

Abstracts of Recent SWBTS
School of Church Music and Worship
Doctoral Dissertations

**The Preacher of Spiritual Worship:
Benjamin Keach's (1640–1704) Desire for
Primitive Purity in Worship**

Gray, John Kimmons, PhD

Benjamin Keach, seventeenth century London Particular Baptist pastor, was zealous for biblically regulated worship. The purpose of this dissertation is to provide clarity to late seventeenth-century Baptist worship in general and Particular Baptist worship specifically through an examination of Keach's philosophy of worship. To this end, it argues that that the overarching concern of his worship was his deep desire for primitive purity in corporate worship.

Chapter 1 presents background information and a literature review of previous scholarship in the field of Keachean studies. To understand Keach's reliance upon Scripture for corporate worship, Chapter 2 examines what Keach believed about the Word of God and its applications to life. Chapters 3 through 7 reflect how Keach's guiding principle of primitive purity shaped his practice and theology in multiple elements of corporate worship.

After exploring Keach's bibliology, Chapter 3 examines Keach's philosophy on baptism. Because Keach argued that laying on of hands should follow believer's baptism, a minority position among seventeenth-century Particular Baptists, Chapter 4 explains how Keach's desire for primitive purity in worship shaped his doctrine of laying on of hands. Chapter 5 examines Keach's doctrine of the Lord's Supper as it pertains to person, signification, and benefit, and it argues that his theology of the Lord's Supper is consistent

with his overarching desire for biblical regulation in the corporate worship service.

Keach was also highly instrumental in the implementation of congregational song into Baptist churches, and his influence can still be seen today in the use of what he recognized as the ordinance of singing praises. Chapter 6 considers his theology on congregational song, and it reveals how it was built upon his strict adherence to primitive purity in worship. Chapter 7 delves into two aspects in which Keach showed his aim for biblically regulated worship. First, it examines Keach's doctrine on the first-day sabbath, and then, it explores his doctrine on giving of offering during the Lord's Day service. Lastly, Chapter 8 presents summative remarks on Keach's theology of worship, and it address how his doctrine was shaped by his desire for primitive purity in corporate worship. Further, it provides brief application for the contemporary reader.

A Performer's Study of the Impromptu, Op. 142 of Franz Schubert and the Impromptu, Op. 66 of Nikolai Kapustin

Kim, Dongjae, DMA

The purpose of this document is to provide a helpful resource for the performance of impromptu, Op. 142 by Franz Schubert and impromptu, Op. 66 by Nikolai Kapustin. This study offers a historical overview of the impromptu, an analysis with an emphasis on the formal treatment and harmonic languages of the selected impromptu, and a discussion of several stylistic aspects of both composers.

Chapter 1 is an in introduction to the study and includes a review of literature and summary of the need for study.

Chapter 2 traces the history of the impromptu from the early nineteenth century to the late twentieth century. The background and form of impromptu by several composers are surveyed while identifying features commonly found in these compositions.

Chapter 3 introduces biographical information about both Schubert and Kapustin. This chapter provides a general background on each composer's life and musical influences.

Chapter 4 furnishes a theoretical analysis of Schubert's Op. 142, focusing on Schubert's treatment of formal structure and his distinctive use of harmonic elements.

Chapter 5 provides a detailed analysis of Kapustin's Op. 66. This chapter explores the classical influence on the formal structures and jazz influences on the harmonic language of his compositions. This chapter concludes by offering a brief comparison between Schubert's Op. 142 and Kapustin's Op. 66.

Chapter 6 discusses the pianistic interpretation of Op. 142 and Op. 66 through five areas: pedaling, rhythm, tempo, articulation, and dynamics. For performing Kapustin's music, there are pedagogical suggestions on several aspects of jazz style. Chapter 7 presents a summary of this study along with the final thoughts of the author.

Blessed be God – The Doxology and Orthopraxy Presented in 1 Peter 1 and 2

Motta, Anderson Silveira, DMA

"Blessed Be God – The Doxology and Orthopraxy Presented in 1 Peter 1 and 2" is a musical composition in six parts for SATB Choir, Mezzo-Soprano solo, Tenor solo, Flute, Horn, two Trumpets, two Trombones, Timpani, and Organ. The primary text comes from the first two chapters of the Biblical book of 1 Peter. The American Standard Version, which is in the public domain, is the biblical translation chosen for this piece. The Trinitarian doxology "Gloria Patri" is used as a supplementary text, featured at the end of the composition.

The title of the work comes from the first part of 1 Peter 1:3, a doxology that says: "Blessed be the God and Father of our Lord Jesus Christ." These are the first words to be sung by the choir.

It is practically unanimous among critics and Biblical commentators that the main theme of the epistle of 1 Peter is hope in the time of trial. Christians were facing severe persecution at the time when this letter was written. The author's purpose was to warn his readers against the imminent tribulation and to encourage them to

remain faithful during the difficult times. Throughout the epistle one can see the development of what it means to be saved as well as how to live, once saved. The apostle praises God for his work of salvation through his Son Jesus and continues to write about the way of life given to those who were regenerated as new creatures in Christ.

The messages and the main theme contained in the epistle are as relevant today as they have always been. The eloquence of the Biblical text, combined with a musical setting that enhances the text's Biblical message, is proper and desirable for the church of this present time.

The main purpose of this work is to proclaim, through music, that the praise to God (pictured in the doxology) is not disconnected from Christian works (orthopraxy). These two actions together should always be the intent of the church.

Gaines Stanley Dobbins's Philosophy of Southern Baptist Worship

Stoughton, Da Jeong C., PhD

The goal of this dissertation is to examine the worship philosophy of Gaines Stanley Dobbins (1886–1978), who was one of the most influential figures among Southern Baptists in religious education, church administration, evangelism, pastoral care, psychology of religion, Christian journalism, and worship. His books and articles on worship present biblical, theological, historical, and philosophical views on the meaning, purpose, form, elements, management, and barriers of worship. The dissertation is presented in three parts. The first third of the dissertation (chapters 1–2) provides the secondary sources, Dobbins's biography, and the dominant figures and influential philosophies. The second third of this volume consists of reviews of Dobbins's writings and a summary of his teaching of worship at Baptist seminaries. The last part of this document lays out the synthesis of Dobbins's objective of worship and an evaluation of his theories.

Chapter 1 introduces the thesis of the research and methodology followed by a section of secondary sources.

Chapter 2 investigates Dobbins's life and provides his influential figures and philosophies.

Chapter 3 describes a summary of Dobbins's works on worship.

Chapter 4 provides a description of Dobbins's teaching of worship at Baptist seminaries and the impact of building church teaching and training programs based on his Baptist worship practices.

Chapter 5 sets forth the methodology of how Dobbins integrates worship with evangelism, education, and fellowship and analyzes the strength and weakness of his objectives of worship.

Chapter 6 offers a summary, challenges, further study, and directions of worship.