp any real significance in the Lord's Supper."⁶⁵ To be present at the Lord's Table is to acknowledge positionally being "in Christ." Underscoring the importance of his argument, Patterson asserts that if the ordinances are "mere symbols,"

then the participant or the observers will find difficulty seeing anything more than the historical referent to what happened at Golgotha 20 centuries ago. If the two ordinances did no more than that, they would still remain critically important and worthy of practice. My contention, however, is that the failure of the church to testify to

⁶⁰ Patterson, "Observing Two Ordinances," 108. Patterson actually begins his teaching on sanctification as pictured in the ordinances with a discussion of the incarnation as pictured in the ordinances. For further reference, see *Ibid.*, 108-9.

⁶¹ *Ibid.*, 107.

⁶² *Ibid.*, 107-8.

⁶³ *Ibid.*, 109.

⁶⁴ *Ibid.*

⁶⁵ *Ibid.*, 110.

the enhanced symbolism of positional sanctification has led to a devaluing of the ordinance.⁶⁶

The greatest loss as a result of devaluing the ordinances to “mere symbol” comes at the point of progressive sanctification according to Patterson, “yet in both cases the ordinances vividly portray a commitment on the part of the believer to spiritual growth and to a new kind of existence.”⁶⁷ In baptism, based on Romans 6, the believer is committing to walk in the newness of life in Christ with a new way of thinking and a new way of living.⁶⁸ For an understanding of progressive sanctification in the context of the Lord's Supper, Patterson points to John 6:53–56, interpreting it as teaching “the assimilation of the life of Christ into the life of the believer.”⁶⁹ Thus, “when you come to the Lord's table, you should be reminded that you are inevitably in the process of assimilating the life of Christ into your own life.”⁷⁰ Just as one emerges from the baptismal waters to walk in the newness of life, they are to “come repeatedly to the Lord's table to [be reminded of] an ongoing, progressively sanctifying task” of assimilating Jesus's life into their own.⁷¹

Patterson summarizes the situation concerning ultimate sanctification in this way: “Though we are in Christ Jesus (positionally sanctified) and though we are growing in our set-apartness to Christ (progressive sanctification), yet ‘we groan in this body earnestly desiring to be clothed with our heavenly body’ (2 Cor 5:2). That hope for ultimate sanctification is perpetually witnessed through the practice of baptism and the Supper.”⁷² Just as baptism points to Jesus's death, burial, and resurrection and also to the believer's death to sin and resurrection to walk in the newness of life, it also points to the day when the believer will experience physical death and burial while awaiting the return of Jesus and the resurrection experience for the believer.⁷³ In 1 Corinthians 11, Paul makes clear those participating in the Lord's Supper “proclaim the Lord's death till He comes.” “In other words, the Lord's table is itself a testimony to the fact that this is something the church does in memory of the Christ who is going to come and once again sit down at the table with believers in the kingdom of heaven.”⁷⁴

Patterson concludes his argument for this enhanced understanding of the ordinances:

A recovery of the intention of the two rituals given by our Lord to the church to be practiced until He comes would, I think, revolutionize church life. If no candidate who did not comprehend that he was making a statement of positional, progressive, and ultimate sanctification were to be admitted to baptism and if no one invited to the

⁶⁶ Ibid.

⁶⁷ Ibid., 111.

⁶⁸ Ibid.

⁶⁹ Ibid., 112.

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Ibid., 114.

⁷³ Ibid.

⁷⁴ Ibid.

Lord's table was not aware that his participation there emphasized positional, progressive, and ultimate sanctification, the motivation for godly living and for church life honoring God would be greatly enhanced.⁷⁵

Conclusion

Paige Patterson's theology of the ordinances is, in most if not all instances, thoroughly not unique—and that is a good thing.⁷⁶ Patterson's understanding of the ordinances is rooted in the biblical text and built on the development of biblical and systematic theology throughout church history, particularly the Anabaptist and Baptist tradition. Great value exists in being thoroughly orthodox and uniquely Baptist without seeking to exceed the originality of the biblical text. Patterson's greatest contribution to Baptist life through his theology of the ordinances is not in the originality of his argument but in the fervor with which he has argued. Patterson's unique position within the Southern Baptist Convention has given him the opportunity to attempt to rally Southern Baptists back to not only the position of inerrancy but also to a meaningful observance of the ordinances. If Patterson's rallying cry is heeded, perhaps Southern Baptists will no longer be able to lethargically say, "I've been baptized, Reverend. I've been baptized." Instead, this renewed understanding of the ordinances could lead to a more faithful obedience to the New Testament and a more faithful witness to a lost and dying world.

⁷⁵ *Ibid.*, 114–15.

⁷⁶ One possible area of originality is Patterson's developed explanation of the ordinances picturing all three stages of sanctification. In order to confirm or disprove the originality of Patterson's thesis would require further study of a wide variety of Christian theology. Further development of this paper would also include a study of Baptist theology over the last four hundred years including some of the classic debates over the ordinances. Finally, a more detailed version of this paper would include a comparison of Patterson's theology of the ordinances to that of the Anabaptists, particularly Balthasar Hubmaier's theology, as Patterson often cites their writings as influential in his theology.

Psalms, Hymns, and Spiritual Songs: Assessing the Debate

Scott Aniol¹

The New Testament contains very little explicit information concerning singing in Christian churches, and yet debate about what kind of songs may be sung in worship is perhaps one of the most controversial matters facing churches today. For this reason, participants on all sides of contemporary worship debates look to two parallel NT passages as fodder for their views: Ephesians 5:19 and Colossians 3:16. Of particular note in interpretations of these passages are the three musical terms Paul employs: ψαλμοῖς (*psalmois*), ὕμνοις (*hymnois*), and ᾠδαῖς (*ōdais*). What these terms exactly mean has been a matter of disagreement since the church fathers, and worship warriors frequently use dogmatic, and often unsupported, assertions concerning their meaning to defend their arguments.

The purpose of this paper is to examine popular and scholarly discussions of the terms in these passages to determine, if possible, their exact meaning and what implications for contemporary practice may be drawn therefrom. The grammatical construction of the phrases in both Ephesians 5:19 and Colossians 3:16 are nearly identical,² and thus I will treat discussions of the meaning of these terms without distinction between the two appearances. I will survey only recent treatments of these texts for two reasons. First, recent discussions will reflect the most current scholarship in biblical studies. Second, contemporary scholars will take into account and interact with any relevant older scholarship, so there is little need to specifically explore the older treatments. By examining the arguments for the predominant views of the meaning of these terms, I will show that ψαλμοῖς, ὕμνοις, and ᾠδαῖς in Ephesians 5:19 and Colossians 3:16 should not be taken as clearly defined categories of congregational song but should rather be seen as overlapping near synonyms.

Popular Interpretations

Several examples from popular writings will illustrate how authors use clear distinctions between the terms in these passages to argue in defense of a particular worship philosophy.

For instance, after acknowledging that “few biblical scholars identify these song types with certainty,” Donald Hustad asserts, “I must believe that they were different—in origin,

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² The only difference between the two is the presence of καὶ (“and”) between the terms in Ephesians 5:19 (ψαλμοῖς καὶ ὕμνοις καὶ ᾠδαῖς πνευματικαῖς), which is absent in Colossians 3:16 (ψαλμοῖς, ὕμνοις, ᾠδαῖς πνευματικαῖς).

in subject matter, and possibly even in performance practice.”³ He then explains what he believes the terms to mean and concludes,

It is important to be aware of the comprehensive character of early Christian song, since that should set a standard for liturgical music in later centuries and even today. Apparently, first-century worship included traditional (classic) as well as contemporary materials, highly cognitive as well as more emotional forms, and carefully-crafted as well as improvised compositions—psalms of praise and prayer, hymns of doctrine, and spiritual songs of Christian experience.⁴

Like Hustad, Barry Liesch recognizes the ambiguity of the terms, yet he nevertheless insists that Paul uses the three terms to “describe the *full range* of the musical activity occurring. . . . [The Colossians’] music probably reflected their multicultural environment, an aspect our pluralistic society in North America has in common with the early church.”⁵

Notably, Gerrit Gustafson differentiates between the terms in a way that implies their equivalence to contemporary distinctions between biblically inspired psalms, doctrinally rich hymns, and charismatic praise choruses in order to defend a blended approach to worship.⁶ Bob Kauflin agrees, asserting that Paul “seems to be encouraging diversity in the songs we use to praise God” as part of an argument for “stylistic diversity,”⁷ and Mike Cosper defends a pluralistic approach to worship music by stating, “I believe that the wording of Colossians 3 calls us to embrace diversity in the Psalms—referring to the biblical psalms, hymns (the two-thousand-year-old heritage of the songs of the church), and spiritual songs as the continued testimony of believers in new songs.”⁸

Scholarly Interpretations

While popular authors often assert interpretations of the terms in these passages without much explanation or support, more scholarly treatments of the terms do justify their claims. Scholarly opinions can be generally divided into two categories: those that contend there is a clear distinction between the terms and those that believe the terms are ambiguous.

³ Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal* (Wheaton: Hope Publishing Company, 1993), 146.

⁴ *Ibid.*, 155.

⁵ Barry Liesch, *The New Worship: Straight Talk on Music and the Church*, expanded ed. (Grand Rapids: Baker Books, 2001), 41. Emphasis original.

⁶ Gerrit Gustafson, “A Paradigm for the Church Music of the Future,” in *Music and the Arts in Christian Worship*, ed. Robert Webber, vol. 4 (Nashville: Star Song Pub. Group, 1994), 181–83.

⁷ Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton: Crossway Books, 2008), 104.

⁸ Mike Cosper, *Rhythms of Grace: How the Church’s Worship Tells the Story of the Gospel* (Wheaton: Crossway Books, 2013), 160.

Clear Classification

Several NT scholars argue that Paul intended a clear distinction of categories with the terms he used. For example, Clinton Arnold observes that “there does appear to be a discernible difference between the terms, especially the first two, that can be identified.”⁹ Harold Hoehner and A. Skevington Wood represent two additional examples. How each of these defends their view and defines the terms follows.

Psalms. The first term Paul uses is ψαλμοῖς (“psalms”). Arnold suggests that the term “was used primarily in the context of Judaism” since it “serves as the title for the LXX version of the 150 songs of the Hebrew *Tehillim*, the book of ‘praises,’ and appears 72 times throughout the collection.”¹⁰ After noting that “originally ψαλμοῖς meant ‘plucking’ the string of a bow or the sound of a stringed instrument,” Hoehner¹¹ observes that “most likely they were OT psalms. Although one cannot be dogmatic, the NT church may have followed the OT and Judaistic practice, as it had in other instances, by singing the psalms with a stringed instrument.”¹² Therefore, according to these scholars as summarized by Wood, “Psalms’ seems to refer to the OT Psalter, which was integrated with Christian worship from the first.”¹³

Hymns. In contrast to Jewish psalms, Arnold argues that “the term ‘hymns’ (ᾠμοις), on the other hand, was commonly used of poetic ascriptions of praise to the various gods and goddesses throughout antiquity.”¹⁴ He suggests that Paul used the term to intentionally include Greek song forms in Christian worship in addition to Jewish psalms. Wood expresses a similar connection of the term to non-Jewish worship songs, noting that “‘hymns’ in pagan circles were sung to eulogize some god or cultic hero. Christian hymns exalted the name of Christ (v. 19) or God (v. 20). Such canticles appear in the NT itself (as at v. 14).”¹⁵ Hoehner posits a more general understanding of the term as “generally poetic material that is either recited or sung, many times in praise of divinity or in honor of one of the gods.”¹⁶

Songs. Ironically, Hoehner connects the final term, ᾠδαῖς (“songs”) to a possible pagan origin, noting that it was “used of a dirge in Greek tragedy, but more often it refers to songs of joy or praise or just simply singing.”¹⁷ Arnold agrees with the latter theory, suggesting that it “was a more general term and was equally at home in Jewish or Gentile circles.”¹⁸ Wood argues that these songs, connected with the term πνευματικαῖς (“spiritual”; more on this below), “may be so designated either to differentiate them from secular compositions or

⁹ Clinton E. Arnold, *Ephesians* (Grand Rapids: Zondervan, 2010), 353.

¹⁰ Ibid.

¹¹ Although Hoehner acknowledges that “it is difficult to make much of a distinction between [the terms]” (Harold Hoehner, *Ephesians: An Exegetical Commentary* [Grand Rapids: Baker Academic, 2002], 710), he spends a considerable amount of space doing just that.

¹² Ibid., 708.

¹³ A. Skevington Wood, *Ephesians*, ed. Frank E. Gaebelin, *The Expositor’s Bible Commentary* (Grand Rapids: Zondervan, 1981), 73.

¹⁴ Arnold, *Ephesians*, 353.

¹⁵ Wood, *Ephesians*, 73.

¹⁶ Hoehner, *Ephesians*, 708.

¹⁷ Ibid., 709.

¹⁸ Arnold, *Ephesians*, 353.

because they represent spontaneous singing in the Spirit.”¹⁹ Clearly the meaning of this final term garners the most disagreement among scholars who understand definable distinctions among the terms.

Implications. The conclusions of these scholars resemble the popular treatments of the phrase surveyed above. For example, Arnold asserts that Paul used “the combination of the three terms to commend a variety of forms and musical styles in his multicultural churches, which were comprised of Jews and Greeks.”²⁰

Ambiguous Classification

Other NT scholars, such as F. F. Bruce, argue that although the terms may indicate slight differences, “it is unlikely that any sharply demarcated division is intended.”²¹ Douglas Moo claims, “Whether we can distinguish the meanings of these three terms is questionable.”²² Andrew Lincoln represents a primary explanation for this view by claiming that “the three terms used here are best seen as another example of this writer’s fondness for piling up synonyms,”²³ and Frank Thielman asserts, “Since the three terms seem almost interchangeable, and since Ephesians has a tendency to be redundant, it is probably a mistake to distinguish the terms sharply from one another.”²⁴ The view is based upon two primary biblical arguments.

The Terms in the LXX. First, these scholars observe how the LXX uses the three terms. Lincoln notes that “they are the three most common terms in the LXX for religious songs and occur there interchangeably in the titles of the psalms.”²⁵ James Dunn bases his conclusion of the near synonymy of the terms primarily on the fact that the LXX uses all three terms to translate psalm titles, and Moo notes this fact as well. Further, certain psalms carry

¹⁹ Wood, *Ephesians*, 73.

²⁰ Arnold, *Ephesians*, 353.

²¹ F. F. Bruce, *The Epistles to the Colossians, to Philemon, and to the Ephesians* (Grand Rapids: Wm. B. Eerdmans, 1984), 158–59. See also James D. G. Dunn, *The Epistles to the Colossians and to Philemon* (Grand Rapids: Wm. B. Eerdmans, 1996), 238–39. He finds “attractive” the idea that “the ‘psalms’ refer to praise drawn directly from the Scriptures . . . , whereas the ‘hymns’ are the more distinctively Christian compositions . . . which have been widely recognized within the New Testament itself,” but admits that “the description here hardly enables this to be put forward as a firm claim.”

²² Douglas J. Moo, *The Letters to the Colossians and to Philemon* (Grand Rapids: Wm. B. Eerdmans, 2008), 289.

²³ Andrew Lincoln, *Ephesians* (Grand Rapids: Zondervan, 1990), 346.

²⁴ Frank Thielman, *Ephesians* (Grand Rapids: Baker Academic, 2010), 361.

²⁵ Lincoln, *Ephesians*, 346.

more than one of these classifications.²⁶ Interestingly, although Hoehner spends time distinguishing the terms, he also notes that all three appear in the LXX to translate psalm titles.²⁷

The Terms in the NT. Second, these scholars note the terms are used interchangeably even within the NT. Moo observes that in the NT, “psalm” most often refers to the OT Psalms, but Paul also uses the term to refer to distinctly Christian “hymns” in other passages like 1 Corinthians 14:26.²⁸ Thielman summarizes this point: “Luke regularly uses the term ψαλμός for the material in the canonical book of Psalms (Luke 20:42; 24:44; Acts 1:20; 13:33), although Paul uses the same term to refer to a Spirit-inspired song that someone utters in a Christian assembly (1 Cor 14:26; cf. 1 Cor 14:15; Jas 5:13).”²⁹ Likewise, both David Detwiler and Hoehner observe that the verb form of the second term, ὑμνέω (*hymnéō*), refers in its two uses in the Gospels to “the second part of the Hallel (probably Pss. 113–18), which is sung after the concluding prayer of the actual Passover meal over the fourth goblet of wine.”³⁰

These two points considered together seem to indicate that Paul did not intend any clear distinction between these terms.

“Spiritual”

The other important consideration with this phrase is how Paul is using πνευματικαῖς (*pneumatikais*; “spiritual”). Scholars argue one of two positions.

Modifies “songs.” Some scholars suggest that πνευματικαῖς modifies ᾠδαῖς, which is the clearest conclusion grammatically³¹ and the most represented in English translations. Hoehner explains that “the first two nouns normally have specific reference to the praise of God, whereas the last noun is more general suggesting that Paul wanted to ensure that believers sang spiritual songs.”³² Moo agrees: “It is perhaps probable that *pneumatikos* does qualify only the last of the three terms, since only the last term was general enough to require a qualification that would limit its meaning to religious songs.”³³

Modifies all three terms. Others, such as Arnold, suggest that “the adjective should be understood as qualifying all three nouns. There is no grammatical or contextual reason to limit it to the last word (‘songs’).”³⁴ Peter O’Brien even translates the phrase, “Spirit-inspired

²⁶ Dunn, *Colossians and Philemon*, 238–39; Moo, *Colossians and Philemon*, 289. The classification of the psalm titles in the LXX are as follows: ψαλμος (3–9, 11–15, 19–25, 29–31, 38–41, 43–44, 46–51, 62–68, 73, 75–77, 79–85, 87–88, 92, 94, 98–101, 108–110, 139–41, 143); συνεσιον (32, 42, 44–45, 52–55, 74, 78, 88–89, 142); ὑμνοις (6, 54–55, 61, 67, 76); ωδη (4, 18, 30, 39, 45, 48, 65–68, 75–76, 83, 87–88, 91–93, 95–96, 108, 120–34). See also David F. Detwiler, “Church Music and Colossians 3:16,” *Bibliotheca Sacra* 158, no. 631 (July 2001): 360.

²⁷ Hoehner, *Ephesians*, 708–9.

²⁸ Moo, *Colossians and Philemon*, 289. See also Detwiler, “Church Music and Colossians 3:16,” 360.

²⁹ Thielman, *Ephesians*, 361.

³⁰ Detwiler, “Church Music and Colossians 3:16,” 361; Hoehner, *Ephesians*, 708–9.

³¹ The feminine gender of πνευματικαῖς matches ᾠδαῖς but not ψαλμοῖς or ὑμνοις.

³² Hoehner, *Ephesians*, 709.

³³ Moo, *Colossians and Philemon*, 290. Detwiler agrees (“Church Music and Colossians 3:16,” 362).

³⁴ Arnold, *Ephesians*, 354.

psalms, hymns, and songs.”³⁵ Lincoln agrees, and even bases his conclusion on the presupposition that all three nouns are synonymous, suggesting that “their synonymity makes it all the more likely that the adjective πνευματικάῃς, ‘spiritual,’ although agreeing in gender with only the last in the series, embraces all three terms because they are inspired by the Spirit and manifest the life of the Spirit.”³⁶

How these scholars interpret the meaning of πνευματικάῃς in reference either to all three terms or just ᾠδαῖς is beyond the scope of this paper. However, what is apparent is that there is no correlation between considering the terms as distinct or synonymous and applying πνευματικάῃς to one or all three of the terms.

Implications

Since ψαλμοῖς, ὕμνοις, and ᾠδαῖς are each used as translations of psalm titles in the LXX and are employed interchangeably in the NT, the weight of the evidence seems to suggest that Paul did not intend the terms to designate clearly identifiable genre of corporate song. Several implications can be drawn from this conclusion.

First, at very least these passages include a mandate to sing Spirit-inspired OT psalms. No matter how narrowly or broadly one interprets the terms, that Paul commands believers to sing psalms is clear. Whether these psalms are paraphrases or versifications is beyond Paul’s purview, but churches wishing to actively apply Paul’s instructions should make efforts to regularly incorporate OT psalms in their corporate repertory.

Second, conversely, no clear argument may be made from these passages alone concerning the warrant for singing songs beyond the OT psalms. Because these terms could refer only to different types of psalms, one cannot argue with certainty that Paul intended to broaden the church’s song beyond inspired psalms in these passages. Other NT passages may imply the allowance of non-inspired songs in Christian worship, but this cannot be proven from Ephesians 5:19 or Colossians 3:16.

Third, on the other hand, these passages do not clearly restrict Christian song to OT psalms. As with the previous point, the ambiguity of these terms presents enough uncertainty to prevent any dogmatic argument for or against a psalmody-only position.

Fourth, these passages are not relevant as defense for any side of the contemporary worship debates. Any attempt to define these terms using contemporary categories is anachronistic at best. No warrant exists to use these passages to defend contemporary praise choruses or the continuation of Spirit-inspired songs, but neither do these passages disallow them.

The only certain application to Christian churches from this phrase is that God expects his people to sing—at the very least they should sing inspired psalms.

³⁵ Peter T. O’Brien, *The Letter to the Ephesians* (Grand Rapids: Wm. B. Eerdmans, 1999), 394.

³⁶ Lincoln, *Ephesians*, 346.

The Almost-Reformation of Music and Worship in the Southern Baptist Convention, 1926–1946

Robert Pendergraft¹

The period from 1926 through 1946 was a time of organization and standardization for many organizations and societal structures including the Southern Baptist Convention. Encompassing both the Great Depression and World War II, the sociopolitical undercurrents of the age reached into every area of life, including the worship of the church. The music of Southern Baptist churches was, at this time, fragmented with individual churches independently setting their own music and worship priorities. The national and state conventions left music and worship priorities to the churches of the Convention, but concern was growing about the state of music and worship among those in key leadership positions in both the Convention and its seminaries.

Worship practice in the churches of the Convention was problematic for key leaders, particularly among the School of Sacred Music faculty at Southwestern Baptist Theological Seminary in Fort Worth. This concern among Southwestern faculty, especially the department chair I. E. Reynolds, resulted in the school changing its priorities for education and its name from the School of Gospel Music to the School of Sacred Music in the year 1926.² That same year, Reynolds made a plea at the Southern Baptist Convention Annual Meeting in Houston, Texas, urging the Convention to establish a Church Music Department “for the purpose of improving the musical conditions in the church.”³ This article will trace the developments in music and worship of Southern Baptist Churches and at the convention level over the twenty year period from the time Reynolds introduced his motion to the Convention in 1926 until the end of World War II, when the direction of church music and worship in the Southern Baptist Convention was mostly settled. The relationship and philosophies of I. E. Reynolds and B. B. McKinney will serve as the frame for this exploration with McKinney advocating for the popular gospel song of the day and Reynolds seeking what he considered a more noble church music. The arc of their friendship closely parallels the fight for a reformation in the church’s song staged on a national level during this period.

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² Reynolds explains that Albert Venting, Assistant Professor of Systematic Theology at Southwestern, had a profound influence on shaping I. E. Reynolds’s view of music. Encountering Venting’s thoughts “broadened Reynolds’s knowledge of Christian song, and from that time on, he heard a different drummer and marched to a more complex beat as his dream for church music expanded” (William J. Reynolds, *The Cross & The Lyre: The Story of the School of Church Music, Southwestern Baptist Theological Seminary, Fort Worth, Texas* [Fort Worth: Southwestern Baptist Theological Seminary, 1994], 18).

³ *Annual of the Southern Baptist Convention 1926* (Nashville: Southern Baptist Convention, 1926), 43.

Reynolds and McKinney: Mentor and Colleague

In September of 1915, I. E. Reynolds joined the faculty of Southwestern Seminary as the first music professor, and B. B. McKinney came to campus as one of the first five students in the department.⁴ McKinney developed a strong bond with Reynolds, who was a fellow gospel-song singer and revival leader. A year later, in 1916, Reynolds introduced McKinney to one of his acquaintances, Leila Routh, whom McKinney would marry eighteen months later in 1918.⁵ The following year, after a brief absence from Seminary Hill for military service in World War I, McKinney joined Reynolds on the faculty of the School of Gospel Music.⁶

In addition to serving on the faculty at Southwestern Seminary together, early in his career, I. E. Reynolds was a proponent of McKinney's gospel songs. This early respect for McKinney's music is evident in a letter from L. R. Scarborough to McKinney in July of 1922 when Reynolds, whom is referred to as Ike, and Scarborough were leading a revival in Lampasas, Texas. Scarborough writes,

We are having a great time at Lampasas. . . . I like you. I like the way you sing and the way you handle the crowd. I do not know of any big raw-boned sinner I love more than I do you. As Ike sang with the crowd here your two songs – “Carry your Burden with a Smile” and “He Lives on High” – yesterday, I said to a big denominational leader that those two songs would immortalize anybody; and he said he agreed with me.⁷

McKinney worked closely with Reynolds, serving the School of Gospel Music as the Assistant Director. The student newspaper at Southwestern Seminary of April 4, 1924, highlights the successes of the school, boasting that it “today enroll(s) the largest body of gospel music students of any institution among theological schools of the world . . . This school has both set the pace and set the standard in the gospel music field.”⁸ Although the School of Gospel Music seemed to be on a trajectory of growth and innovation, change was imminent. Listed in the same edition of the paper are those individuals who taught courses in the music program, including Dr. Albert Venting, an Associate Professor of Systematic Theology, who also taught hymnology. Through the influence of Venting, Reynolds would soon reorient the direction and focus of the School of Gospel Music away from its present focus and towards a curriculum rooted in the historical music of the Christian church.

⁴ Gene McKinney, son of B. B. McKinney, recalls that McKinney “heard of a new music program being started at the Southwestern Baptist Theological Seminary. He showed up on the campus in Fort Worth, now 28 years old, with 200 revivals under his belt and a collection of unpublished songs he had written.” Gene McKinney, “B. B. McKinney Remembered,” 1952, 2, Southern Baptist Historical Archives, B. B. McKinney Collection.

⁵ Leila McKinney recalls, “Mac asked (I. E. Reynolds), ‘You see that girl down there? She’s mine if I can ever get to her!’ [Reynolds] said, ‘Well, we know her. We were in a revival at Mary Hardin-Baylor last month and she was there. We met her. We’ll introduce you’” (Leila McKinney, “Mac and Me,” *Circle: The Sunday School Board of the Southern Baptist Convention* 37, no. 8 [1976]: 1).

⁶ Gene McKinney writes, “Toward the end of World War I, and after three years as a student at the Seminary, Dad enlisted in the Army. The war ended shortly, and Dad returned, and was offered a position on the faculty at the Seminary. He never did finish that degree” (McKinney, “B. B. McKinney Remembered,” 2).

⁷ L. R. Scarborough, Correspondence between L. R. Scarborough and B. B. McKinney, July 24, 1922, Southern Baptist Historical Archives, B. B. McKinney Collection.

⁸ “History of School of Gospel Music,” *The Baptist Propeller*, April 4, 1924, 1:13 edition, 1, B. B. McKinney Collection, Southern Baptist Historical Library and Archives.

Albert Venting brought a diversity of perspective to congregational song that was, up to this point, not present on the faculty. William J. Reynolds, nephew of I. E. Reynolds and later a Southwestern faculty member, writes, "(Venting's) study in England had brought him into contact with the wealth of English hymnody, and he shared his knowledge with Reynolds. Here was a tradition of Christian song quite different from the songs of the Alabama singing schools and the gospel songs at Moody Bible Institute."⁹ The influence of Venting on Reynolds exceeded the walls of Cowden Hall at Southwestern Seminary and reached to the convention floor in Houston, Texas, in May 1926 in the form of the report of the Committee on Better Church Music.

The Problem with Church Music in Southern Baptist Churches

The Committee on Better Church Music, of which Reynolds was an integral member, came out decisively in favor of cultivated church music and against gospel song in their report. The committee writes, "The greatest need at the present time is higher standards in the grade of music used in our churches, in its rendition, and in its leadership."¹⁰ The committee further stated that "50 per cent of the 28,000 churches use music of an inferior grade both in text and in musical arrangement, and 40 per cent of them use music of a medium grade, and that only 10 per cent of them use the very best grade of church music."¹¹ According to the committee, the state of music was only acceptable at one in ten churches in the Southern Baptist Convention. In an effort to reverse this trend, the committee, led by I. E. Reynolds, offered the following thirteen recommendations to the Convention messengers:

1. That we recognize that music is worship with all that it involves of reverence, spirituality, and instructiveness;
2. That we insist that hymns should, in their language, carry religious truth expressed in simple but adequate terms;
3. That we urge that music should fit the hymn, be thoughtful and reverent in character, not mere jig tunes or what might be called musical doggerel;
4. That we plead that leaders and conductors of music should be both competent artistically and serious religiously, that the musical leader should have a deep and definite sense of his responsibility in leading worship and not make a music class out of a worshiping congregation, nor put on a vaudeville performance himself;
5. That we insist that ministers and laity alike respect the musical part of the program and accord it the place in the service which it should occupy;
6. That we urge our pastors and churches to exercise greater care in the selection of hymn books and other music, from the literary, musical, doctrinal, and practical standpoints. More attention and encouragement should be given to choirs, orchestras, and especially to congregational singing. We urge a closer supervision of the special musical programs, insisting that when such programs are rendered on

⁹ Reynolds, *The Cross & The Lyre*, 18.

¹⁰ *Annual of the Southern Baptist Convention 1926*, 41.

¹¹ *Ibid.*, 42.

- the Lord's day, they should be made worshipful instead of purely entertaining from the musical standpoint;
7. That we admonish our pastors and churches to be on their guard lest they be imposed upon by unscrupulous music publishers and song book dealers, inefficient choir directors, song leaders, and accompanists, also schools and conservatories of music whose only interest in the church choir or music is that therein is offered an opportunity for self-exploitation, the gaining of reputation or money;
 8. That when at all possible the pastors and churches should employ Church Music Directors whose duties shall be to arrange and direct the music programs for every service and department of the church, instead of the employment of Choir Directors whose duties are only to direct the music for the two regular services on Sundays;
 9. That we urge pastors and churches to call out the young men and young women in their churches who have musical talent and a conviction that they should dedicate that talent to the Lord's service, and also encourage and help them in every way possible to attend some one of our Southwide institutions for such musical and other training as they may need to fit them for acceptable service in their chosen field of labor. We would in this connection, call attention to the very rapidly increasing and widespread demand for trained leaders to take positions in our churches as Musical Directors, often combining with their musical duties, work in Religious Education, finances or as assistant to the pastor (and at comfortable salaries), the demand far exceeding the supply;
 10. That in a special way the pastors encourage those who are interested in church music to attend the "Better Church Music" conference to be held at Ridgecrest, North Carolina, August 1st to 12th, next, under the direction of the Education Board of the Southern Baptist Convention;
 11. That State Conventions, ministerial gatherings, and other assemblies be requested to provide a place upon their programs for an intelligent presentation of the cause of good church music;
 12. That we ask our denominational schools to pay more particular attention to Church Music in connection with their Fine Arts Departments.
 13. That this Convention instruct the Sunday School Board to give careful consideration at its earliest convenience, to the advisability of establishing and fostering a Church Music Department for the purpose of improving the musical conditions in the stated church, Sunday-school, and B. Y. P. U. services of various churches of this convention.¹²

Terry C. Terry reports that the resolution passed, but "no immediate action was taken and in 1933 the process was unsuccessfully repeated."¹³ The lack of action in 1933 likely stemmed from a shortage of funds with the Southern Baptist Convention in the throes of the Great Depression rather than a general indifference to the pleas. In correspondence from Reynolds to I. J. Van Ness dated June 20, 1933, only a month after the Southern Baptist Convention in

¹² *Ibid.*, 42–43.

¹³ Terry C. Terry, "B. B. McKinney: A Shaping Force in Southern Protestant Music" (Ph.D. diss., North Texas State University, 1981), 28.

Washington, D. C., Reynolds writes: “I want to thank you for your kindness in helping me work out the resolution which I presented to the Convention, which was passed. I trust that your Board will give it due consideration; and although financially you may not be able to do what you would like, as much as you can.”¹⁴

Reynolds and McKinney: Divergent Views and Separate Directions

Just as the Southern Baptist Convention was enduring a period of financial hardship, Southwestern Seminary also faced a period of financial difficulty. Robert Baker writes of the faculty at Southwestern during these days, “To keep the seminary alive they willingly persevered when their salaries were slashed by half and even that amount often not paid.”¹⁵ The reductions in salary and other sacrifices of the faculty were not enough to preserve everyone’s position. In 1930, Scarborough let Reynolds know that a member of the music faculty would need to be dismissed for financial reasons. Baker explains that on June 4, 1930, Reynolds wrote a three-page letter to President Scarborough with reference to the bitter decision to be made.

“I am quite sure,” he said, “that the future welfare of our school should have first place in our thoughts and desires at this decisive time,” and that “whatever is done it shall be that which is best for our school, and done in the spirit of Christ.” He reviewed the important work of each of his colleagues and concluded: “So without any thought or feeling of ‘grand-stand play,’ I hereby present to you my resignation to take effect at your pleasure.”¹⁶

Upon learning of I. E. Reynolds tendering his resignation, the other three professors involved also offered their resignations. William Reynolds explains, “With great reluctance Scarborough accepted the resignation of McKinney, not because he wished to lose him from the faculty, but because, of the four men, McKinney had the greatest prospect of surviving financially in those days.”¹⁷

The resignation of McKinney potentially had additional contributing factors other than Scarborough’s altruism in letting go the individual that could best support himself. The ideological divide that was growing in the Convention over music was manifesting itself in the School of Sacred Music between I. E. Reynolds and B. B. McKinney. J. D. Grey, former pastor of First Baptist Church, New Orleans states:

It’s a known secret around Southwestern Seminary that a conflict developed between I. E. Reynolds, head of the school of music, and McKinney over the type of music that ought to be used. Reynolds insisted on the more stately hymns as some would call “long-haired” music, but McKinney was a strong one for Gospel music. Well, the conflict got so bad that one day President Scarborough called McKinney into his office

¹⁴ B. B. McKinney, Correspondence between B. B. McKinney and I. J. Van Ness, June 20, 1933, Southern Baptist Historical Archives, I. J. Van Ness Collection.

¹⁵ Quoted in Reynolds, *The Cross & The Lyre*, 38.

¹⁶ Quoted in *Ibid.*

¹⁷ *Ibid.*, 38–39.

and said, "Brother Ben, you know I love you. I admire you very much. But in the conflict between you and Ike, I don't see any reconciliation possible. So I think you had better seek another place and let us go with Ike as head of the school of music."¹⁸

The implications of McKinney leaving the faculty of Southwestern would not be realized fully immediately, but the Seminary would continue steadfastly in defense of a more cultivated church music and McKinney would continue as a gospel song leader and composer while serving Travis Avenue Baptist Church in Fort Worth and working for the Robert Coleman Company.

The Sunday School Board and Church Music

Although Reynolds began corresponding with I. J. Van Ness in 1923 or earlier about the need for a church music employee at the Sunday School Board, it was not until 1935 that T. L. Holcomb acted on that request. As outlined previously in the committee recommendations, Reynolds sought a church music liaison to help churches improve the state of their music. In correspondence from Reynolds to Holcomb dated September 18, 1935, Reynolds crafted a seven-page plea for the creation of a Church Music Department to improve the state of music in the churches of the Convention. In it, Reynolds expresses his frustration that "the former secretary, who was a dear friend of mine . . . could not see that there was a need in this respect and felt that the Sunday School Board had no responsibility in making provision for it."¹⁹

Holcomb, however, sought to address a very different need with the hire of a music editor. Holcomb was discontent with outside publishers printing the hymnbooks used throughout the Convention. This led him to seek an employee to spearhead the Board's fledgling songbook business. Holcomb replied to Reynolds's letter, writing, "in studying our situation here from every angle, I decided that we did not need a Music Department, but instead, a man to help create and promote our song books. We have secured Mr. B. B. McKinney . . . I shall greatly appreciate your cooperation and help in making his work a success on the field."²⁰ Holcomb ends his letter with a conciliatory tone, as if anticipating Reynolds would disapprove of his decision, writing, "All of us working together and seeking the leadership of the Holy Spirit can certainly accomplish something worth while in our Master's name."²¹

To fully understand Holcomb's decision, broader historical context is necessary. W. Hines Sims, later Secretary of the Church Music Department, recounts, "the hymnbooks sponsored were published by outside publishers which resulted in the Board's having to do all the sales promotion while the publishers received most of the benefits."²² B. B. McKinney, having worked for Robert Coleman and having published during that time 313 of his own

¹⁸ Robert J. Hastings, *B. B. McKinney, The Man and His Music* (Nashville: Broadman Press, 1986), 45–46.

¹⁹ I. E. Reynolds, Correspondence between I. E. Reynolds and T. L. Holcomb, September 18, 1935, T. L. Holcomb Collection, Southern Baptist Historical Library and Archives.

²⁰ T. L. Holcomb, Correspondence between T. L. Holcomb and I. E. Reynolds, September 30, 1935, T. L. Holcomb Collection, Southern Baptist Historical Library and Archives.

²¹ *Ibid.*

²² Otis C. Strickler, "The Life and Works of B. B. McKinney" (M.C.M. thesis, New Orleans Baptist Theological Seminary, 1960).

works, was chosen for the newly created position of music editor. The Convention program from 1936 states that in the scope of McKinney's work at the Board "he will help to produce and promote through our periodicals the right kind of music for our churches. As Music Leader in training schools, assemblies, and conventions he will be the exponent and advocate of music that will be sound in its sentiment, inspiring in its melody, and spiritual in its impress."²³ The right kind of music meant by the Convention program and the right kind of music espoused by I. E. Reynolds were two very different styles that represent the division over music in the Southern Baptist Convention emerging from the Great Depression.

Holcomb's wish that Reynolds would fall in lock-step with the direction of B. B. McKinney and the work of the Sunday School Board was merely a pipe dream. The evidence of a strained relation between McKinney and Reynolds is manifest in personal correspondence between them from April 1936. In response to an invitation from Reynolds, McKinney responds not with his usual greeting to his friend of "Ike" or "Ikie" but with "Dear Prof. Reynolds." At a music conference in Mineral Wells, Texas, the pair conducted together, a disagreement occurred concerning the state of music in rural churches. McKinney advocated for simplified church music for the rural church, but Reynolds argued, "The problem, as I see it, is not so much a question of music as it is of efficient leadership. Our one great need, and the one to which we should give our wholehearted attention, is for the development of men and women who are sold on the better types of church music themselves and have the ability to sell others."²⁴ This public disagreement had upset McKinney. He declined Reynolds's invitation in the letter stating:

Because of reasons well known by all those who attended the Music Conference at Mineral Wells, I feel that it would be best for us not to appear on the same conference program again. There should be harmony and fellowship in all these meetings. Therefore I must decline the invitation to appear on your program next fall. We have and are publishing much literature for the rural people.²⁵

Reynolds took exception to McKinney's characterization of events in Mineral Wells, writing, "There was nothing personal in anything I had to say. I was simply backing up the papers, which I had been invited to bring and there was nothing in them except a re-statement of the principles for which I have stood for many years, with which you are familiar."²⁶ Reynolds goes on to challenge McKinney's definition of harmony and fellowship, stating: "You cannot expect to hold conferences anywhere and have everyone agree with you in your principles and plans. Growth does not come that way. It comes through the consideration and exchange of different ideas."²⁷ The relationship between the two men improved some by the next year with McKinney returning to his customary greeting of "Ikie" in correspondence from October 1937, but the battles for the place of church music in the Southern Baptist Convention and the greatest test of this life-long friendship were about to occur with the 1940 publication by

²³ *Annual of the Southern Baptist Convention 1936* (Nashville: Southern Baptist Convention, 1936), 10.

²⁴ I. E. Reynolds, Correspondence between I. E. Reynolds and B. B. McKinney, May 5, 1936, I. E. Reynolds Collection, Southwestern Baptist Theological Seminary.

²⁵ B. B. McKinney, Correspondence between B. B. McKinney and I. E. Reynolds, April 18, 1936, I. E. Reynolds Collection, Southwestern Baptist Theological Seminary.

²⁶ Reynolds, Correspondence between I. E. Reynolds and B. B. McKinney, May 5, 1936.

²⁷ *Ibid.*

the Sunday School Board of *The Broadman Hymnal* under the editorial leadership of B. B. McKinney and through the work of the Committee on Church Music established in 1937.

The Committee on Church Music

The Committee on Church Music, established for the study of conditions and needs of church music at the 1937 Southern Baptist Convention in New Orleans, delivered its first report in Richmond, Virginia, in May 1938. Both B. B. McKinney and I. E. Reynolds served on this inaugural committee.²⁸ The committee “discovered a widespread need for the promotion of higher standards of worship in our churches.”²⁹ To better assess the state of worship in the Convention, they, in conjunction with the Department of Survey, Statistics, and Information of the Sunday School Board, commissioned a survey of the state of music in local congregations. Already in the early stages of the committee, an education-based solution was adapted. The committee urged to “secure in our various educational institutions, summer assemblies, training schools, institutes, and the like, an emphasis on the importance of higher standard of worship in all of our churches.”³⁰ This first committee also endorsed the revised edition of the *New Baptist Hymnal*, a publication of the Sunday School Board, for usage in the churches of the Convention.

The endorsement of the *New Baptist Hymnal* oriented the direction of the committee and set it in contrast with the Sunday School Board’s recent gospel songbook focus. This is remarkable because the music editor of the Sunday School Board sat on this committee. The same year at the Convention, the Sunday School Board reported the following:

The Sunday School Board through the Music Editor is promoting and shall continue to promote the very best in gospel music—the music that makes its primary appeal to the masses throughout the Southern Baptist Convention. Our newest song book, *Songs of Victory*, was edited and compiled since our last Convention.³¹

The committee was focused on promoting higher standards, while the Sunday School Board focused on promoting highest sellers.

The following year, the committee presented expanded recommendations to the Convention in Oklahoma City. They cited the “increased emphasis being placed on better music by radio and in all our public and private schools” as a reason the quality of music in the churches could be improved.³² They cautioned that “we are not primarily concerned with the improvement of the hymn text and tune solely for cultural purposes.”³³ Rather, the committee raised the question: “Do the hymns we use and the manner in which we use them

²⁸ The committee was chaired by J. W. Storer, Oklahoma. Also on the committee were D. I. Purser, Alabama; Roy Angell, Florida; Ryland Knight, Georgia; Inman Johnson, Kentucky; E. O. Sellers, Louisiana; McNeill Poteat, North Carolina; B. B. McKinney, Tennessee; I. E. Reynolds, Texas. *Annual of the Southern Baptist Convention 1937* (Nashville: Southern Baptist Convention, 1937), 9.

²⁹ *Annual of the Southern Baptist Convention 1938* (Nashville: Southern Baptist Convention, 1938), 20.

³⁰ *Ibid.*

³¹ *Ibid.*, 324–25.

³² *Annual of the Southern Baptist Convention 1939* (Nashville: Southern Baptist Convention, 1939), 124.

³³ *Ibid.*

contribute to the spiritual development of our people?”³⁴ As an answer to the question, the committee speculated “there must be more of a vertical note in church music, and less of a horizontal tendency; that the music which aids worship is that which finds the heart and not the feet.”³⁵

The survey of local congregations, which had been instituted at the previous Southern Baptist Convention, gathered responses from more than 1,350 churches. The committee stated the survey “has shown the urgent and compelling needs of our churches.”³⁶ The report also showed “how great and tragic have been the losses which have already come upon great sections of our Convention because of long delayed action in this important field.”³⁷ These grave findings led to the Sunday School Board’s first steps toward a changed climate in the music of Southern Baptist churches.

The report brought by the Committee on Church Music to the Southern Baptist Convention in Baltimore in 1940 contained evidence of a shifting tide in the field of church music within the Convention. There was a call for unification in purpose with the committee urging “that our religious education and evangelistic forces on the field, and in the churches, coordinate their music programs with the ideals and standards of the music programs promoted and fostered by the music departments of our denominational institutions.”³⁸ The committee also commended the Board for its plans to implement Church Music Singing Schools and a “Church Music Emphasis” week at Ridgecrest. Significantly, the Sunday School Board published *The Broadman Hymnal* in 1940, but the committee made no mention of it in their report, much less did they endorse it as they had two years earlier the *New Baptist Hymnal*, even though B. B. McKinney, the compiler of *The Broadman Hymnal*, was on the committee. The committee recognized that to adequately address the challenges with music a larger discussion about the state of worship was necessary. In 1940, the committee called for a broadened scope in examining “the approach to, and furtherance of, a deepened spiritual and reverential conception in all phases of worship in the churches and their organized life throughout the Southern Baptist Convention.”³⁹

The Committee on Church Music was critical of the release of *The Broadman Hymnal* on the basis of its silence. I. E. Reynolds, however, was critical with a published review of *The Broadman Hymnal*. Reynolds attempted to clarify the situation by distinguishing that he was, and had always been, critical of the ideas and standards advocated by McKinney and not McKinney. Reynolds writes:

My interest is in principles and not personalities. A worthy church music vs unworthy church music. When principles are discussed individuals are positioned.

For many years I have used, advocated, and recommended only the music publications of the Sunday School Board to the point of becoming very unpopular even during the years when you were associated with the keenest competitor of the Sunday

³⁴ Ibid.

³⁵ Ibid., 125.

³⁶ Ibid.

³⁷ Ibid.

³⁸ *Annual of the Southern Baptist Convention 1940* (Nashville: Southern Baptist Convention, 1940), 101.

³⁹ Ibid.

School Board. I have all these years given preference to the New Baptist Hymnal for which I have no apology to make for it is a Sunday School Board Publication.⁴⁰

The chasm between the positions of McKinney and Reynolds was indicative of the divide between many of the churches, the Sunday School Board, and the seminaries. These differences could have continued, but shifting sociopolitical tides and new perspectives would force the denomination to seek a unified position.

Committee on Church Music and Worship

The re-formed Committee on Church Music and Worship had a broader scope, but also would be absent the personalities that had caused for dissension among the original committee, which had been present from its inception. In correspondence dated September 1, 1940, Reynolds writes to McKinney:

The suggestion at New Orleans which resulted in the Southern Baptist Convention appointing a Church Music Committee was not made with the idea of kicking any body out. It seemed to be the only chance of getting to the convention with constructive suggestions and recommendations which has proved its worth. The work of this committee speaks for its self which had been accomplished in the face of strong opposition from certain quarters. Your embarrassment at Oklahoma City was not due to any member or members of the committee.⁴¹

The new committee lacked the history of conflicts that accompanied the previous committee, and, ultimately, would serve as a unifying presence to the Convention.

This re-imagined committee first presented at the 1941 Convention in Birmingham, Alabama. They took from the charter given them the previous year that throughout the Convention “there is serious and widespread dissatisfaction with present conditions among us, also a deep desire for a more vital, beautiful, dynamical, commanding worship in Baptist churches.”⁴² They wrote, “Mournfully we confess that apparently we are in one of the historic, periodic slumps in true worship.”⁴³ The committee pointed to a report of the North Carolina Baptist Convention in justifying this assessment. The North Carolina report showed that of 500,000 Southern Baptists in the state, only 150,000 or 30% regularly attended worship services. The committee went on to claim, “in many of our states the situation is far worse.”⁴⁴ This appears to be the first time the Convention relates the dire state of church music with attendance in the churches, which is a pivotal foundational shift for the committee in the coming years.

⁴⁰ I. E. Reynolds, Correspondence between I. E. Reynolds and B. B. McKinney, September 1, 1940, I. E. Reynolds Collection, Southwestern Baptist Theological Seminary Archives.

⁴¹ Ibid.

⁴² *Annual of the Southern Baptist Convention 1941* (Nashville: Southern Baptist Convention, 1941), 121.

⁴³ Ibid., 120.

⁴⁴ Ibid.

Seeking to address the problem with worship, the committee outlined a scriptural pattern for worship that included the areas of adoration, communion, and dedication. In describing these areas, the committee addressed the elements of preaching, prayer, Scripture reading, offering, the ordinances, and music, claiming, “music is no longer regarded as a step-child of the worship.”⁴⁵

The committee further explained signs of progress from their observations across the Convention. They noted that instead of “allowing a type of trashy songs which often sadden or anger the thoughtful worshipper, Southern Baptists were awakening to an appreciation of noble, worshipful music.”⁴⁶ They also observed the “growing revolt against nondescript songbooks which specialize in the sort-of-swing tunes that find the feet and not the heart and utilize words which are neither literary nor scriptural, such songbooks . . . victimize many congregations.”⁴⁷ The greatest sign of progress was “the growing ability of our children to sing the great hymns of the ages, those tried and proven, because they have been taught in the public schools to sing them.”⁴⁸ The Sunday School Board was commended for the Music Emphasis Week at Ridgecrest that had been established the previous summer.

Rejoicing in the accomplishments of the past year, the committee made two further recommendations to the Convention. The initial recommendation was that the denominational schools correlate their instruction with the training that was taking place in the churches. The second recommendation was a call for a new hymnal. This was a direct criticism of *The Broadman Hymnal* as a hymnal for worship, since it had been released only in the prior year. The second recommendation would not come to fruition until the *Baptist Hymnal* of 1956, fifteen years later, because B. B. McKinney was still music editor at the Sunday School Board and World War II would prevent the widespread adoption of a new hymnal.

The committee, presenting in San Antonio in May 1942, outlined a clear path for solving the church music dilemma of the past several years with a four-fold plan. This was the most prescriptive presentation to date, and one that would be adopted by the Sunday School Board in directing church music for the next decades. It also marked a radical departure from the initial call of higher standards for music by the Church Music Committee. The committee’s rationale is unknown, but the timing of the shift directly correlates with the bombing of Pearl Harbor and the coming together of the entire country as a nation now at war. The correspondence between the seminaries and the Board from this time suggests that the war was weighing heavily on the minds of those involved. Gospel song, the very thing that had been repudiated by the previous committees, would bring comfort to a nation at war and now would receive the tacit approval of the committee.

The new plan involved four distinct areas, which would produce the desired change. The first area of the plan was creating “within the hearts of our people a great religious and spiritual attitude, that which will love truth and the doctrines of Christianity as taught by the Bible.”⁴⁹ The second area involved giving “to our constituency a type of church music both in music and message that will express this religious and spiritual condition.”⁵⁰ On this area,

⁴⁵ Ibid., 121.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Ibid., 122.

⁴⁹ *Annual of the Southern Baptist Convention 1942* (Nashville: Southern Baptist Convention, 1942), 114.

⁵⁰ Ibid.

the committee departs from the previous Church Music Committee's recommendation stating, "congregations will not sing some music which many musicians tell us is good."⁵¹ There is then a call for practical hymn writers in the twentieth century, individuals who will produce the kind of church music now being advocated by the committee. The third area is "a system of training sponsored by our denomination that will increase the appreciation of our laity along good wholesome singable and expressive church music."⁵² The Church Music Training Course, a systematized method of instructing the laity, would proceed from this area of the committee's recommendation in the years to come. The final area urged the "churches give special attention to a period in the service for congregational singing and in so doing use many of the hymns and songs not used at all."⁵³

Building on the second area, the committee further deviates from its philosophy in previous years with its final conclusions.

We would remind our constituency that all good church music should be used. The oratorio, cantata, anthem, hymn, gospel song, and even the short chorus, that have a real message and are not trashy in their musical arrangement should be freely used according to appreciation and ability.⁵⁴

This shift is undergirded by the belief "that all church music should have as its ultimate goal, not just artistic for art's sake, but to strengthen those who are saved, draw the drifting ones back to Him, and cause the lost to feel their need of a Saviour."⁵⁵

The following year, the committee stayed course, continuing to promote their re-definition of worship and church music from the previous report. The 1943 committee defined the primary function of a church as supplying "an incentive to Worship, and to furnish an atmosphere for Worship."⁵⁶ They believed the lack of worship in an individual could be either the fault of that individual or of the church. A causal relationship existed in their perception between church music and worship. The committee states, "We have always been and still are of the opinion that many of our problems in regard to worship will be solved when we have better Church Music."⁵⁷ This recognition led the committee to call for the Department of Church Music "to prepare and set going a constructive educational program of Church Music among Southern Baptists."⁵⁸

The committee report in 1944 was almost a complete replication of the 1943 report. The committee chairman brought forth a motion that

in view of the fact that there is an established Church Music Department of the Sunday School Board and in view of a regular Music Emphasis Week at Ridgecrest where the Music Departments of our three theological institutions are invited to take part, and the close co-ordination of all the departments or the Sunday School Board and our

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid., 115.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ *Annual of the Southern Baptist Convention 1943* (Nashville: Southern Baptist Convention, 1943), 51.

⁵⁷ Ibid., 51–52.

⁵⁸ Ibid., 52.

denominational agencies, the Committee on Church Music and Worship be discontinued.⁵⁹

The strengths the committee cited as cause for its disbanding would be the hallmarks of church music in the Southern Baptist Convention over the next decades.

A Relationship Restored

Within a year of Reynolds and McKinney sparring over Reynolds's review of *The Broadman Hymnal*, the former colleagues restored their friendship that had spanned nearly thirty years. McKinney had evidently sent a "very ugly"⁶⁰ letter to Reynolds, but Reynolds replied on November 2, 1940, with a conciliatory letter to both McKinney and T. L. Holcomb. Reynolds was an integral part of the Music Week program at Ridgecrest in the summer of 1941, and the correspondence between the two resumed its genial nature as they wrote of families and children. The professional positions on church music of McKinney and Reynolds remained unchanged, but in their conferences and interactions, McKinney and Reynolds found a way to work together. McKinney writes to Reynolds in advance of Church Music Emphasis Week in 1943:

I am anxious for us to have a positive program this year. I think too many of our conferences have been on the negative side. I am not interested in what we haven't done in the past, nor what we are not doing now—I am interested in what we have done in the past, what we are doing now, and what we hope to do in the future. . . . I do not mean to be critical of what we had in the past at Ridgecrest—I am trying to say that we need in our work at all times to hold up a positive program.⁶¹

The positive turn in the friendship of McKinney and Reynolds mirrored the new-found mediated position by the Committee on Church Music and Worship. Although strides were made toward improving church music, the state of the nation in 1942 was not a time to push division and dissension in the denomination. Were it not for World War II and the climate that came with the war, this reformation may have been realized, but largely due to the challenges encountered by a nation at war, a change in what constituted acceptable music and worship was not to happen. The result in this failed thrust was a broadening of the definition of acceptable church music. This almost-reformation in church music from 1926 to 1946 laid the foundation for the varied styles and expressions embraced in the worship of churches in the Southern Baptist Convention at the present time. A crusade was fought during the early part of the twentieth century, a ceasefire negotiated in 1942, and the underlying conflict of what constitutes acceptable church music still lingers nearly 100 years later because in this conflict there was no winner. There was, however, an example set of two men who both loved

⁵⁹ *Annual of the Southern Baptist Convention 1944* (Nashville: Southern Baptist Convention, 1944), 147.

⁶⁰ I. E. Reynolds, Correspondence between I. E. Reynolds and T. L. Holcomb, November 2, 1940, T. L. Holcomb Collection, Southern Baptist Historical Library and Archives.

⁶¹ B. B. McKinney, Correspondence between B. B. McKinney and I. E. Reynolds, February 6, 1943, I. E. Reynolds Collection, Southwestern Baptist Theological Seminary.

their denomination and eventually sought to put aside their differences to work for the betterment of music in the local church.

The friendship between Reynolds and McKinney is a poignant model for disagreements within the twenty-first-century church. As we have seen, Reynolds constantly articulated a love for his friend but a criticism of ideas and principles. Reynolds also continued to be actively involved in denominational life, even when his desires were not reflected in the decisions of the denominational leadership. In the final stages of their ministry, McKinney and Reynolds set aside significant disagreements over orthopraxy in favor of focusing on areas where they could work together to strengthen music in the local church, contribute to denominational work, and serve the Kingdom of God.

Created to Worship: The Practice of Devotional Listening and Christian Contemporary Music

Courtney Tepera¹

Over the past fifty years, American Protestant churches have witnessed a significant shift in sacred music. Christian contemporary music (hereafter CCM), a blend of rock and pop with religious lyrics, became a familiar presence both on the radio and in the church. While many excellent studies have detailed the musical and lyrical characteristics of CCM as well as the features of its history, theology, liturgical use, and industry practices, few studies have explored the role of CCM in the daily lives of listeners.

This study begins to fill that gap, to understand how listeners are using CCM and the role they ascribe to devotional listening. To do so, I draw from focus-group interviews at four churches. In these interviews both laity and clergy were asked about their personal religious music listening habits outside of church.

The answers given reveal that music is a powerful force in listeners' religious lives. By listening in the background of daily life, they create an atmosphere that shapes their emotions and reinforces their faith. They find greater ease in their attempts to engage in other devotional practices and in their experience of God. I find that underlying this practice of devotional listening is the respondents' conception that music was uniquely created by God to be a tool for spiritual engagement. In these congregations, being created to worship means also being created to sing.

Literature Review

The role of music in worship has a long and contentious history in Protestant theology.² The views of Martin Luther and John Calvin give an excellent overview of the contours of the argument. On the surface level, they appear to take opposing viewpoints.³ Luther embraced the broad use of music in the church, and found value in hymns, choirs, and instrumentation. On the other side, Calvin restricted the use of music to psalms sung a cappella by the congregation. However, both of them operated from a similar understanding of the relationship between music and faith.

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² Theological discussions of the role of worship in music and emotion in the life of the believer go back much further in church history than the Reformation. However, as my data is drawn from Protestant churches, I am confining my discussion to Protestant thinkers.

³ Setting aside for the present argument reformers such as Ulrich Zwingli, who forbade music in the church altogether.

To Luther, music was a gift from God to humanity, be it the song of birds or the highest art music. The voice raised in song flowed from the heart as an outpouring of emotion and was then channeled through the mind and body.⁴ Inspired by Scripture, Luther claimed that music expelled the devil by fostering calmness, joy, and gratitude, and that it allowed believers to express feelings of ecstatic joy and praise beyond words. By engaging the emotions as well as the intellect, singing Scripture was more powerful than speaking it. Luther repeatedly placed singing alongside praise and thankfulness as the essence of the experience of salvation and the nature of heaven.⁵

Calvin and his followers agreed with Luther that singing was edifying for the gathered body. To Calvin, music was a gift of God, its power found in wedding emotions to intellect and its source in the human heart. It was because of music's emotional power that Calvin restricted church music to psalms sung a cappella – only the Word of God could ensure suitable worship by constraining the inherent power of music. The texts for songs could only be taken from the Bible itself without instrumentation, which might over-inflate the emotions. Hymn writing was acceptable only so long as it was contained to private devotions and excluded from congregational worship.⁶

Thus, while Luther and Calvin came to two different conclusions on the role of music in the church, they agreed that music was a gift from God with the power to shape emotions. This understanding has shaped Protestant music making to the present day, particularly in the American context. The role of emotion in sacred music and the types of music that should be cultivated in the church is pivotal to understanding the controversies over music education in the American colonies, ecstatic worship in the Great Awakenings, Victorian sentimental hymnody, and the ebullience of early twentieth-century revivalists (to name only a few).⁷ In each controversy, the opposing sides have argued for free expression or for restraint of emotions in religious music in order to shape the believer's heart.

This dynamic continued at the birth of Christian contemporary music in the 1960s. Blending various popular styles with hymns and simple expressive lyrics, early CCM artists engaged in yet another iteration of this process as they updated the music of the church.⁸

⁴ Miikka E. Anttila, *Luther's Theology of Music: Spiritual Beauty and Pleasure* (Berlin/Boston: De Gruyter, 2013), 70, 85–95.

⁵ *Ibid.*, 96, 99–100, 104, 119–24, 132–37.

⁶ John Calvin, *Joannis Calvini Opera Selecta*, quoted in Paul Junggap Huh, "John Calvin and the Presbyterian Psalter," *Liturgy* 27, no. 3 (July 2012): 17.

⁷ To explore these controversies further, I recommend: Rebecca Bechtold, "A Revolutionary Soundscape: Musical Reform and the Science of Sound in Early America, 1760–1840," *Journal of the Early Republic* 35, no. 3 (2015): 419–50; Philip Vilas Bohlman, Edith Waldvogel Blumhofer, and Maria M. Chow, eds., *Music in American Religious Experience* (New York: Oxford University Press, 2006); Glenda Goodman, "'The Tears I Shed at the Songs of Thy Church': Seventeenth-Century Musical Piety in the English Atlantic World," *Journal of the American Musicological Society* 65, no. 3 (December 2012): 691–725; Stephen A. Marini, *Sacred Song in America: Religion, Music, and Public Culture* (Urbana: University of Illinois Press, 2003); David W. Music and Paul Akers Richardson, *'I Will Sing the Wondrous Story': A History of Baptist Hymnody in North America* (Macon, GA: Mercer University Press, 2011); Richard J. Mouw and Mark A. Noll, eds., *Wonderful Words of Life: Hymns in American Protestant History and Theology* (Grand Rapids, MI: W. B. Eerdmans Pub, 2004); Sandra S. Sizer, *Gospel Hymns and Social Religion: The Rhetoric of Nineteenth-Century Revivalism, American Civilization* (Philadelphia: Temple University Press, 1978); David W. Stowe, *How Sweet the Sound: Music in the Spiritual Lives of Americans* (Cambridge, MA: Harvard University Press, 2004).

⁸ For further reading on the development of CCM, I recommend: Mark Evans, *Open up the Doors: Music in the Modern Church* (Oakville, CT: Equinox, 2006); C. Michael Hawn and James Abington, eds., *New*

Opponents argued that the emotions generated by rock were too sensual to be appropriate for worship and that the music created trance states that opened listeners to demonic influences and led to mental instability.⁹ As the genre matured in the 1980s and gained a presence in secular media, opponents argued that CCM artists were promoting a sentimentalized, watered-down Gospel that was more sensual than sacred.¹⁰ Despite these objections to the emotional valences of the music, the genre thrived. It is now one of the top radio genres in the United States and is used as liturgical music in many Protestant churches.¹¹

In the 1990s, confronted with complaints about the inauthenticity of big-budget pop CCM stars, industry executives began promoting music by British and Australian church bands and worship leaders. As the praise and worship subgenre of CCM had formerly only been advertised to church leaders as liturgical music, a series of advertising campaigns re-branded the subgenre as part of the “worship lifestyle.” Ads for worship music promised the transformation of everyday life into an overwhelming experience of worshipful feeling that spiritualized even the most mundane activity. Worship lifestyle marketing was so effective that in 2003 almost half of the top twenty albums on the Billboard CCM chart were worship

Songs of Celebration Render: Congregational Song in the Twenty-First Century (Chicago: GIA Publications, 2013); Jay R. Howard and John M. Streck, *Apostles of Rock: The Splintered World of Contemporary Christian Music* (Lexington: University Press of Kentucky, 1999); Monique Marie Ingalls, Carolyn Landau, and Thomas Wagner, eds., *Christian Congregational Music: Performance, Identity, and Experience* (Farnham, Surrey: Ashgate Publishing Limited, 2013); Monique Marie Ingalls and Amos Yong, eds., *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity* (University Park: The Pennsylvania State University Press, 2015); Anna E. Nekola and Thomas Wagner, eds., *Congregational Music-Making and Community in a Mediated Age* (Burlington: Ashgate, 2015); David W. Stowe, *No Sympathy for the Devil: Christian Pop Music and the Transformation of American Evangelicalism* (Chapel Hill: University of North Carolina Press, 2011).

⁹ Anna Nekola, “More than Just a Music’: Conservative Christian Anti-Rock Discourse and the U.S. Culture Wars,” *Popular Music* 32, no. 3 (October 2013): 407–26; Terry W. York, *America’s Worship Wars* (Peabody, MA: Hendrickson Publishers, 2003).

¹⁰ W. D. Romanowski, “Where’s the Gospel? Amy Grant’s Latest Album Has Thrown the Contemporary Christian Music Industry into a First-Rate Identity Crisis,” *Christianity Today*, December 8, 1997.

¹¹ Robert Abelman, “Without Divine Intervention: Contemporary Christian Music Radio and Audience Transference,” *Journal of Media and Religion* 5, no. 4 (November 22, 2006): 209–31; Joshua M. Bentley, “A Uses and Gratifications Study of Contemporary Christian Radio Web Sites,” *Journal of Radio & Audio Media* 19, no. 1 (April 30, 2012): 2–16; K. P. Donovan, “Christian Contemporary Radio Stations Continue Steady Growth,” *The Christian Post*, January 2, 2009, accessed May 19, 2016; Deborah Justice, “Mainline Protestantism and Contemporary versus Traditional Worship Music,” in *The Oxford Handbook of Music and World Christianities*, ed. Jonathan Dueck and Suzel Ana Reily (New York: Oxford University Press, 2015), 487–512; Bob Lochte, “Christian Radio in a New Millennium,” *Journal of Radio & Audio Media* 15, no. 1 (May 14, 2008): 59–75; Deborah Evans Price, “Praised Be!: Worship Music Jumps from the Church to the Charts,” *Billboard*, October 11, 2008.

albums.¹² While scholars such as Monique Ingalls and Anna Nekola have explored the industry's contribution to the worship lifestyle, no study yet has looked at the impact of the worship lifestyle on the grassroots level.¹³

Research Questions

The trajectory of CCM and the longstanding questions of the role of emotion in sacred music raises two questions that this study attempts to answer. 1) On the ground level of individual Christians, how do believers and local church leaders use CCM outside the church? 2) What lay theologies drive these practices of listening?

Methodology

To answer these questions, I conducted focus-group interviews at four churches in the Charleston, SC, metropolitan area. The four churches chosen all use praise and worship music as their primary liturgical music. The four selected churches included a Southern Baptist church, a charismatic Anglican church, a United Methodist church, and a non-denominational church.¹⁴

Each of these churches provided me with a minimum of three separate groups to interview, including at least one group of church leaders and at least one group of laity. This resulted in sixty-four total respondents, of which twenty-seven were pastors or paid church staff.

The following questions were asked about the use of religious music outside the church:

1. Outside of church, in what places or activities do you listen to religious music such as worship music or Christian contemporary music?
2. What proportion of the music you listen to outside church is religious, and what influences your choice between religious and non-religious music on any given day?¹⁵

¹² Anna Nekola, "I'll Take You There': The Promise of Transformation in the Marketing of Worship Media in US Christian Music Magazines," in *Christian Congregational Music: Performance, Identity, and Experience*, ed. Monique Marie Ingalls, Carolyn Landau, and Thomas Wagner (Farnham, Surrey: Ashgate Publishing Limited, 2013), 117–36; Anna Nekola, "Negotiating the Tensions of U.S. Worship Music in the Marketplace," in *The Oxford Handbook of Music and World Christianities*, ed. Jonathan Dueck and Suzel Ana Reily (New York: Oxford University Press, 2016), 513–32.

¹³ For example, see: Monique Marie Ingalls, Carolyn Landau, and Thomas Wagner, eds., *Christian Congregational Music: Performance, Identity, and Experience* (Farnham, Surrey: Ashgate Publishing Limited, 2013); Nekola and Wagner, *Congregational Music-Making and Community in a Mediated Age*.

¹⁴ The congregation of the respondents will be designated as SBC, AC, UM, and ND, respectively.

¹⁵ The identification of music as "religious" or "non-religious" was left to the interviewees to avoid imposing assumptions. The interviewees were asked to give a rough proportion, which they usually did in percentages. The percentages they reported fell clearly into three categories—above 90%, 50–60%, or below 25%. I will refer to those groupings as "mostly or all religious music," "half religious music," and "little to no religious music," respectively. Due to time constraints I was not able to ask this question in the non-denominational church leader's interview.

3. How important is religious music to your religious life outside church? What role does it play in your spiritual life?

Respondents discussed the questions together in each group. The interviews were recorded and transcribed. The results were then analyzed inductively. The interviews were read once, and a list of preliminary themes gathered. The interviews were re-read and the preliminary themes were coded while additional themes were noted. Finally, the interviews were read through a third time for a final coding. This process is ideal for such data as it allows themes to arise naturally from the data and has been used elsewhere to analyze reactions to religious media.¹⁶

Results

The questions in the focus group interviews addressed the respondents' individual use of religious music, apart from their church activities. They were asked about the other places and activities in which they listen to religious music, why they choose to listen to religious music outside of church, and what role it plays in their spiritual lives. The answers to those questions paint a picture of the perceived power of music in evangelical life. The respondents allow the music to permeate their daily lives, creating access to God that eases their religious practices, regulates emotions, and provides access to powerful spiritual memories. Woven throughout this practice of listening are a set of assertions about the power of music to shape children and to ward off evil, and God's ability to speak through music that overpowers the quotidian. These assertions are inextricably tied to the notion that music is unique in the created order.

Places and Spaces

The respondents reported listening to religious music in a wide variety of venues, but the primary use was as background music to other tasks. Respondents spoke of listening to the music in almost every venue of daily life: while driving, working, and at home. Far and away the most common use of CCM was to occupy the mind while driving. As one leader reported:

It's on when I'm in the car. Something formative that happened to me in high school was that I switched from secular music to listening to only Christian music . . . I had a 35 minute commute to high school . . . on the way home I would listen to Christian music and it transformed me.¹⁷

The choice to listen to CCM while driving was spoken of as a simple way to introduce religious music into their lives while also fighting the monotony of the commute.

¹⁶ Ahmed Al-Rawi, "Online Reactions to the Muhammad Cartoons: YouTube and the Virtual Ummah," *Journal for the Scientific Study of Religion* 54, no. 2 (May 2015): 261-76.

¹⁷ Interview Feb. 18, 2016, 2:00 PM, SBC1.

Next to the car, the most popular venue to listen to CCM was at work, but this split the clergy and laity. For laity, listening to CCM at work was a way of focusing their minds and energies. In the words of one Anglican congregant: "I think listening to worship music in the background while I'm working actually really helps me focus and be productive."¹⁸ However, for most clergy listening to CCM at work was simply work. "I listen to it at work, but I work at a church, so . . . when is it personal? That's a different balance to figure out in life if you work at a church full time."¹⁹ The leaders who confined their listening to work were far more likely to be critical of CCM as containing inferior music or poor theology. Worship leaders in particular reported listening to religious music only to prepare for the Sunday services.

Respondents also reported using the music in the daily routines of life, in bedtime or morning habits, while exercising, or as part of household chores. A leader made worship music the alarm on his phone, "so when I wake up in the morning it's to the atmosphere of worship. It just changes the approach you have on the whole day."²⁰ A layperson echoed: "I just leave it on in my bedroom, so there's always music playing, Christian music . . . whenever I'm home alone, just to have that echo."²¹

The practice of listening to music while distracted by other activities is so commonplace as to be taken for granted, yet is spiritually significant. One expects to have a religious experience while giving one's full and undivided attention to religious media, as in a worship service. This can make background religious music seem to be an attenuated form of religiosity. However, this is not the case. Background music alleviates anxiety and boredom by allowing the mind to escape into the musical world when concentration on the task at hand fails. When it is not being attended to, the rhythms and tones of the music continue to act physiologically, increasing or decreasing heartbeat, for instance. The biological effect alters one's mood, and thus one's stance towards the world.²² Understood this way, background music is a tool we use to manipulate ourselves, altering our emotional state and so changing our perception of the world around us.

Further, the occasional glancing attention we give the music is an invitation to enter the music more fully. The respondents' stories of listening to religious music in daily life exemplify this dynamic. Several respondents narrated tales of encountering God when they heeded the invitation to enter the spiritual world of sacred background music, as in this account given by two leaders at the United Methodist church:

UM1 - I feel like anytime that I'm willing to invite God, he's willing to say something. I was in the laundry room one time and listening to the music and had a moment in the laundry room. So I think it's everywhere and anywhere that I'm willing to ask and listen.

¹⁸ Interview June 28, 2016, 7:00 PM, AC2.

¹⁹ Interview July 21, 2016, 4:00 PM, ND1.

²⁰ Interview May 26, 2016, 9:30 AM, ND4.

²¹ Interview Feb. 24, 2016, 2:00 PM, SBC14.

²² Randall Pabich, "Indra's Note: An Investigation into Musical Awareness" (Ph.D. diss., Temple University, 2007), 123-49.

UM3 – It's true. There have been times that I've been loading the dishwasher and I'm in tears.²³

A leader at the Southern Baptist church described a similar moment while listening to worship music in the background of housework:

I have literally dropped to my knees, just being around the house cooking or cleaning and listening to a song and then I'm overtaken with worship. Sometimes we may be playing a podcast from a teacher or something and I don't know that I've ever gotten to my knees with that. I may stand and listen to something, but there's something about music that does that to me.²⁴

This idea, that music is as or more powerful than sermons and Bible reading, was repeated in the interviews at every level of involvement and across denominations. While music playing in the background of people's lives may be a distracted mode of engagement, part of the value of this mode of listening for the respondents is that it creates an environment in which God can break into the everyday. The respondents overwhelmingly affirmed the effectiveness of listening to background music as a spiritual practice. Both the subtle emotional shifts and the invitation offered to more deeply engage with the music are important to this practice.

Secular and Sacred

Church leaders were less likely than their congregants to report listening to religious music outside the church. The leaders were evenly split among "mostly or all religious music," "half religious music," and "little to no religious music." In contrast, the responses of the congregants was heavily skewed towards listening to religious music, with over half of their congregants reported listening to "mostly or all religious music" while only a third reported "half religious music" and only one in ten reported "little to no religious music." For those who listen to religious music regularly, emotional maintenance and spiritual growth were the most commonly cited motivations.

Clergy have a variety of reasons for not listening to religious music. As described above, some want to listen to something different when not working. The use of non-religious music creates a distinct mental space when they are off-duty. However, a few of the respondents who did not listen to religious music regularly criticized CCM as bad music. It is important to note that these respondents expressed a great deal of enjoyment for their church's music, and that the music commonly played at all the churches surveyed was largely the same praise and worship or CCM hits that are popular on Christian radio. Despite this, these respondents felt there was a difference between their church's music and other Christian music, particularly in the areas of creative authenticity and theological depth.

Congregants and their leaders otherwise agreed on the reasons they choose to listen to religious or non-religious music on any given day. There were two categories of motiva-

²³ Interview June 28, 2016, 2:00 PM.

²⁴ Interview Feb. 24, 2016, 10:00 AM, SBC6.

tions: emotional maintenance and spiritual growth. For this purpose, emotional maintenance refers to both cultivating desired emotions and controlling negative emotions. Spiritual growth includes both teaching and reaffirming faith. Each of these categories points to the importance of devotional listening as a tool for shaping the self.

The most prevalent reason for listening to religious music was emotional maintenance. Respondents lauded the calming quality of religious music. One respondent said,

If I listen to worship music it's because I'm needing the Lord with me at the moment . . . Emotionally speaking, worship music has done a lot for me . . . I needed the Lord and his healing and I would listen to a lot of worship music then because he would speak directly to me through that and I could just feel his spirit in it and I knew he was with me while I was listening to it and worshipping with it.²⁵

Religious music was termed "soothing"²⁶ and "peaceful."²⁷ Respondents found the practice of listening to sacred music was "helpful for me to process particularly hard times,"²⁸ that "it'll help calm me down,"²⁹ and that they "sleep better listening to it before bed."³⁰ This quality of CCM was particularly useful to congregants who reported listening to the music in the car with their children because it will "quiet them down"³¹ as well as frustrated parents "like when I'm trying not to murder my children in the car . . . we need to turn on Christian radio so I remember to be nice."³²

The connection between calmness and religious music was confirmed by the fact that the respondents almost unilaterally preferred secular music for exercise. Running, walking, and working out were all mentioned by respondents as high energy activities best accompanied with secular music, as in this conversation:

SBC3 – [I listen to secular music] probably about 50% for me, which is a little weird. But I work out and that's the primary time that I listen to music, when I work out.

SBC1 – Yeah, I can't listen to Christian music when I work out.

SBC2 – You don't? Oh, I've got a whole track of running music that's bpm's [beats per minute].

SBC1 – I need something a little angrier.

²⁵ Interview July 6, 2016, 7:00 PM, UM1.

²⁶ Interview Feb. 18, 2016, 2:00 PM, SBC3; Feb. 24, 2016, 2:00 PM, SBC9 & SBC13.

²⁷ Interview July 21, 2016, 4:00 PM, ND1.

²⁸ Interview June 29, 2016, 1:00 PM, AC3.

²⁹ Interview July 21, 2016, 4:00 PM, ND3.

³⁰ Interview July 21, 2016, 4:00 PM, ND1.

³¹ Interview Feb. 25, 2016, 10:00 AM, SBC3.

³² Interview Feb. 25, 2016, 2:00 PM, SBC4.

SBC3 – It’s interesting what [SBC1] was saying about background music. I don’t listen intently to the words, it’s really more the beat of the songs. Because sometimes I’m like “oh, that’s not a good message.” . . . I use it just for the beat, not the words.³³

Even though much of CCM is fast-paced, upbeat pop-rock rhythmically appropriate for exercise as SBC2 points out, and even though the respondents claim not to be listening to the lyrics, the non-religious music is still deemed “angrier” and that anger is associated with productive physical energy. The listener’s perception of the religiosity of the music is what constitutes its lack of energy. Religious music is perceived as calming, while secular music is perceived as energizing.

This association is supported by other respondents’ uses of non-religious music. While some listeners use religious music to sacralize housework, others preferred non-religious music for the same reasons as the exercisers. One said, “If I need to get some energy going, to clean the house, then it’s going to have to be beach music.”³⁴ Others reported listening to non-religious music to set the tone “on a ladies night out. I bust out the country and I crank it up and it’s just fun,”³⁵ or “sometimes I just feel rowdy, so I put the sunroof back and put the windows down and I crank it up.”³⁶

According to these narratives, the respondents are connecting calmness with spirituality and excitation with physicality. This duality of spirituality and physicality parallels the mind/body dualism commonly found in Western society and Protestant churches, in which the self is divided into mind/spirit and flesh. “Traditionally, [the body] has been viewed as something to be overcome in order to receive the joys of heaven.”³⁷ Religious music thus acts on the emotions to order and control them so that the listener can engage in calm rational thought and good behavior. Non-religious music is perceived to act on the emotions through the beat, pushing the body into a state of excitement conducive to physical activity. This paradigm of musical energy thus reflects and reinforces the dualities of soul and body, rationality and physicality, sacred and secular.

The relationship between music and emotional energy was most palpable in the responses connecting the practice of listening to the music to spiritual warfare. Interestingly, all the respondents who made this connection were congregants at the Southern Baptist church, rather than the charismatic or non-denominational congregations.³⁸ Two respondents in one group said, “it plays a role in spiritual warfare” and “it does help me recall scripture and know exactly, for spiritual warfare.”³⁹ Another respondent in a different group gave more detail: “Part of me believes there’s a spirit world out there, and that [religious music listening]’s one way we can fight evil.”⁴⁰ A leader echoed a similar sentiment. Speaking of the

³³ Interview Feb. 18, 2016, 2:00 PM.

³⁴ Interview Feb. 24, 2016, 2:00 PM, SBC6.

³⁵ Interview Feb. 25, 2016, 2:00 PM, SBC7.

³⁶ Interview Feb. 18, 2016, 2:00 PM, SBC3.

³⁷ Jessica Harren, “Bones and Bread: Knowing God in Our Bodies through the Communion Table,” *Journal of Religion, Disability & Health* 13, no. 3–4 (August 18, 2009): 276–77.

³⁸ While this may seem to be an odd doctrine to occur in a Baptist church, it is an excellent example of the manner in which the music creates a shared spiritual language among the listeners, as Pentecostal distinctives like spiritual warfare trickle into otherwise non-charismatic congregations through the medium of the music.

³⁹ Interview Feb. 25, 2016, 2:00 PM SBC1 & SBC7.

⁴⁰ Interview Feb 24, 2016, 2:00 PM, SBC6.

power of listening to religious music to quell anxiety, he said: “Saul was going through tormented spirits and David played. When I’m hurting or I’m struggling, I will listen because it has a soothing effect.” The passage he cites is 1 Samuel chapter 16:14–16:

Now the spirit of the Lord departed from Saul, and an evil spirit from the Lord tormented him. And Saul’s servants said to him, “See now, an evil spirit from God is tormenting you. Let our lord now command the servants who attend you to look for someone who is skillful in playing the lyre; and when the evil spirit from God is upon you, he will play it, and you will feel better.”⁴¹

David plays and the evil spirit ceases tormenting the king. While the pastor elides the existence of evil spirits, saying Saul was “going through tormented spirits” in the context of his own anxiety, the connection between faith and music is clear. Religious music is a weapon against evil, whether that evil is within oneself or without, and the power of the weapon lies in its ability to soothe emotions.

Besides emotional maintenance, the other major motivation for listening to religious music reported by the respondents was spiritual growth. This took two major forms: reaffirmation of faith and teaching, particularly the religious instruction of children. In the case of the former, CCM acts as “a reminder, you know, of the Lord”⁴² and a reminder to praise God for one respondent who believes that “God deserves to be praised all the time.”⁴³ Another respondent felt reconnected to his faith through conviction brought on by listening: “a lot of times I find it a reconnection for me, a reaffirming of my faith . . . it can be a conviction thing. And not in a condemnation, but a conviction. ‘Here’s a promise I have for you, realize it’s there.’”⁴⁴ The reminder of personal connection is a powerful reaffirmation of faith for these respondents. That personal connection can be quite intimate:

And I think for me, music when I’m listening to it just makes me feel God’s presence and the Holy Spirit just kind of fills me and I’m just, we’re having a thing together.⁴⁵

The presence and speech of God fill these narratives of musical encounters with the divine. For these respondents, the practice of listening to religious music is something they choose because in it they find a direct connection to God that reinforces their beliefs about who they are and who God is. The nature of this connection will be explored further in the next section.

The final factor that respondents cited in their decision to listen to religious music was the presence of children and the desire to teach them to be faithful. As with the respondent who used music to avoid “murdering” her children in the car, listeners use the music to inculcate religious teachings in their children. This is not surprising – as children are the focus around which hopes and fears for the future converge, any important spiritual practice will be encouraged for children, which is the case here.⁴⁶

⁴¹ 1 Sam. 16:14–16 (NRSV).

⁴² Interview Feb. 24, 2016, 2:00 PM, SBC1.

⁴³ Interview Feb. 25, 2016, 2:00 PM, SBC4.

⁴⁴ Interview July 21, 2016, 4:00 PM, ND4.

⁴⁵ Interview Feb. 25, 2016, 2:00 PM, SBC2.

⁴⁶ Ann Burlein, *Lift High the Cross: Where White Supremacy and the Christian Right Converge* (Durham, NC: Duke University Press, 2002), 3–21.

Fears and hopes surround the respondents' views of their children. Some listened to religious music from fear of the content of secular music and commercials – “you don't have to worry about what's coming on,”⁴⁷ and “you just can't trust a radio station anymore.”⁴⁸ For others, listening to religious music was about their hopes for their children – “in the mornings when I get up the first thing I do is go down and put worship music on, so when the kids are coming down to get breakfast we just want to set an environment that connects them with God and prepares them for their day.”⁴⁹ Another respondent combined both fear and hope in her response: “I'm trying to impress upon them [children] that we're here to glorify God . . . a lot of the music out there, the words do not glorify God and it's not appropriate for little ears to hear.”⁵⁰

The leaders and laity at the Southern Baptist church were the most vocal about children listening to music, with at least one respondent bringing it up in each group. One leader began only listening to religious music after the birth of her first child because “garbage in, garbage out.”⁵¹ In another group, several respondents engaged in a lively discussion of training children in devotional listening. The conversation began with assertions that secular music contains too much material that is “inappropriate” and unedifying for children. Adults could indulge in listening to secular music, but only because they can distinguish between what is “trashy” and what is not. Eventually, the conversation turned to specifics of teaching children to practice listening:

SBC3 - We were riding in the car and my grandsons were in the back. We were both in the car and John said, “we can't play that with Grandma in the car.” So they know what Grandma likes! (laughter) It's funny!

SBC7 - To the point that when we walk into a store, my girls will go, “is this a Christian store? I hear Christian music” (murmured agreement).

SBC2 - We have conversations with our girls. So Taylor Swift is really big in our house right now, and . . . there's stuff she says that she shouldn't be singing to little girls. But we've had those conversations and so it's so funny because Claire, she's our 10 year old, she will self-edit. When she says “Oh my God” she will say something else, or some of the other language that's in there, she puts in her own little descriptives and it's really funny. She just belts it out. But we have those conversations, because they're going to experience language and things and whatever else at school, on the playground, here (laughs) . . . we talk and we equip them to make right decisions.⁵²

The final respondent in this discussion draws together the threads of why children are such a concern and why music is important: the world is out there. These parents understand that the larger culture that their children will be interacting with is not one that shares their religious worldview. Fear and hope intertwine in the sheltering of children from

⁴⁷ Interview Feb. 25, 2016, 10:00 AM, SBC8.

⁴⁸ Interview June 28, 2016, 2:00 PM, UM3.

⁴⁹ Interview May 26, 2016, 9:30 AM, ND4.

⁵⁰ Interview Feb. 25, 2016, 10:00 AM, SBC1.

⁵¹ Interview Feb. 18, 2016, 2:00 PM, SBC2.

⁵² Interview Feb. 25, 2016, 10:00 AM.

worldly influences by restricting them to religious music. As they do so, the parents instruct the children in how to discern the approved from the unapproved, to recognize approved music and by extension approved stores and people. By learning this musical practice of “self-editing,” parents expect this editing to extend to the rest of life and so secure their children’s religious selves. In this practice of listening, the background music is expected to shape the listener’s emotions and faith, be they child or adult. The music reaffirms the faith commitments made by the adults and trains the children to listen appropriately. As the next section will demonstrate, the goal of this shaping is to break through the distractions of everyday life to create ease in one’s relationship with God.

Devotional Importance

The importance of these listening practices for these respondents was that they created a connection to God that facilitated other religious practices, particularly prayer, Bible reading, and remembering spiritual events. When asked about the role of religious music in their spiritual lives outside church, the respondents overwhelmingly stated that religious music creates a connection to God or a space conducive to finding God. Spatial terms for access to God were very common in the responses given by the non-denominational and Southern Baptist groups. One respondent said “that song [David Crowder Band’s “How He Loves”] . . . puts me into a totally different headspace, in a spiritual space.”⁵³ Another used language of background music “filling my space” while a third spoke of listening to music and being “transcended to the heavens . . . like a gateway to the spiritual realm.”⁵⁴ The importance of spatial language is for the boundaries that are created and crossed. Religious music creates gateways to heaven as listeners “realize that there is a connection there and that it opens up a door for me, breaks down a wall for me personally to connect me to God.”⁵⁵ As the music removes boundaries between the listener and God, it also creates boundaries that protect that interaction. As one leader said, “it helps people, prepares people, to hear from God . . . It seems to create space that is otherwise harder to create, because it eliminates a certain amount of distraction for me.”⁵⁶ Sacred space both creates and safeguards the religious experience.

Other respondents described musical access to God in terms of finding a connection. One respondent said, “for me it’s communication. I can communicate with God better through worship music,”⁵⁷ while another said the music “helps me start a conversation with the Lord.”⁵⁸ Listening to religious music “automatically connects me to Holy Spirit”⁵⁹ and is “a multisensory experience that can really plug you in.”⁶⁰ In this “total connection”⁶¹ “the

⁵³ Interview Feb. 25, 2016, 10:00 AM, SBC2.

⁵⁴ Interview Feb. 24, 2016, 2:00 PM, SBC5 & SBC6.

⁵⁵ Interview July 21, 2016, 4:00 PM, ND4.

⁵⁶ Interview May 26, 2016, 9:30 AM, ND1.

⁵⁷ Interview Feb. 25, 2016, 10:00 AM, SBC8.

⁵⁸ Interview June 28, 2016, 7:00 PM, AC10.

⁵⁹ Interview June 28, 2016, 7:00 PM, AC6. “Holy Spirit” used as a name without the article “the” preceding it was common in this congregation.

⁶⁰ Interview June 28, 2016, 7:00 PM, AC3.

⁶¹ Interview Aug. 10, 2016, 7:00 AM, UM1.

lyrics connect you and then it just feeds you”⁶² as “you can feel the spirit of the Lord through it as you’re seeking the Lord and tapping into that.”⁶³ The access to God provided by the music is like a conduit that allows for the exchange of power and information. When the connection is established there is a flow that “[is] going both ways. Your heart reaching out to the Lord through music but also connecting, him connecting with you also.”⁶⁴

The access to God created by the practice of listening brings with it a felt ease in other aspects of religious life and practice. Prayer is one practice that respondents claimed was easier with the aid of religious music. Respondents reported music providing words to pray, “particularly when I’m anxious or if I don’t know what words to use in prayer.”⁶⁵ The feeling of not knowing what words to say in prayer and finding language in worship music was mentioned by two other leaders:

SBC6 - I tend to go to music when . . . I’m struggling and I sometimes don’t know what to pray or sad or frustrated . . . I go to music and I’ll just kind of go in my room and shut the door and just sit before worship music and say nothing.

SBC7 - That’s what my piano playing does for me . . . if I’m in that feeling of not knowing what to say I can go sit at my piano and pick a praise song and start playing that and it takes that angst away.⁶⁶

A Methodist leader said: “There’s the classic Augustine quote ‘he who sings prays twice’ . . . There’s only so much that I can write in my prayer journal whereas my ability to just sing my heart out.”⁶⁷ At this point, the respondent let the sentence trail off and shrugged, as though overcome with emotion. Religious music eases prayer not just because it provides a sense of connection to God, but also because it provides a shared language that addresses common emotional needs, connecting the heart and the voice when words fail.

As the language in the music is often drawn from the Bible, listeners also find themselves reinforcing their interaction with Scripture as they engage with the music, as is the case with this respondent: “I can focus on the words in music better than I can focus and take in the written word sometimes.”⁶⁸ Just as music facilitates learning Scripture, it also facilitates meditation:

I’ll get a song stuck in my head, whether it’s from Sunday or somewhere, and it might just be a fragment of it . . . It helps a lot when you sing Scripture, which almost all of

⁶² Interview Feb. 25, 2016, 2:00 PM, SBC5.

⁶³ Interview July 6, 2016, 7:00 PM, UM1.

⁶⁴ Interview June 28, 2016, 7:00 PM, AC6.

⁶⁵ Interview June 29, 2016, 1:00 PM, AC3.

⁶⁶ Interview Feb. 24, 2016, 10:00 AM.

⁶⁷ Interview June 28, 2016, 2:00 PM, UM3. It is worth noting that the Augustine quotation here is unsubstantiated, though the phrase is widely attributed to him. It is attributed to Augustine in the Catechism of the Catholic Church, paragraph 1156, but the footnote given in the catechism refers to St. Augustine, En. in Ps. 72,1:PL 36,914, which does not contain that exact phrase but instead has a longer rumination on the joyous singing of praise and prayers.

⁶⁸ Interview Feb. 24, 2016, 2:00 PM, SBC2.

our lyrics if they're not literal Scripture they're describing the truths of Scripture. And that can really stick.⁶⁹

This pattern is reinforced by the respondents who reported listening to religious music in their devotional times. One leader said he listens "daily! There's never a time when I'm not reading the Word with headphones in."⁷⁰ A layperson echoed this connection between music and Bible study:

I think it draws me a little bit closer to God's word sometimes . . . I think it encourages me to get back into God's word because maybe there's an event that's associated with that and I want to remember exactly what God's word told me at that time and how that applies to my life now. Also just like we said about memory verses it might not be straight on but it does help me recall Scripture.⁷¹

For these listeners, the combination of Bible reading and music listening is potent, rendering the Bible more accessible in their spiritual lives. The access to God provided by religious music lubricates the interaction with God's word, rendering it easier to focus on and remember as it is encapsulated in song.

Ease of memory is also part of a larger ease in recalling spiritual events in which God was present in a palpable way in the listener's life. For this respondent, the memory of a spiritual experience connected to a particular song is recalled by listening to the song: "[Music is] an icebreaker between me and the Lord. Being like 'I remember feeling this way, and I remember this truth' because of the song and I'm able to be more introspective about what's going on in my life rather than just staying overwhelmed and frustrated."⁷² Another respondent reported a similar connection between music and specific spiritual events: "I can remember events that I've walked through in my life by certain songs. You know? Because 5 years ago [my husband] and I went through something and the first thing I did was pull up this song and turn it on as loud as I could, and I listened to it non-stop. So songs and moments correlate."⁷³ As Monique Ingalls noted in her study of evangelical conference worship music, the combination of meaningful lyrics, memorable tunes, and emotional events renders spiritual moments more clearly in the memory, which in turn allows those events to be re-experienced in acts of devotional remembrance. The spiritual self that is remembered from that prior moment can be recalled with the simple playing of a song, reinscribing it onto the current self.⁷⁴ This data reveals that conference-going college students are not the only ones who engage in this practice. For adult evangelicals in established congregations, listening to religious music makes it easier to engage in prayer, to access Scripture, and to recall spiritual events—thus making it easier to facilitate a deeper connection to God.

⁶⁹ Interview June 28, 2016, 7:30 PM, SFA3.

⁷⁰ Interview May 26, 2016, 9:30 AM, ND1.

⁷¹ Interview Feb. 25, 2016, 2:00 PM, SBC7.

⁷² Interview June 28, 2016, 7:30 PM, AC10.

⁷³ Interview Feb. 25, 2016, 10:00 AM, SBC8.

⁷⁴ Monique Ingalls, "Singing Heaven Down to Earth: Spiritual Journeys, Eschatological Sounds, and Community Formation in Evangelical Conference Worship," *Ethnomusicology* 55, no. 2 (2011): 255.

Created to Sing

With the access to God found in the practice of listening to religious music, listeners experience greater ease in talking to God in prayer and in hearing from God in Scripture as the language of the music facilitates their practices. They also find greater ease in connecting to key moments in their spiritual pasts, even as they seek to grow by using the music to cultivate faith and proper emotions. The question remains: why do respondents attribute these powers to music? The answer found woven through the conversations surrounding the practice of listening to religious music is simple: humans were created to worship.

One Anglican layperson said “we are all worshippers by nature. It’s a natural response.”⁷⁵ Two leaders at the non-denominational church went on at greater length:

ND3 - And we are as humans, we are created for a relationship and created for worship and when you are worshipping the Lord you are basically fulfilling your highest calling of creation . . .

ND4 - The story of the Bible is the enemy trying to distract us from what we were called to do which is worship . . . there’s still a battle for our worship. It’s significant.⁷⁶

Humans, according to the Westminster Shorter Catechism, find their chief end in glorifying God.⁷⁷ Martin Luther echoes this idea when he says, “What advantage is there in knowing how beautiful a creature man is if you are unaware of his purpose, namely that he was created to worship God and live eternally with God?”⁷⁸ In these texts worship is much more than simply singing, but the majority of the respondents did not bother to distinguish between “worship” as listening to or singing music and other practices or attitudes that might be described as worship, such as prayer or taking the Eucharist. The application of the term “praise and worship” to music, often shortened to “worship music” led by “worship leaders” and found on “worship albums,” has led to a general conflation of worship with music.

This conflation was visible throughout the focus-group interviews. Church leaders occasionally delineated between worship and music in passing, in statements such as “the people of God have always expressed worship to God through music”⁷⁹ or “[music] was the first way we learned how to worship God.”⁸⁰ One leader identified the focus of worship as the sermon, which the congregation prepares for musically: “It [music] prepares our heart for worship, for the message,”⁸¹ while another identified prayer as worship: “look at Daniel and the lion’s den, Daniel being forced not to pray, not to worship.”⁸² Only one leader, at the non-

⁷⁵ Interview June 28, 2016, 7:30 PM, AC6.

⁷⁶ Interview May 26, 2016, 9:30 AM.

⁷⁷ *Humble Advice of the Assembly of Divines: Now by Authority of Parliament Sitting at Westminster, [Concerning] a Shorter Catechism: Presented by Them Lately to Both Houses of Parliament* (London: Evan Tyler, printer to the Kings most excellent Majesty, 1647), available in Early English Books II (Wing, STC II), 1641-1700.

⁷⁸ Martin Luther, *Luther’s Works. 1: Lectures on Genesis, Chap. 1-5*, trans. Jaroslav Jan Pelikan and Helmut T. Lehmann (Saint Louis: Concordia Publ. House, 1958), 131.

⁷⁹ Interview June 28, 2016, 2:00 PM, UM3.

⁸⁰ Interview Feb. 18, 2016, 2:00 PM, SBC1.

⁸¹ Interview Feb. 24, 2016, 10:00 AM, SBC6.

⁸² Interview May 26, 2016, 9:30 AM.

denominational church, detailed the difference between music and worship: “If you use the base of music and then you add theology to it . . . it’s a great way for people to express worship. *Music is not worship. But. It’s a wonderful way to be able to express our worship, one little arm of what worship can be.*”⁸³ In almost every other instance of the word “worship” in the leader interviews, an average of fifty occurrences per focus group, “worship” was used as a synonym for singing or as a modifier to a person or thing associated with music – “worship leader” for music leader, “worship time” for singing time, etc.

If humans are “created to worship,” as was stated by respondent after respondent, this conflation of music with worship has theological ramifications in practice. The merger of the two by these respondents implies that, to them, God created humanity to be innately musical, or at least to innately respond to music in a special manner. It is not surprising, then, that such ideas occurred with regularity as respondents affirmed that, in their view, music was created by God with a unique ability to influence humanity:

I think it’s [music] part of how we were created. The Bible tells us if we don’t sing the rocks will cry out. I think it’s who we are and how God made us . . . music is a gift of God and the fact that it is so powerful for people . . . there’s so many things we can’t express to a God who is so much bigger than we are through even the words we’re singing, whereas music connects the whole of who we are. And so I think music is central to how we would even begin to worship or connect to God.⁸⁴

Music is described by another leader as created by God for us to worship him⁸⁵ as well as “a God-given gift to express ourselves, to connect, to build relationship, and in our spiritual world it’s a way for us to connect with God, but it’s also a way for us to build unity together.”⁸⁶

Laity also argued that music is a special part of God’s created order: “I think the Lord has made music to touch people’s souls . . . He’s made people, built people to do that, to sing his praise.”⁸⁷ “I believe that God created us to have a relationship with him and to worship him and to praise him, and that’s the time of the service to do that [the music in a church service].”⁸⁸ The concept that God created music for people and people for music goes far towards explaining the respondents’ continual assertions of the power of music woven through the interviews. If music, conflated with worship in these congregations, is understood to have been ordained at creation to be a key part of humanity’s relationship with God, then its influence on humanity is something that extends to all people and all times.⁸⁹ Music becomes part of the first things, the originating point that determines the course of history.⁹⁰ By identifying music with worship as something that God “built into” humanity, it becomes inescapable. In the lay theologies of these respondents, humanity is naturally in a state of song. The access to God that music provides is, to them, a type of communion with God that

⁸³ Interview July 21, 2016, 4:00 PM, ND2 (italics mine).

⁸⁴ Interview June 28, 2016, 2:00 PM, UM3.

⁸⁵ Interview Feb. 24, 2016, 10:00 AM, SBC6.

⁸⁶ Interview May 26, 2016, 9:30 AM, ND5.

⁸⁷ Interview July 6, 2016, 7:30 PM, UM1.

⁸⁸ Interview Feb. 24, 2016, 2:00 PM, SBC1.

⁸⁹ Several respondents made comments about music’s universal power to speak to people of different nationalities or ethnicities, which bolster this claim.

⁹⁰ Margaret Bendroth, “Time, History, and Tradition in the Fundamentalist Imagination,” *Church History* 85, no. 2 (June 2016): 337–38.

was ordained before the Fall, as well as a preview of the future. As more than one respondent expressed in wistful longing, heaven will be full of worshipful singing, the culmination of humanity's musical nature. Thus, the connection with God facilitated by music will "naturally" shape the human heart, overriding quotidian activities, the emotional state of the moment, or evil spirits. This conflation of music and worship goes far towards explaining the powers attributed to music by the respondents.

Conclusion

This study has sought to describe the practices of devotional listening performed by American Protestants who listen to Christian contemporary music and the lay theologies that drive those practices. The practice partakes equally of the worship lifestyle and of Luther and Calvin's assertions that music is a gift from God. Tapping into what they understand to be the unique status of music in the created order, the listeners make worship music the background of their lives. Intentionally imbuing their daily lives with religious music, they create an atmosphere that reinforces their Christian identities by strengthening their faith and calming their emotions. In doing so, they find a deeper connection to God that facilitates other spiritual practices.

These results are descriptive rather than prescriptive in nature and in their discussion of theologies of worship, music, and emotion. However, it is only by understanding the grassroots practices and beliefs of Christians that we can understand the role that music is playing in their lives. Further study of the role of music in the lives of ordinary Christians is necessary to determine the beliefs and practices that are intertwined with the music.

Abstracts of Recent SWBTS School of Church Music Doctoral Dissertations

A Theoretical Analysis of *Psalm 84* for Soprano and Orchestra

Desmond C. Ikegwuonu, DMA

This document presents an analysis of *Psalm 84* for Soprano and Orchestra and is divided into two chapters. This work is composed as a symphonic poem with a setting of the Psalm text compiled by the composer for soprano soloist.

In Chapter 1, emphasis is laid on connections between the foundational thematic unit, achieving melodic continuity by displaced repetition and minimalist technique. Three sections are devoted to establishing methods of melodic extension through varied thematic repetition, the use of nonpulsed thematic unit, harmonic cadence cycle, and the exploration of "new simplicity" via diatonic pitch relationships.

Chapter 2 provides a thorough analysis of the Psalm setting for soprano including key and interval relationships, word painting, the transformation of the main thematic unit, and the choice of sonorities.

Psalm 84 reflects techniques such as melodic and harmonic inventiveness of neo-romanticism and the use of simple triadic outline and repetition in holy minimalism.

Can a Woman be a Music Minister? Bridging the Gap Between Complementarian Theology and Philosophies of Music Ministry

Jessica Jane Wan, PhD

Within complementarian circles, there are diverse understandings on the role of women in ministry. With regards to music ministry, there is no consensus among complementarians as to whether or not a woman could be a music minister in a mixed-gender corporate worship service. This dissertation addresses the issue of women in music ministry by arguing for complementarians to align their own theological stance on the role of women in ministry with their philosophy of music ministry to arrive at a coherent application for whether a woman can be a music minister in corporate worship when men are present.

Chapter 2 surveys complementarian literature on women in ministry to demonstrate a need for this study. Chapter 3 looks at the history of complementarianism and defines key terms (creation order, male headship, authority, and submission) that will be used throughout this dissertation. Chapter 4 studies New Testament passages related to women in corporate worship (1 Cor 11:2-16, 14:33b-36, and 1 Tim 2:9-15) to set the theological framework by articulating fundamental complementarian principles along with slight variances in interpretation. Chapter 5 examines roles and functions of music as well as a music minister in

corporate worship to provide philosophical considerations of music ministry. Chapter 6 answers whether or not a woman can be a music minister in a mixed-gender corporate worship by bridging complementarian theology with philosophies of music ministry. Chapter 7 concludes this dissertation by giving a summary of arguments, conclusion, applications, challenges, and areas of further research.

Book Reviews

***For the Glory of God: Rediscovering a Biblical Theology of Worship*, by Daniel I. Block. Grand Rapids, MI: Baker Academic, 2014. 360 pp. \$36.99.**

From one of the foremost American Old Testament scholars, Daniel I. Block, comes *For the Glory of God: Rediscovering a Biblical Theology of Worship*. After decades of writing commentaries on individual books of the Bible, Block presents readers with a holistic biblical theology of worship. Through this study he seeks “to find in it the principles and patterns of worship that should drive us today” (6). This is accomplished by answering the larger questions of “What do the Scriptures have in mind when they speak of worship? Who is the object of true worship? And whose worship is acceptable to God” (xiv)? Not only does Block answer these questions, but he also explores the topics of worship in personal devotion and family life, the ordinances, the ministry of the Word, prayer, music, offering sacrifices, sacred space for worship, and the role of worship leaders. Block presents his material topically rather than serially, but within each topic he examines and traces chronological patterns of worship from the Old Testament to New Testament.

Block accomplishes his task by providing the reader with a wealth of information. He answers the first question “what do the Scriptures have in mind when they speak of worship?” by first differentiating between Old and New Testament worship forms. He concludes that in the Old Testament “worship was primarily a matter of external actions rather than inward spiritual events” (5). But one element that carries into New Testament worship is a proper disposition: “First and New Testament perspectives on a proper disposition as a precondition for acceptable worship are indistinguishable” (11). Block concludes this discussion by referencing the command that carries from Old to New Testament in which people are to love God with all their hearts and minds.¹

Block answers the second major question of “who is the object of worship?” by providing an overview of idolatry and then showing what sets Yahweh apart from other gods and idols. Block provides for the reader an overview of the names of Yahweh, His covenantal nature, and the importance of Christ, who makes all the difference in worship. He closes this chapter with a statement that summarizes why Christ is worthy of worship: “(1) He was slain—the historical fact; (2) with his death he purchased for God a people from every tribe and nation—the missiological fact and (3) through him the redeemed are made to be a kingdom and priests to God, and they shall reign on earth—the ecclesiological and eschatological fact” (53).

Finally, Block answers his third major question, “whose worship is acceptable to God?” Before he answers this question, he first differentiates between true worship in a sinless world and true worship in a post-Fall world, the latter serving as his primary focus. According to Block,

¹ See Deut 6:5, Matt 22:37, Mark 12:30, and Luke 10:27.

Obviously God does not accept just anybody or everybody's worship. When peoples' hearts are pure and their lives exhibit righteousness, God responds favorably to their cultic worship. But God is not obligated to accept the worship of those whose hearts are hardened toward him and who live contrary to his will, even if the forms of their worship are correct. God looks upon the offering through the lens of the worshiper's heart and character rather than seeing the worshiper through the lens of the offering. (61)

Block surmises this statement through an analysis of Cain and Abel's offerings to the Lord in Genesis chapter four. Whose worship is acceptable is first and foremost a heart issue. He continues to prove this idea through an overview of Old Testament worship, through worship in the modern day, and through Christ.

Block accomplishes everything that he intended to do according to his initial questions within the preface, but this book shines further by providing information on the topics of worship in personal devotion and family life, the ordinances, the ministry of the Word, prayer, music, offering sacrifices, sacred space for worship, and the role of worship leaders. These sections continue to complement his initial three questions.

Block provides excellent charts that only add to the resources provided for the reader throughout. Another positive attribute of this book is that Block readily admits where he digresses because of his denominational presuppositions, as he does with the ordinance of baptism (154–55). One final commendable attribute is his extensive chapter on music as worship. He does not simply present his view; but as he does in the rest of the book, he walks the reader from Old Testament to modern times in worship addressing numerous topics many would consider relevant today.

For the Glory of God: Rediscovering a Biblical Theology of Worship provides readers with information that I highly recommend to anyone, especially to those who have formal theological training. This book would be excellent as a textbook in a worship history course or just for a layperson to learn more about worship.

Matthew Phenix
Southwestern Baptist Theological Seminary

***Drinking from the Wells of New Creation: The Holy Spirit and the Imagination in Reconciliation*, by Kerry Dearborn. Eugene, OR: Cascade Books, 2014. 159 pp. \$20.70.**

“What went so wrong with Christian creativity, hope, and love that such inhumane treatment of others could be justified” (66)? Kerry Dearborn, Professor of Theology at Seattle Pacific Seminary and Seattle Pacific University, addresses this question in her book titled *Drinking from the Wells of New Creation: The Holy Spirit and the Imagination in Reconciliation*. Her purpose is to pen a book that the Holy Spirit uses to bring renewal and hope while leading to shalom (8). Dearborn's thesis is “that the Holy Spirit is the source of power to reimagine life and to live for the common good, without whom God's people can quickly default to systems of fearfulness and greed” (33).

Dearborn first explains that God is the one who reconciles, and then she examines the Holy Spirit's attributes and role in reconciliation. Gifts of the Spirit in reconciliation follow. Next, Dearborn elucidates how the Holy Spirit shapes the imagination in reconciliation, and

she explains the imagination's shadows that inhibit reconciliation. Dearborn closes by describing some signposts of the Holy Spirit's creation of reconciliation: *ekklesia*, *koinonia*, and *sacramentum*.

Dearborn supports her thesis by exploring the importance of the Holy Spirit forming imaginations in reconciliation. She argues that "the imagination is a vital means by which the Holy Spirit's gifts of faith, hope, and love can bear fruit that tastes of the indwelling life of Jesus Christ" (70). She traces the Holy Spirit's work on imaginations found in the story of Peter and Cornelius (Acts 10) and further explains that the imagination is "a solvent that fosters healthy self-denial" that the Spirit uses in forming a person to live for the common good of others (75). Dearborn states, "prayerful openness is one of the most crucial means by which one can receive God's transforming power to reshape one's imagination for participation in God's reconciling purposes" (71). She writes that Peter's imagination was changed from the "Jewish identity" that believed Gentiles and their food were unclean to an imagination that embraced Cornelius and his family as "coheirs with Christ" (72-73). Dearborn explains it is the Holy Spirit that changes a person's imagination from self-centeredness to compassion and love for others (73). Not only is the imagination the solvent that the Spirit works upon, Dearborn argues the Spirit creates a new vision in the imagination. The Spirit forged a new hope and vision in Peter and Cornelius that was "countercultural" (78). Thirdly, an imagination impacted by the Spirit will catalyze a response in the community. The Spirit shaped Peter's imagination to see Christ as Lord and Judge of everyone (79). Dearborn lucidly points to her thesis when she states that "dividing walls have been brought down, and that reconciliation and unity are the gift of God in Christ and by the Holy Spirit" (80). The Spirit's role in molding the imagination is essential to Dearborn's claim.

Dearborn also attempts to defend her thesis by elucidating the signposts of the Holy Spirit's work in reconciliation. She argues the Spirit transforms and creates signposts "that point to renewed life rather than crushing oppression and death" (119). *Ekklesia*, *koinonia*, and *sacramentum* are three signposts. *Ekklesia*, according to Dearborn, became "a radical expression of inclusion," and the Spirit's creation of *ekklesia* produces Christian loyalty (120). Instead of being exclusive, the Church's *koinonia*, through the Spirit's renewing, radically includes "Jew and Gentile, male and female, slave and free" (121). Radical inclusiveness is also seen in the early church's understanding of *sacramentum*. Dearborn states that this community allowed the Spirit to form their imaginations to see themselves as one body, not divided by class, gender, or ethnicity (122). Dearborn states that these signposts express the Holy Spirit's impact in reimagining the essence of life (123).

Dearborn makes many thought-provoking claims in her book. She clearly argues for the Spirit's role in reconciliation among different ethnicities and social classes. In a world plagued with division and hatred, this book encourages Christians to stand against discrimination. Dearborn's argument for the Spirit's working on the imagination is particularly strong, and it befits the reader to ponder her elucidation of the imagination's shadows, a "reservoir of gruesome and hideous images" (6). Overall, Dearborn successfully argues her thesis.

Though value can be found in this book, it behooves Dearborn to clearly state her understanding of the gospel. At times, she seems to use language that points to universalism and the social gospel. For example, she states that "it is precisely because reconciliation is first and foremost the work of God and only secondarily something in which humans participate, that its universal inclusiveness is ensured" (27), and later she notes that "the Spirit

gives life to all people, and is a defender of the weak and powerless" (52). She also states that "all have been qualified by Christ and in Christ" (121). In relation to gender roles, complementarians will find Dearborn's book to be problematic (127). Dearborn also needs to better clarify how creation is a moment of salvation (12).

I would hesitantly recommend this book to students of theology and sociology. This book is written at a college reading level, and it is a fair addition to the field of pneumatology.

John Gray
Southwestern Baptist Theological Seminary

***The Presence of God: Its Place in the Storyline of Scripture and the Story of Our Lives*, by J. Ryan Lister. Wheaton, IL: Crossway Publishing, 2015. 367 pp. \$15.58.**

"Like mountaintops ascending above the mist, Genesis and Revelation afford us with spectacular views of God's presence" (87). Professor J. Ryan Lister of Portland, Oregon's Western Seminary follows in the footsteps of Brother Lawrence (*Practice the Presence of God*), A. W. Tozer (*Experiencing the Presence of God*), and countless others in writing about the omnipresence of God working in the life of the believer. The redemptive-historical argument of this book works to prove that the presence of God is a "fundamental objective in our redemption" (24). Lister manages to do this in an elegant and innovative way by framing the entire argument within a template of theatrical terminology to better illuminate the presence of God, much like a protagonist in a grand theatrical production.

With the book divided into four sections titled "Fade to Light," "Enter Stage Left," "Standing in the Spotlight," and "Curtain Calls," Lister creates a chronological view of God's interaction with creation, the Hebrews, the Acts 2 church, and the present day. The author's Old Testament skills in the first half of the book are noteworthy as he takes the reader on a brisk, yet comprehensive, walk through the history of the Old Testament while hinting of something to come. In fact, page 128 gives the reader the first mention of Jesus Christ, with his presence firmly felt in the second half of the book. The final thirty pages give strong application for the twenty-first-century believer. This title of the book may seem like a few pages, however, it is very strong in material dealing with the subjects of sanctification and church discipline. I appreciated his view of the church as "the Temple" (310) with his theory being if the regenerate serve as the Temple of God, then the church full of believers must *ipso facto* serve as the Temple. This pattern of thought serves as a strong remonstrance to current local churches.

As stated earlier, the Old Testament work in this book walks a fine line between brevity and diligence. As Lister watches God, like an audience member waiting for the *fourth wall* to be broken toward the end of a play, he gives a thorough understanding of the presence of God and its redemptive qualities. Perhaps it is because of this extreme single-mindedness that Christ is not mentioned and barely alluded to in the first one hundred pages. In a historical view of God's presence, this can be somewhat forgiven, yet it would have added "more tension to the plot" if the text could have carried a more incarnational tone.

Though concision is crucial for the tone of this book, it was surprising that the subject of Abraham's sacrifice of a ram, which alludes to Christ's sacrifice, was only mentioned in a footnote. There is also little formal reference to the Holy Spirit. The omission is probably

again due to a laser-like focus on the subject of the presence of the Father member of the Trinity.

The presence of God is made manifest in this writing through the very last page, fulfilling the objective and very title of the book. There may be some changes in perspective that could have helped the reader to gain a more Trinitarian point-of-view of God as the “completion of our salvation” (323); however, the doctrinal platform upon which this book stands is indisputable.

The Presence of God is solid reading for the maturing Christian. It is also good material for any pastor wishing to approach the study of Scripture from a chronological standpoint while retaining a systematic approach, which is not an easy task. By Lister’s writing style, it seems that he wanted to appeal to a more general audience; however, that may not materialize as the subject matter is weighty at times. This is unfortunate as the final thirty pages certainly have thought-provoking material for the modern Christian coupled with very real application, but the previous three hundred pages are crucial in the development of the author’s thesis. I am pleased to have added *The Presence of God* to my library, and it will no doubt be beneficial as a reference on the redemptive-historical study of the Old Testament for some time to come.

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***Worship Changes Everything: Experiencing God’s Presence in Every Moment of Life*, by Darlene Zschech. Bloomington, MI: Bethany House Publishers, 2015. 256 pp. \$14.99.**

“If you can casually meander through worship, then I would dare to say that maybe, just maybe, you have not entered into true worship at all” (9). In the introduction to *Worship Changes Everything*, Darlene Zschech defines worship as “our response to His majesty” and as such, this mutual encounter should significantly affect the focus and passion of our worship “because when God comes close, everything changes” (9). A prolific composer of contemporary Christian music, Darlene Zschech is an internationally known singer, worship leader, and speaker. Well known for her accomplishments while at Hillsong, a Pentecostal megachurch in Australia, she is considered by many as a pioneer within the modern worship movement. Many believe that worship is what occurs “at church or what happens for a particular hour or two in the week,” but to the contrary, “because God is ever-present and He is truly worthy,” Zschech’s purpose is to argue that worship is something that should occur during “every moment of life” (25). Thus, she states her thesis best near the end of the book: “Worship changes everything because it invades and pervades every aspect of our lives” (246).

Zschech divides the twenty-one chapters of her book into two sections. The first section serves as a foundation for the second: God’s worthiness, presence, and love causes a response of love, praise, and gratitude from the worshiper. The second section comprises the bulk of her work, delineating every conceivable arena of life as an act of or avenue for worship. Although not grouped as such, her areas of worship discussion fall within several categorical sub-themes. First, we worship by loving others by serving through missions along with positive attitudes and words. Second, we worship in spite of and through suffering, grief, doubt, and confusion. Third, work and money can be expressions of worship.

Fourth, marriage and family are avenues for worship. Fifth, worship occurs corporately, privately, and in eternity. Only one chapter stands alone: the love of self as worship.

There are two primary arguments used to support the author's thesis. This intention was made clear by the book's division into two sections. The first argument was that worship changes everything "when we worship God for all He is worth with all we are worth" (13). The second argument was that worship changes everything because "as we worship God in and through the relationships, activities, and places in our lives, His power changes us" (79).

The first primary argument is supported by six secondary arguments connected by a progression of thought with the first three focusing upon a loving and present God who is worthy of worship and the last two chapters focusing upon the worshiper's response of gratitude and praise. The fourth chapter is pivotal in that it addresses the mutual love between God and the worshiper.

Zschech's second primary argument is supported by fifteen secondary arguments. These secondary arguments do not represent a progression in thought but are connected to the extent that they are areas of life that the author posits as worship opportunities. For example, "serving is worshiping" (80), "words and thoughts in every walk of life can express worship" (123), "money is a golden opportunity to worship" (145), and "work is to be worship" (177). Other secondary arguments include mission and positive attitude as well as loving others, family, and even oneself as ways to worship.

Several strengths of the book emerge. Scriptures permeate the text, adding strength to arguments when correctly interpreted, such as worship beginning at salvation (245). Quotes from a wide range of well-known individuals and theologians as well as religious and historical figures provide added support to some of her arguments, such as statements from Luther and Wesley regarding work (178). Another strength of this book is Zschech's passion to positively exhort all believers to worship—especially the hurting, downcast, and unloved—by using illustrations from personal interactions and struggles, such as her emotional turmoil during chemo treatments (112).

A number of weaknesses also emerge in this book. Many Scriptures are misused, weakening the arguments supporting the thesis. For example, she views Hosea as analogous to true worship as being a love story in which God woos the worshiper (50–52) rather than a picture of the believer seeking God in righteous obedience (Hosea 10:12, 12:6). Zschech uses paraphrases rather than translations, taking Scriptures out of context, misinterpreting Scripture, and stretching scriptural meanings frequently throughout the text. Examples of this include the positing of Esther as a foreshadowing of Paul (129) and insinuating that Jesus was "negative about money" (146) without giving a balanced picture of what He and the rest of Scripture teach in terms of stewardship. She changes scriptural narratives to fit her charismatic perspective, such as healing in services (70), activating the Holy Spirit with faith (242), and elevating the health/wealth philosophy, relating the parable of the talents "to the world of commerce" and that "it is okay to want more" (174). She often incorrectly quotes Scripture or adds to it, forming different ideas, concepts, and theology, even suggesting that if James and John "truly wanted to be at Jesus's left and right side, they would have hung on the crosses next to Him, in place of the two criminals" (84). She occasionally makes false claims contrary to Scripture to make her point. Although Jesus was driven by the Spirit (Mark 1:12) or led by the Holy Spirit (Luke 4:1) into the wilderness to be tempted by the devil (Matt 4:1), she claims Jesus "was not driven there" but "volunteered so that He could understand and relate to the times when we're tempted and feel alone" (235).

Further, the quotes chosen seemed randomly added to fit with the author's thoughts and were biased, which gave the appearance of credibility, but falsely presented theological agreement, such as equating Cyprian to Joel Olsteen (210). She also frequently shifted topics but either did not relate the topic to worship (187–93) or returned to it in a different context (194–95). Many sections did not tie themselves to worship at all (201 and chapter 16).

Zschech's argumentation is often flawed. If one follows her use of Ephesians 5:21 as an argument for worship being related to the mutual submission within marriage, the logical conclusion would require God to submit to us (186). She also twists the Great Commandments towards a skewed conclusion: "How can we love our neighbor as we love ourselves if we don't, indeed, love ourselves" (161)? Six pages later, her logic could be summarized as follows: self-esteem determines my worship, which allows me to accomplish my destiny.

Charismatic theology is the permeating perspective of this book. The health/wealth prosperity gospel (155, 157–58), the use of miraculous gifts in church (212), and charismatic terminology (236) are present. Other philosophies and religions are used to support her perspective, including negative energy (119) and chaos theory (127), as well as determinism and/or destiny (127, 167, 187).

The topic and theme of this book is timely and valuable within a society that is becoming increasingly hostile towards Christianity. Its format and readability make it accessible to a popular audience, particularly those who are fans of Zschech and/or are in theological/doctrinal agreement with her.

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***Singing God's Psalms: Metrical Psalms and Reflections for Each Sunday in the Church Year*, by Fred R. Anderson. Grand Rapids: Eerdmans, 2016. 239 pp. \$24.00.**

Today the Psalms of Scripture are mostly read, either aloud in church or silently in one's private devotional time; however, they were originally intended to be sung. With that in mind, Fred R. Anderson has paraphrased a number of the Psalms into metered text for use in congregational singing. Anderson is a hymn writer, liturgical theologian, and pastor emeritus at Madison Avenue Presbyterian Church in New York City.

Anderson's collection includes metrical paraphrases of all the Psalm texts contained in the Revised Common Lectionary. The author provides the hymn meter for each setting, as well as a list of anywhere from one to five possible hymn tunes that may be used with the text. Each text also includes a brief reflection on the original Psalm in which he discusses the original context, use, and any literary devices in the original text. Also included in the collection are metrical settings of some of the canticles found through Scripture, including the Song of Hannah, Song of Mary, Song of Zechariah, Song of Simeon, two hymns from Isaiah, and one hymn from Lamentations.

For music directors who want to incorporate Psalm texts into their church's singing, the metrical paraphrases will be of primary interest. The paraphrases work very well as hymn texts, fitting comfortably with the tunes Anderson suggests; they also remain quite faithful to the original Psalms, so those looking for biblical, theologically rich texts will not be disappointed. He consciously uses inclusive language in his paraphrases, avoiding "masculine references . . . used for the human family" and masculine pronouns referring to God

(x). This may be off-putting to conservative Christians, but it must also be noted that he does retain the biblical language of "King" and "Lord" to refer to God as they "are so thoroughly biblical that they were not to be avoided" (xi).

In some cases he has slightly altered the Psalm to be more appropriate for congregational singing. For example, the original text of Psalm 2:7 is from the point of view of the king, and reads "I will tell of the decree: the Lord said to me" (ESV). Anderson has changed this to the third-person: "God's decree unto the King/Tells us what the Lord did say" (5). Changes such as this retain the meaning of the Psalm, but church leaders should nonetheless use wisdom when deciding if these paraphrases are faithful enough to replace the reading or chanting of the original Psalm text entirely, or if they should be used only as supplements.

Non-musicians may have more interest in Anderson's reflections on each Psalm text, as might pastors preparing sermons. These cover a variety of topics relating to each Psalm, including historical significance (such as by whom it was written and why), significant theological details (especially any relationship to Christ's coming), and poetic devices used in the original Hebrew. He also includes some thought on modern application. In his reflection on Isaiah 58:1–12, for example, he draws parallels between the worshiper in biblical days who sees worship only as "an attempted *quid pro quo*" and the modern Christian who fasts during Lent "more to lose weight than to draw . . . into a more intimate and dependent relationship with God" (230).

Anderson's liberal leanings become more obvious in his reflections on the texts, calling into question some long-held beliefs on Scripture's authorship; he claims, for example, that Psalm 8 is "much older than the first creation account" and that the idea of humanity created in the *imago Dei* stems from the language found in this Psalm (11). Even more concerning is the fact that he appears to cast doubt on the full veracity of the passion narratives in his discussion of Psalm 22: "It is easy to see why the infant church found in this psalm prophetic witness to Jesus's passion, death, resurrection, and eternal rule, and how its influence found its way into the passion narratives" (34). This seems to imply that Jesus did not actually quote this Psalm while hanging on the cross, but that it was added later to the narrative by the author. While this will hardly undermine the truth of the Gospel, it may be problematic for conservative Christian readers.

Those simply wishing to read about the Psalms may want to look elsewhere, as the discussions on each Psalm are quite short and reflect Anderson's particular theological leanings. However, for those looking to revitalize their congregational singing with well-written Psalm paraphrases, this book will prove to be an invaluable resource.

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***The World around the Old Testament: The People and Places of the Ancient Near East*, edited by Bill T. Arnold and Brent A. Strawn. Grand Rapids: Baker Academic, 2016. 531 pp. \$25.03.**

"Perhaps second only to 'What do you do (for a living)?,' the question 'Where are you from?' must be the most frequent inquiry when people meet for the first time" (xv). This very opening sentence in the introduction of the book anticipates what the content is about. With

their aspiration to inquire where the Old Testament is from, the editors, Bill T. Arnold, Professor of Old Testament Interpretation at Asbury Theological Seminary and author or editor of more than a dozen books, and Brent A. Strawn, Professor of Old Testament at Emory University and author or editor of various books, describe, along with other contributors, the regions in which the Old Testament originated.

The book contains thirteen essays on the civilizations related to the Old Testament, i.e., regions and peoples from north, south, east, and west of ancient Palestine. These essays include historical developments of the Amorites, the Assyrians, the Babylonians, the Ugaritians, the Egyptians, the Hurrians, the Arameans, the Phoenicians, the Ammonites, the Philistines, the Persians, the Arabians, and the Greeks in chronological order from the Late Bronze Age to the end of the Persian Period. A separate essay on the Canaanites is not found in the book. According to the editors, the discussion has been purposefully omitted. Since the land of Canaan is where the Israelites resided, it is not considered to be a region around the Old Testament, but rather it is where the Old Testament originated.

Each essay gives attention to four areas of focus: (1) a general overview of the history and culture of the region or people group; (2) a survey on ancient Near Eastern history from the Late Bronze Age to the end of the Persian Period; (3) a discussion of topics other than political matters, such as religion, high culture, and other social significances of the region or people group; and (4) comments on the relationship between ancient Israel and the region or people group in the chapter.

Each contributor thoroughly explores evidence from biblical texts, ancient Near Eastern texts, and archaeological investigation in presenting the historical origin and development of the nations around Israel. The information is rendered in such a way that the reader is clearly informed about the political context of the civilizations mentioned in the Old Testament. For instance, some nations had a central power under a king (Assyrians, Babylonians, Egyptians, Persians); some were city-states ruled by separate kings (Phoenicians, Philistines, Greeks); while others never achieved a unified political power (Amorites, Arameans).

Examinations of significant cultural conditions for each civilization are also laid out in a very informative way. Religious practices in Neo-Assyrian culture, such as the worship of Ishtar and dead ancestors, divination, and omen series (70–75); the nature of the Phoenician language being classified as Canaanite (280–84); and agricultural development under Persian rule (395–97) are a few examples among many other significant cultural developments in those nations related to Israel. These political and cultural backgrounds successfully serve as a linkage for the historical development of Israel.

Presentations on how each nation was involved in the story of Israel are notable. The way the Arabians associated with the genealogies of Genesis as the descendants of Ishmael (458), how the decline of centralized power in Egypt during the Third Intermediate period paved the way for the kingdom of Israel into existence (189), how the Assyrians' political schemes led the greatest conflict between the northern and southern kingdoms (47–48), how the Babylonian and Persian empires played important roles in Israel's national evolution are some of the remarkable facts manifested in the presentation. Along with these facts, similarities and differences in cultural and religious elements between those nations and Israel are revealed. Observations on the ritual texts of the Ugaritians (161–63), literary parallels between Egyptian literature and the Old Testament (191), Babylonian legal tradition as parallel to the Deuteronomic covenant codes (136), and other studies of parallelism between

peoples around Israel and the Old Testament effectively convey the identity of Israel among other nations and its belief and practices as governed by theocracy.

Since the discussions presented in the book mainly deal with historical developments of peoples around the nation of Israel, readers should have prerequisite knowledge about Old Testament Israel prior to reading the book. Biblical students and those who are interested in the development of ancient Near Eastern civilization during the time of the Old Testament will gain a great amount of understanding through the extensive observation offered in the book.

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***The Worship Pastor: A Call to Ministry for Worship Leaders and Teams*, by Zac Hicks. Grand Rapids: Zondervan, 2016. 198 pages. Softcover. \$17.99.**

Recently an increasing number of voices from among contemporary worship leaders have arisen to challenge the common performance mentality and encourage a ministry mindset. Zac Hicks, Canon for Worship and Liturgy at Cathedral Church of the Advent in Birmingham, AL, adds his contribution to this growing list with *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams*. Hicks argues that worship leaders are not simply leading music; rather, they are pastoring worshipers.

Hicks states his underlying thesis in the Introduction without defense or explanation, adding one of the more insightful sections of the book—a brief historical survey assessing why churches formed a split between the pastoral office and the church musician (15–17). Hicks believes that repairing this division requires, not a return “to antiquated forms and functions of worship leadership” (17), but rather a practical guide that describes the duties of a worship pastor. Each chapter of the book seeks to accomplish this goal by exploring the role of the worship pastor in various functions through which shepherding takes place.

For what Hicks describes as “rock star” worship leaders (17), many of the book’s prescriptions provide necessary corrective. Hicks helps them understand that they shape people’s beliefs and understanding of worship through how they lead, whether they recognize it or not (14). He correctly bemoans the loss of pastoral awareness among worship leaders and provides very useful tools to recover this critical emphasis by “filtering every decision they [make] and every action they [take] through the grid, ‘Does this build up the body?’” (53). He also avoids the common mistake among contemporary evangelicals of assuming musical forms are neutral; rather, Hicks correctly identifies the power of music in its ability to mimic emotion (64), wisely notes that “not all emotions are the best or the healthiest” (152), and rightly suggests that musical choices in worship can help to mature emotions (149).

Some omissions and inconsistencies weaken the overall value of the book, however. First, while Hicks correctly identifies the problem of dividing the pastorate from worship leadership, he does not present a substantive biblical case for why worship leadership is a pastoral role. Furthermore, by his own admission he “purposefully downplay[s]” the spiritual qualifications for a worship pastor, relegating the discussion at the end of the book to a half-page (194). This minimization of pastoral qualifications appears to derive from the fact that Hicks does not view the worship leader as a pastor in the formal sense at all, considering

the moniker something of a metaphorical—albeit “serious”—function only (195). While his recognition of the formative nature of corporate worship is admirable, this admission in the final pages undercuts the potency of his overall aim.

Second, while Hicks in several places rightly insists that it is not the worship leader’s responsibility to “usher people into God’s presence,” even claiming that this is an unbiblical error of charismatic theology (17, 37), he nevertheless embodies this very underlying theology throughout the book. For example, he expects that in worship, the Holy Spirit will “come down . . . manifesting His presence to us” (33), defines worship as “a vibrant, emotionally charged” experience (34, cf. 38), suggests that music is a means through which worshipers encounter “awareness of God’s presence” (36), and articulates the gospel shape of worship liturgy as essentially an “emotional journey” that happens to resemble the Praise and Worship theology of charismatics like Judson Cornwall or John Wimber (151, cf. 165–67). This leads him to claim that “emotional flow” is a central concern in worship leadership (153), something worship leaders must carefully guide through demeanor (154), music (175), transitions (186), and “ambiance” (187), lest they lose the “desired affect” and interrupt the presence of God (184–85). Particularly telling is Hicks’s regular acknowledgement and praise of charismatic theologians upon his own thinking (31, 36, 59, 153) and his attempt (which even he admits as a “stretch”) to fit charismatic liturgy within a gospel shape (167). What is worse is that Hicks does not seem to recognize his own charismatic presuppositions. For example, when exploring how charismatic, Reformational, and sacramental traditions each understand the presence of God in worship (35–37), he presupposes a charismatic definition of presence in his interpretation of all three, suggesting that each simply differ in how they think God’s presence is “tangibly” experienced. On the contrary, Reformational theology in particular does not simply find tangible presence of God in the Word rather than in music or sacrament, as Hicks argues; rather, the Reformers expressly differ from sacramental or charismatic traditions in insisting that the presence of God is something Christians enjoy intangibly through the gospel by faith, not through experience. As Bryan Chapell (whom Hicks often cites favorably) notes, the charismatic movement *lost* the gospel shape of worship when emotional flow became its chief concern.²

For contemporary worship leaders embracing a charismatic theology of the presence of God in worship, *The Worship Pastor* can help avoid focus on performance and recover needed emphasis on shepherding God’s people. Nevertheless, because Hicks assumes his understanding of worship rather than proving it, the book will have limited value outside those who agree with his presuppositions.

Scott Aniol
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***The Face of the Deep: Exploring the Mysterious Person of the Holy Spirit*, by Paul J. Pastor. Colorado Springs: David C. Cook, 2016. 303 pp. \$16.99.**

“It’s good that you are; how wonderful that you exist!” This imaginative sentiment of the Holy Spirit towards His beloved elect becomes the expression of Paul Pastor’s attempt to

² Bryan Chapell, *Christ-Centered Worship: Letting the Gospel Shape Our Practice* (Grand Rapids: Baker Academic, 2009), 70.

uncover the person, the nature, and the works of the Spirit. Pastor, a writer and grassroots pastor residing in Oregon's Columbia River Gorge, uses his personal experience, observations, childhood stories, cultural and historical incidents (including biblical ones) to surface the underlying works of the Spirit. Instead of doctrinal and propositional discussions, he approaches the subject—exploring the mysterious person of the Holy Spirit—through stories, narratives, and reflections.

In this devotional-like writing, Pastor traces the mystery of the Holy Spirit through the symbolism of the Seven Stars and Seven Lampstands described in the Book of Revelation, with which he illustrates the Spirit's work recorded in the Old and New Testaments respectively. Pastor interweaves the entire book with the title phrase *The Face of the Deep* to depict the moment when the Spirit was hovering and creating from the "Abyss of the deep water" (18) and frequently refers His wonderful acts back to this origin. He then surveys a list of biblical characters who were used by the Spirit to embody the works for His people. Through world events, cultural occurrences, natural phenomena, and his personal life experience, combined with biblical examples, Pastor is able to prove that the Spirit is working the same way here and now as He has done in the past.

By a spearhead he found in a canyon, Pastor is amazed how the re-creative power of the Spirit leaves marks in human creativity, friendship, etc. through arts, culture, and history, and also how those exemplify the beauty of sanctifying imperfections. Using the incident of Saul's laying naked in front of Samuel (1 Samuel 19:1–24), Pastor believes that the Holy Spirit still communicates truth by prophecies, which are defined as God's revealed truth against false powers (58). It is apt for Pastor to recall his experience of using a twenty-year-old burnt-down stump for his fireplace fuel and to exemplify the "stump of Jesse." He illustrates how the Holy Spirit was the driving force behind the scene of bringing up King David—the ancestral lineage of our Messiah (102). Then, Pastor concludes the first half by quoting Joel 2 that the Holy Spirit chose Pentecost as the beginning of the *apokalupsis* and suggests that the Spirit "has done new things, who is even now *doing* new things" (140).

Proceeding to the New Testament discussion, Pastor recalls a wilderness-like place he discovered while navigating a gorgeous mountain area in Oregon, paralleling Jesus's forty-day wilderness experience. He highlights that it is the love of the Spirit that likes to drive His people to experience nakedness, emptiness, and scarcity in order to observe God's abundance in a different perspective, especially "when scarcity is in the foreground" (177). Pastor then interweaves the Babel accounts, Isaiah's confession, and the Pentecostal tongues manifestation of Acts to bring out that the Spirit "upended" Babel but not "reversed" it. His view on tongues of the Pentecost is that not only was it a unified "speech" (not language) of the Gospel, but also the kindling of fire and lighting of desire for a yearning of salvific proclamation. Finally, Pastor tells the story of a Huguenot that represents countless examples of success and failure of standing firm on the truth. On the other hand, the unifying power of the Spirit should be shown by exercising a mutual humble learning among Christian communities.

In this book, Pastor successfully accentuates the roles of the Spirit as Lover, Initiator, and Communicator by capturing His intimacy towards the creation (especially humans). Without going into a mere sentimental, sensual, and experiential connection with the Spirit, as charismatics fail, the author draws readers into the personal and intimate relationship that the Spirit longs to establish in love with the beloved. Also, he wittily introduces some

fresh approaches of how to look at prophecy and tongues without getting caught up in controversies.

However, there are three areas concerning the works of the Spirit that caught my attention, and I am dismayed that they may not go in the direction I would like to see. First, Pastor pays quite a lot of attention to caring for nature along with the re-creating and maintaining roles of the Spirit. Through the metaphors and imageries drawn from nature, he tends to emphasize human-nature harmony and hint at a strong ecology-environmental influence. Second, in the chapter *The Renewer of Earth*, he portrays the Spirit's sustaining works as continuous strikes of musical notes in a symphony. This view of *creatio ex nihilo*, which suggests no room for human creation, is exactly a contradiction to his previous notion of human as creator. Third, Pastor's displeasure over the continual divisions among Christendom over the centuries shows the failure of testifying to the Spirit's unifying work. He suggests that "Protestants must look to Catholics for wisdom and guidance, and Catholics to Protestants" (262). Although the word "ecumenical" is not used, it certainly connotes the suggestion.

Although Pastor's book does not include new theological discussions regarding the Holy Spirit, he certainly does an impressive and effective job demonstrating how Christians should relate to God the Spirit intimately but not sentimentally, and lively but not superficially. *The Face of the Deep* is commendable and recommended to God's people to put "living by the Spirit" into action.

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***Thumbprint in the Clay: Divine Marks of Beauty, Order and Grace*, by Luci Shaw.
Downers Grove, IL: InterVarsity Press, 2016. 203 pp. Kindle. \$12.39.**

Luci Shaw, the author of the recently released book *Thumbprint in the Clay: Divine Marks of Beauty, Order and Grace*, writes of all things beautiful. With past experience as a co-founder of her own publishing company and a charter member of the Chrysostom Society of Writers, she is now Writer in Residence at Regent College in Vancouver, Canada. A prolific poet, she has written several volumes of poetry as well as prose. Some of her works include *Sea Glass: New & Selected Poems*, *Polishing the Petoskey Stone*, *Writing the River*, and *What the Light was Like*. She also has collaborated with writer Madeleine L'Engle on *WinterSong*, *Friends for the Journey* and *A Prayer Book for Spiritual Friends*. Shaw currently lives in Bellingham, Washington.

Thumbprint in the Clay is a meditative reflection in which Shaw shares her love of nature, art, and beauty. Her purpose in relaying her encounter with things of beauty is to point the reader to the one in whom beauty originates. She finds repeated patterns of God's distinctive mark, or "thumbprint," in the world, including His creatures. She reasons that if God, the Divine Potter, impresses us as His handiwork, then we are in turn a reflection of His image.

Within the twelve chapters of her book, Shaw points to the beauty of the world and surmises that "Beauty is Love" (Kindle, 159). She takes the reader on a journey of art appreciation beginning in her own home with her favorite coffee mugs to the Frio River of the Texas hill country. She recognizes that ubiquitous patterns emerge in the "faces of the earth"

(the title of one of her chapters) as a means to satisfy man's endless longing for beauty. She finds detailed patterns in "a snail shell" as well as lovely "wisteria vines" (Kindle, 192). The pattern in the human thumbprint serves as an identifying mark. She observes that while some patterns are functional, they also are inherently beautiful. These artistic patterns point us to a Creator, as she writes, "We are living proof of the Creator's skill, and we hope we bring him not only usefulness but gratification" (Kindle, 123)!

Shaw also observes that like our Maker, mankind loves to create. For example, she recalls her trip that led to the art inscribed on rocky walls by ancient peoples. She understands their primal need to make a mark on this earth, even in the midst of survival. She cites her own need to create "word pictures, scraps of verbal art" (Kindle, 242). Furthermore, she writes that "we, as responders, are called on to create in the image of our Creator" (Kindle, 349).

Shaw further discusses the essence of beauty. She concludes that "beauty doesn't reside simply in what we observe . . . but in how we perceive and distinguish, with all our senses" (Kindle, 346). Therefore, she communicates the idea that beauty can be missed if one is not attuned to it. She relays that she has made it a practice to look for beauty. In this way, she invites others to look for it, too.

Shaw's poetic style is one of her greatest strengths in this work. For example, she makes use of alliteration that gives an ebb and flow to her writing. This can be seen in the following, "Water winks from the streambeds that weave along the canyon floor" (223). Though many of her poems are placed throughout, the book might have also benefited from some illustrations or drawings.

The value of this book is the mindfulness that it creates for the reader. In a modern world of rush and hurry, it is good to read something that slows down the pace and helps one to "stop and smell the roses," to ponder the beauty of creation. Those who believe in God as their Maker would no doubt appreciate *Thumbprint in the Clay* as a fresh reminder of divine beauty in nature. However, Shaw gives testimony of her Creator in such a poetic way that it might also capture the attention of a non-believer. It might at least cause them to consider the possibility of a Designer that has placed His "thumbprint" on us all.

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***The Benedict Option: A Strategy for Christians in a Post-Christian Nation*, by Rod Dreher. New York: Sentinel, 2017. 272 pp. \$25.00.**

Perhaps the most remarkable feature about Rod Dreher's much anticipated book, *The Benedict Option: A Strategy for Christians in a Post-Christian Nation*, is how unremarkable his proposal really is. Yet it is a profoundly necessary correction for an American Christianity that has lost its biblical moorings and become just as secular as the culture around it. Dreher, senior editor at *The American Conservative*, does not argue, as some critics claim, that Christians should completely withdraw from the culture and cloister themselves in monastic communities. Even Russell Moore misses the point in his endorsement on the back cover ("I'm more missionary than monastery, but . . ."); Dreher's proposal is not contrary to robust evangelism, it is fundamentally essential to the success of the mission Christ gave the church to make disciples of all nations. He argues that in order for our mission to be effective in a post-

Christian nation, Christians “have to return to the roots of our faith, both in thought and in practice.” This thesis is unremarkable because what Dreher proposes is really no more radical than what the New Testament teaches as biblical Christianity. As he notes, his argument is as simple as the idea that “we are going to have to be the church, without compromise, no matter what it costs” (3).

The title of Dreher’s proposal comes from the sixth-century son of a governmental official who, upon finding Rome to be in decadent ruin, determined that the best way to conserve Christianity in the face of such collapse was to separate himself from the corruption of the city and establish a monastic community. Dreher compares the barbaric condition of Rome in Benedict’s time to the reality of a post-Christian West. “We in the modern West,” Dreher observes, “are living under barbarism, though we do not recognize it” (17). In an impressively succinct narrative in Chapter 2, Dreher traces the fall of Western civilization from the dominance of Christian metaphysical realism in the thirteenth century to purely secular nominalism that flowered into the Enlightenment and ultimately resulted in the Sexual Revolution of the twentieth century.

Yet the book is not as much a critique of Western Civilization as it is an indictment of Western *Christianity*. Instead of recognizing and resisting the increasing secularization of the West, Christians succumbed to it, having placed “unwarranted confidence in the health of our religious institutions.” Dreher offers his proposal, not just because the culture is so bad, but because Western Christianity is so bad. He continues, “The changes that have overtaken the West in modern times have revolutionized everything, even the church, which no longer forms souls but caters to selves” (9). He observes that most professing Christians in America have identified their Christianity with being American and have adopted what was more accurately described by Christian Smith and Melinda Lundquist Denton in 2005 as Moralistic Therapeutic Deism.

In order to “be the church” and thus be effective lights in a dark world, Dreher believes that Western Christianity needs to recover essential Christian beliefs and practices that have been lost. Again, this does not mean shrinking from evangelistic responsibility; on the contrary, Dreher suggests that “the best witness Christians can offer to a post-Christian America is simply to be the church, as fiercely and creatively a minority as we can manage” (101). On the other hand, if in the name of evangelism “churches function as secular entertainment centers with religious morals slapped on top,” we will have lost any true witness whatsoever. He rightly observes, “The sad truth is, when the world sees us, it often fails to see anything different from nonbelievers. Christians often talk about ‘reaching the culture’ without realizing that, having no distinct Christian culture of their own, they have been co-opted by the secular culture they wish to evangelize” (102). Dreher states the reality clearly: “A church that looks and talks and sounds just like the world has no reason to exist” (121).

This is where Benedict can help. As part of establishing monastic communities, Benedict developed a Rule (a book of instructions for the community) that would help monks obey the biblical directive to “discipline yourself for the purpose of godliness” (1 Tim 4:7). Dreher is clear: the goal of the Rule is not salvation by works, but rather, “it is a proven strategy for living the Gospel in an intensely Christian way. It is an instruction manual for how to form one’s life around the service of Jesus Christ, within a strong community” (53). It is not so much about salvation as it is about sanctification. In other words, it is a manual for how to be the church.

Dreher does not believe that most Christians are called to monastic life like Benedict or that they should necessarily abide by all of the regulations in his Rule. Instead, “our calling is to seek holiness in more ordinary conditions” (72). Nevertheless, Dreher extracts the core principles of the Benedictine Rule that he believes Western Christians need to recover in order to fulfill our mission. These principles, which he fully explains in Chapter 3, are order, prayer, work, asceticism, stability, community, hospitality, and balance. The particular applications of these principles may be more or less unique to the Benedictine communities, but the principles themselves are simply what it means to be a New Testament Christian.

The rest of the book includes specific ways Dreher believes these principles can be applied to Western Christianity. He advocates for a “new kind of Christian politics” (Chapter 4) that does not ultimately trust in the political system to effect change, but rather recognizes that change will occur only as Christians intentionally separate themselves from the corruption of the culture and instead actively invest in building distinctly Christian structures and communities. The solution is to look inward before we can effectively look outward; it is to rediscover the past including liturgical practices, which form the church, and church discipline, which protects the true purity of the church (Chapter 5). These will help us recover true beauty and morality, which themselves are the best apology for Christianity and are thereby potently evangelistic. Some of the other Christian “structures” Dreher discusses include the family (Chapter 6), education (Chapter 7), vocation (Chapter 8), sexuality (Chapter 9), and technology (Chapter 10). He provides many practical suggestions for how Christians can live out these principles in each of these areas; most of them are exactly right and very helpful. I especially valued what he said about corporate worship, the family, and the need for classical Christian education, common themes in my own writing.

Both Dreher’s assessment of the current situation and the solutions he proposes are sound, insightful, and essentially biblical. Nothing of the core of what he suggests is necessarily Benedictine—it is profoundly Christian. As a Baptist I don’t agree with a few of the specific practical suggestions he proposes (although I agree with most of them), and I am a bit uneasy with the implications of the kind of cross-denominational cooperation he recommends without careful articulation of important doctrinal distinctions. However, it is actually as a conservative Baptist that I find Dreher’s central ideas so refreshing and necessary. The principles in *The Benedict Option* are essentially the same core ideas espoused by conservative Christianity: orthopathy, transcendent beauty, holiness, reverent worship, and community. If we want to be effective missionaries in the unbelieving culture—and we should; it is the mission Christ gave us—then we need to first recover what it means to be Christian. This is the heart of the Benedict Option.

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***Created & Creating: A Biblical Theology of Culture*, by William Edgar. Downers Grove, IL: IVP Academic, 2017. 262 pp. \$24.00.**

What does culture mean to a Christian and the church? William Edgar, the John Boyer Chair of Evangelism and Culture and Professor of Apologetics at Westminster Theological Seminary, suggests an answer in his book *Created & Creating: A Biblical Theology of Culture*.

He argues that the cultural mandate, which can be found in redemptive episodes of Scripture and climaxed in the Great Commission, is the “central calling for humanity” (233).

Created & Creating consists of an introduction, an epilogue, and three parts. In the introduction, Edgar begins his argument by explaining that culture has become a very important issue, and thus Christians are also beginning to recognize culture significantly. He then unfolds cultural parameters, culture in the Bible, and the cultural mandate throughout the following three chapters. In the epilogue, he concludes the cultural mandate to be a divine calling.

Before examining how the Bible directly speaks about culture, Edgar first analyzes culture terminologically and historically. He then concludes that cultural studies explain culture as “civilization,” “social dynamics,” and meaningful “anthropological entities” (24). Subsequently, he shows the efforts of Christian scholars to grasp biblical perspectives on culture because there is no mention of the term *culture* in the Bible.

Edgar then deals with biblical texts that warn against worldiness. Since the Bible affirms that everything belongs to God, he argues that such passages are not against creation but against sin. He also argues that God’s intention for His people is to cure the disease of the world because Scripture does not treat the concept of “the world” entirely negatively and because Christ’s salvation covers all things as He rules everything.

Consequently, Edgar argues that evangelism and “pursuit of the cultural mandate” have the same principles in view of a “mission-oriented call” (161). He insists that the “Great Commission” is a restatement and completed form of the “cultural mandate” (161). He also suggests that the original cultural mandate in Genesis is continuously reiterated in and after the Noahic covenant, and one of the most important of these is Psalm 8, which is quoted in the New Testament to present Jesus Christ as the ruler over all. As Jesus’s incarnation signifies His transforming into a cultural being, His Great Commission is a “republication of the original cultural mandate” (215). Finally, he concludes that a Christian will engage in culture-making even in the life to come, which is the “renewed life” after the resurrection, as the new Jerusalem implies transformed cultural patterns.

Edgar excellently explains the comprehensive meaning of the term “culture.” Especially, he clearly articulates the Christian missional mandate by linking it with the result of modern cultural studies. This is a great contribution to Christian cultural studies.

However, Edgar’s handling of the biblical texts is not substantial enough in some places to support his arguments; thus some of his conclusions are too brief to make a logical progression. For example, his quotation from Revelation 11:15, “The kingdom of the world has become the kingdom of our Lord and of His Christ; and He will reign forever and ever,” is not fully developed (230). He regards the verse as the “extraordinary statement” that pronounces “transformation,” and he states that the verse supports his arguments for the cultural mandate. The verse, however, does not contain the second appearance of “the kingdom” in its original Greek text; thus it can be translated as “the kingdom of the world has come into the possession of our Lord (or has become of our Lord).” This weakens one of his central arguments.

Throughout *Created & Creating*, Edgar excellently presents what the academic meanings of culture are and what the legitimacy of the cultural mandate is. Even if his biblical exegeses need more development in several places, his arguments and explanation about culture and the cultural mandate are worthy of consideration. Thus, it is recommendable to

those who want to grasp a comprehensive concept of culture and one of the major Christian responses to the culture.

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***Worship in the Way of the Cross: Leading Worship for the Sake of Others*, by John Frederick. Downers Grove, IL: IVP Books, 2017. 208 pp. Kindle. \$10.79.**

John Frederick, an assistant professor and the worship arts coordinator in the College of Theology at Grand Canyon University in Phoenix, Arizona, argues in *Worship in the Way of the Cross* that Jesus, God's cruciform love, is the agent who transforms the chaotic state of the world. His personal experiences as a full-time musician in secular settings and as a music minister in churches have prompted him to write this book in the hope and conviction of a high applicability of Christian theological and doctrinal knowledge to present realities. Integrating the discussion of theological, cultural, and musical materials into personal stories and biblical narratives, he centers primary Christian doctrines around Jesus's cruciform love, ranging from salvation by faith, to sanctification, to evangelism. God's way for the restoration of the world is "paradoxically founded upon an instrument of death, the cross" (166–67). God has charged the church with the gospel task of the manifestation and embodiment of the cruciform love, Jesus's sacrificial love in the crucifixion, to make a transformative impact on the world.

God invites the church to participate in worship, the process of "communal conformity to the crucified God, Jesus, that is, cruciformation" (451–52). Spiritual formation, being transformed by Jesus's sacrificial love on the cross, requires two primary conditions: the church, or a community, and worship. What he means by worship in this context takes on a broader meaning applied to everyday life beyond weekly corporate worship. The process of cruciformation consists of knowing God through cruciform love, worshiping Him communally, walking in His way, and building up a Christlike character. As Colossians 3:9–17 suggests, when taking off the old man, Adam, and putting on the new man, Christ, the church, as one united body under Jesus as its headship, becomes more equipped to purify and impact the polluted world. This intrapersonal sanctification should be followed by or coincide with a series of requirements for interpersonal sanctification.

The cruciform love of Jesus leads the church to develop interpersonal cruciformity and familiarizes itself with "applying the theology of cruciformational worship to actions as the people of God at worship through liturgy" (2207–8). Modeling after the Triune God, the church should hone relationships "between the worship leader and other congregants and between the worship leader and other ministry leaders" (1708–10). Whereas intrapersonal relationships may belong to vertical worship outside the corporate worship context, four liturgical elements—prayer, preaching, sacrament, and song—transpire in the context of corporate worship. Through the enactment and reception of Jesus's love in the sequence of the four actions based on God's Word, the church makes the presence of Jesus possible, which Frederick termed "the ecclesio-pneumatic ideation of Jesus Christ" (2230–31). The church armors itself in cruciform love through the sequence of intra- and interpersonal sanctification.

The fully cruciformed church should take the next step of cruciformission to spread the radical transformative love to the spiritual wilderness, the world. As a cruciformative agent and “holy troublemakers, the church manifests the cruciform God, which creates eschatological, transformational tension and collision” (2796–97). Representing a counterculture, it continues to march on with the empowering mediation of the Holy Spirit. Once part of the world but now reconciled by Jesus, a group of plural individuals, the church as His body, have turned themselves into reconciled reconcilers, building up “gospel inertia” (2809).

One of the peculiarities of this book derives from the way Frederick articulates his arguments, interweaving his own personal and experiential stories as well as biblical narratives within the academic, theological, and cultural discussion. In employing his own stories, he inclines his writing styles heavily toward colloquialism. This may facilitate the understanding of the academically focused book for readers who lack background knowledge, though his in-depth theological explanations of scriptural words made on an etymological, semantic, and grammatical level function as another facilitator for readers to “discover the implications and coherence of their various thoughts” (151) by engaging in narratives. Achieving rapport with readers depends on whether they have the same or similar cultural background, either direct or indirect. However, telling stories and engaging in stories can create ripple effects, in that both can serve as eyeglasses of clarity with which to understand his arguments better.

As opposed to other arguments of Frederick, the one about creating “cruciformational counterculture through the crucifixion of subcultural sameness” (1595–96) lacks substantial theological or academic support. The same is true of his suggestions for “improvisation and spontaneous Spirit-led creation” (1542) and “the initiation of a renaissance in the church with the best in art, culture, philosophy, and thought” (1587) for methodological approaches for contemporary worship. Those suggestions may entail some negative implications: a high variability in interpretations caused by improvisation and spontaneity in music, a semantic implication of the word “renaissance” as humanism countering theism, the propensity of the pursuit of high art to exclude artistic laity or amateurs in the church, and a high possibility of the compromise with worldliness. Nor does he articulate how they can result in cruciformational and counter-cultural impacts upon contemporary secular culture and present sufficient substantiation of his advocacy for why such a counterculture is, in his terms, cruciformational, worshipping in the way of cross. In addition to all these, the overall chapter under the title of “cultivating a counterculture of cruciform worship” may engender further controversies.

God calls His people through His radical love, reconciles them to Himself, blesses them to sanctify themselves in His image, and qualifies them to become reconcilers themselves on His behalf. This book can probably embrace a wide range of readership; regardless of their intellectual level, anybody who is a Christian or interested in Christianity can absorb it without much difficulty, in that it contains a variety of real-life stories related to the topics of his discussion. Particularly, church leadership, including pastoral leaders and musical leaders, will benefit from it most. However, those who are not familiar with American secular popular music culture may find some difficulties in understanding some stories. One of the values that readers can garner from this book lies in its exploration of God’s love represented through Jesus’s crucifixion with its integration into contemporary Christian religious practices, since it can work as a reminder of foundational and essential elements of Christianity

to those who seek to place contemporary Christian worship practices on the right path as God prescribed.

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***Sing! How Worship Transforms Your Life, Family, and Church*, by Keith and Kristyn Getty. Nashville: B&H Publishing Group, 2017. 176 pp. \$12.99.**

“Though maybe misunderstood, regularly a bone of contention, and often under-practiced, congregational singing is one of the greatest and most beautiful tools we have been given to declare God’s ‘excellencies,’ strengthening His Church and sharing His glory with the world” (xxi–xxii). Keith and Kristyn Getty, musical artists and writers of hymns including “In Christ Alone,” “The Power of the Cross,” “By Faith,” and “Oh Church Arise,” write to encourage Christians to “sing truth, and to sing it as though it is true” (98–99) in their book titled *Sing! How Worship Transforms Your Life, Family, and Church*. They argue that God intends Christians to be “a people joyfully joining together in song with brothers and sisters around the world and around His heavenly throne” (xxvi).

They explain in the first two chapters that people were created and are commanded to sing, and then they argue that believers are compelled to sing by the gospel. In Chapter Four, the authors insist that Christians should sing with both their hearts and minds, and in Chapter Five they explain that believers should sing with their families. Next, the Gettys turn to singing in corporate worship. Lastly, they claim that congregational song radically witnesses to the unregenerate.

The Gettys argue for the importance of singing in several ways. For example, they claim that singing shapes a person’s heart, soul, and mind, and they state that song lyrics shape “our priorities, our behavior, [and] our loves” (37). The “soul food” consumed in corporate worship helps the believer to thrive throughout their week (38). The gospel needs to be sung: “We need to sing over and over again how we were once under the wrath of God, condemned to die, without even a hint of hope” (39). They suggest that the music sung on Sundays is like a soundtrack that motivates the Christian throughout the week, and they examine how the psalms can shape believers through showing who God is and expressing how they can deal with life. The Gettys explain that a believer needs to sing songs that deepen their joy in God (44) and that believers should not only sing when they are happy, but they should also sing to the Lord when they are mourning. They strongly defend the congregational element of singing by stating that “we sing for our brothers and sisters in those moments or seasons when they cannot,” and they express the spiritual nourishment of singing by proclaiming that “we sing, as the Psalms train us, to help us bring all of our lives, failures, successes, losses, gains, dreams, and ambitions into gospel perspective” (46–47). Singing the proper diet of songs also helps the Christian to keep an eternal focus. The Gettys explain that congregations need to sing these songs to encourage others to also focus on eternity in heaven (50). What a congregation sings shapes them, so the Gettys encourage congregations to sing spiritually nourishing, gospel-centered songs.

The Gettys also argue that Christians should sing with the local church. They bemoan the fact that many who claim Christ are forsaking the assembling of the body, and they state that “singing as one united church body reminds us all that we are not defined by the rugged

individualism promoted by modern society” (76). For a church to be healthy, it must be a singing church. When Christians sing in corporate worship, they are expressing what they desire the church to be and what they hope to be as church members. This argument points directly to the Gettys’ thesis because it proclaims the importance of Christians singing together.

Overall, the Gettys wrote a fine work, but there are areas in which it could be improved. They state that truth-filled music moves a Christian’s heart “with depth of feeling and a whole range of emotion” without explaining what they mean by emotion (2). The undefined word “emotion” is problematic because it has many different meanings. The Gettys write about the blessing of composing a melody that may touch a person’s soul, but they neglect to speak on how a melody does this (6). They could have improved their book by adding a section that explains how music does or does not communicate. They make a strong claim that singing shapes one’s heart, mind, and soul, but they did not spend enough time explaining how or why singing accomplishes this (52, 80).

Sing! How Worship Transforms Your life, Family, and Church is theocentric, and it is biblically rich. The Gettys do a fine job pushing against societal individualism in their robust emphasis on congregational singing, providing many thought-provoking insights. Laymen in the local body are the intended audience of this book. The Gettys include four appendices written in the style of blog posts titled: “For Pastors and Elders,” “Worship and Song Leaders,” “Musicians, Choirs, and Production,” and “Songwriters and Creatives.” Overall, this book is a strong addition to the field of congregational song.

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***Worshiping with the Anaheim Vineyard*, by Andy Park, Lester Ruth, and Cindy Rethmeier. Grand Rapids, MI: Wm. B. Eerdmans, 2017. 148 pp. \$25.00.**

Worshiping with the Anaheim Vineyard is the fifth in a series of books published by Eerdmans designed to look at significant worship case studies from worshiping communities across the world, over the centuries, and throughout Christian history. Each book is designed to take an in-depth, critical approach at important groups and their contributions to the history of Christian worship. Worship leader Andy Park, theologian Lester Ruth, and Cindy Rethmeier, a worship leader with roots in Vineyard’s early history, set out to look at the emerging movement of contemporary worship through the eyes of the Anaheim Vineyard.³

This volume examines the early days of a movement headed for a popular explosion as the twenty-first century approached, the importance of the worshiping community’s worship leadership, worship as lifestyle, and how the teaching and preaching of founding pastor, song writer, and keyboardist John Wimber helped to form a generation of worshipers and worship leaders in the earliest days of the contemporary worship movement. With the series of books’ purpose clearly stated as being “case studies of specific worshiping communities

³ Other books in this series investigate worship in fourth-century Jerusalem, sixth-century Constantinople, an African-American Holiness church in Mississippi at the turn of the twentieth century, John Calvin and sixteenth-century Geneva, and two forthcoming volumes will examine Watts and eighteenth-century London and mid-twentieth-century Baptists in Argentina.

from around the world . . . that can inform and enrich worship practices today,” the authors set out to evaluate how Vineyard accomplished just that (viii). The book explores how the Anaheim Vineyard was searching for a deeper experience and knowledge of the Father, and in doing so, they would pursue renewal and revival as they garnered interest from a young target audience. The book provides interviews, photos, helpful commentary in their “side-bars,” and excerpts from the sermons of John Wimber who, as the authors continually point out, was at the center of Vineyard’s growth, success, and challenges.

As is true with any case study, it is a challenge to obtain objectivity and to present as many relevant facts as necessary for the reader to make an informed judgment about the subject at hand. Park, Ruth, and Rethmeier have done an excellent job in assembling resources to look at this group from an objective viewpoint. They begin by offering helpful information about the context and location surrounding the Calvary Chapel Yorba Linda/Anaheim Vineyard. This group is not long separated from the Jesus People in the late 1960s–1970s, and the influence is felt among this young congregation as well. John Wimber, a 1963 convert, as he would say in his important sermon “Loving God,” came from the music industry by way of this movement (87). This information accompanies an incredibly helpful summary of important themes and practices (22–24). The authors organize these items under the subjects of piety, time, place, prayer, preaching, music, and people. These few pages establish a foundation for the detail that is to follow. Also of note is the inclusion of photos throughout the volume that help to illustrate the story of this group, which started in a small house and quickly grew far beyond their wildest imaginations. The photos exemplify one point that the book’s authors return to on several occasions: with a contemporary movement such as this one, primary sources are critical to documenting its history for future generations. Their assembling of resources, be it chord charts or musical excerpts, orders of worship and documents for how worship was planned, Wimber’s important sermons “Loving God,” “Why Do We Worship,” or “Don’t Lose Your First Love,” are very helpful to an outside observer seeing the passion with which this church’s leaders organized themselves and prepared themselves for the potential success they hoped to see with the Spirit’s blessing (99–105).

Following on the heels of the early charismatic movements, the ministry of the Holy Spirit in dramatic ways was an important piece of worship. Be it in prayer, gifts of healing, freedom of expression, or in the first-person language of many songs written by this group, there was an expectation for the Holy Spirit to be active in their services. The interviews of participants in these early experiences vividly demonstrate this as well (75).

The book’s closing section consists of detailed documents identifying what the community believed and taught about worship. These documents include a theology of worship, their five phases of worship, the importance of the role of the musicians and the difficulty of their role, as well as a host of first-person interjections. The authors’ inclusion of study questions as well as a detailed bibliography at the close of the text are helpful resources for anyone who wishes to go deeper.

In reading this important volume, it seems very clear that its authors have written in such a way as to make their work accessible to the armchair historian, the congregant, and the student of worship history that wishes to look in-depth at a movement that had an important role in the contemporary worship development of the twentieth and twenty-first centuries. The book does an admirable job of remaining objective. The inclusion of many interviews helps the reader to have a clear understanding of not only what they believed, but

what the experience was like among them. The book's narrow focus on just this particular community does not yield itself for a broad comparison against other charismatic or contemporary movements of its time, which might have been instructive. However, in the book's detailed opening timeline establishing the community's context, the authors do a good job of showing the reader just how much was occurring around this movement as the contemporary Christian music industry was booming and a host of other movements were seeking renewal and revival. This book as well as the others in the series of "The Church at Worship" can serve as helpful volumes individually or as a set to be studied and used in historical sequence. Students of modern/contemporary worship should read this volume as it provides valuable insight into an important, recent development that has a significant influence on worship today.

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***The Life of the Church: The Table, Pulpit, and Square*, by Joe Thorn. Chicago: Moody Publishers, 2017. 109 pp. \$11.99.**

In this short book, Joe Thorn, founding pastor of Redeemer Fellowship Church, proclaims that the church's primary job is making disciples (10). In order to show strategically how the church should perform this task, he discusses three areas of church life—table, pulpit, and square—where discipleship takes place. According to Thorn, the life of the church experienced in these three environments allows Christians to follow Christ and make disciples more fruitfully and healthily.

The book is divided into three sections, according to the three environments Thorn identifies as the life of the church. In part one, he explains how discipleship takes place at the table, which refers to informal gatherings and small groups (17). First, in chapter one, Thorn argues that people require community to truly live, and that this need comes from God (19). In the same way, believers need the church community in order to truly fulfill God's call in their lives, and "the people of God must meet together in smaller numbers to carry out the will of God in each other's lives" (22). Thus, in chapter two, he supports his point on the need for small groups using historical evidence from the Puritans, Joanne Jung, and the Heidelberg Catechism. In chapter three, he talks about hospitality, namely the outpouring of what believers have experienced in Jesus Christ, which serves others as believers make disciples (30–32).

Part two concerns the pulpit. Here, Thorn argues that corporate worship is the most important element among the three environments (35). Thus, in chapter four, he deals with corporate worship and explains why it is essential (45). In chapter five, Thorn discusses the importance of Scripture in worship. In chapters six and seven, he discusses how Christians must prepare for corporate worship and how church liturgy should be biblically and theologically sound.

In part three, Thorn addresses the square, i.e., the church sent into the world as salt and light (75). As a missionary movement (77), the church must engage the world socially, recreationally, and vocationally (chapter nine). Moreover, the church must also do the work

of restoration (chapter ten). Thorn closes the book by advising on how to make good conversations with outsiders and in chapters eleven and twelve how the church can support multiplication through church planting and revitalization.

The greatest strength of this book is that Thorn has strategically divided and argued the most important points regarding the life of the church with such succinctness. With a book that only goes to about 100 pages, he argues with ease and persuasiveness for the need of small groups, the importance of corporate worship, and the call to engage the world. Thorn uses everyday language to captivate the reader and makes great points regarding church life.

Thorn is also intentionally biblical, presenting clear scriptural support for his practical advice. For example, chapter eleven explores how to make meaningful conversations with others. Here, he first provides a scriptural basis for why words are important (93–95), and then he gives practical advice on the art of conversation (95–98). Another example is Thorn's advice on how each believer can prepare for Sunday worship the night before in order to receive the most out of it (62–64).

Nonetheless, some of Thorn's assertions lack clear support or argumentation. For example, although he uses Scripture in arguing for the need for community (19–23), his claim that this means Christians need small groups does not directly follow (22). The passages Thorn provides all mention the importance of church fellowship and community, and not necessarily small groups. Similarly, in arguing that a healthy church must have right administration of ordinances and the formation of proper biblical leadership (9–10), Thorn leaves several critical biblical matters unanswered, such as what right administration of ordinances and biblical leadership are biblically. Can anyone participate in the Lord's Supper or only members? What constitutes church leaders in accordance with Scripture? It is understandable that he wants to be succinct and does not want to discuss these in detail in order to reach a wider audience, but for this reviewer, if these are essential to being a healthy church, as Thorn argues, he should have explained them in some detail.

Still, Thorn has addressed discipleship in a strategic and biblical way. He has divided where discipleship can meaningfully take place into three areas and provided convincing biblical arguments for these spheres. He has also provided much practical advice for believers in their endeavor to follow God's call in making disciples. For this reason, this book should be recommended for all believers, from leadership to members, who have a passion for following God's call. The book would be especially good for ministry training.

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