

ABSTRACTS OF RECENT SWBTS SCHOOL OF CHURCH MUSIC AND WORSHIP DOCTORAL DISSERTATIONS AND RESEARCH PROJECTS

"A CIVIL WAR IN ZION": COMPARING THEOLOGY AND HYMNODY IN THE REVIVALS OF ASAHEL NETTLETON AND CHARLES FINNEY

Kimberly Drew Arnold, PhD

Throughout church history, Christian song has consisted of three distinct, yet interwoven elements: theology, poetry, and music. During the Second Great Awakening, changes occurred to all three elements of hymn construction. The theology shifted from Calvinistic theology to include more Arminian teachings, the poetry of hymns was simplified, and the music was harmonically altered. This dissertation demonstrates the theological shift between Calvinist revival leader Asahel Nettleton (1783–1844) and Arminian revivalist Charles Finney (1792–1875). Further, the change in hymnody is exhibited in the hymnbooks used in their revival services. Specifically, this dissertation reveals a difference between Nettleton's hymnbook, *Village Hymns* (1824), and a book developed by Thomas Hastings (1784–1872) and Lowell Mason (1792–1872) for use in Finney's services, *Spiritual Songs for Social Worship* (1832).

Chapter 1 provides the thesis and methodology of the dissertation, and defines key terms used throughout the study. Then, chapter 2 reveals the theological beliefs of each revival leader, based on the examination of primary sources. In chapter 3, evidence from pneuma-soteriological hymns (hymns that address the role of the Holy Spirit in salvation) is presented that demonstrates where their beliefs are reflected in their hymnbooks. With the examination of primary sources and pneuma-soteriological hymns, Nettleton's and Finney's doctrines of pneumatology and soteriology are established, revealing differences in theological emphasis.

Chapter 4 then exhibits a difference in hymn composition from the eighteenth to nineteenth century, based on data from an analysis of tunes

from *Village Hymns for Social Worship* (1824) and its accompanying Zion's Harp (1824), as well as *Spiritual Songs for Social Worship* (1832). Eighteenth-century hymns utilized a slightly more complex harmonic vocabulary, controlled melodic ranges, and uncomplicated melodic rhythms. In this chapter, the analysis reveals a simplification of poetic verse and harmonic language in nineteenth-century hymn construction.

This dissertation demonstrates the beginnings of significant shifts that occurred in hymnody and approaches to revival services during the Second Great Awakening. Hastings lived before the revival hymnody boom of the late nineteenth century, but the data shows his contribution to the beginning stages of this movement. The revival methodology of Finney developed into a system for conducting later revivals. More broadly, this dissertation shows how theology, poetry, and music work together in Christian hymnody. Specifically, this dissertation reveals alterations in theology, poetry, and music that reflected the ethos of the Second Great Awakening.

**ONE-MILE-WIDE, ONE-INCH-DEEP: A CASE
STUDY OF THE INDIGENIZATION OF GLOBAL
PENTECOSTAL WORSHIP IN A YORUBA CONTEXT**

Eun Ju Kim, PhD

Since the beginning of global Pentecostalism in the early twentieth century, the movement has emerged as being highly significant throughout its rapid expansion across the globe. This dissertation asserts that, although Pentecostalism has led to enormous growth in the number and spread of churches in Africa, it has also led to a deterioration in theocentric Christian spirituality. The overarching purpose of this study is to demonstrate the problems of anthropocentric spirituality in African Pentecostal worship by examining the correlation between African Pentecostalism and African traditional religion (ATR)—particularly in the Yoruba land—in order to address the need for a restoration of theocentric worship practice among Yoruba Pentecostal Christians.

Following an introductory chapter, chapter 2 lays the foundation for the study by pointing out the affinity between global Pentecostalism and the central beliefs of African traditional religion. The commonalities of both religions are found in a cosmology full of spiritual force and mystical experience in daily life, the value of music and dance in worship, and in

oral tradition as a critical method of communication.

Chapter 3 presents a biblio-theological view of theocentric worship and its practice by exploring Hebrew worship and some key passages of the Bible. Additionally, the researcher examines the views of three historical theologians—John Calvin, Jonathan Edwards, and John Wesley. Each worked in different contexts but pursued a common theocentric view of worship based on biblical principles.

Chapter 4 demonstrates how the worldviews of ATR and Pentecostalism intertwine in the Yoruba Pentecostal church-worship praxis, as exemplified in the Mountain of Fire and Miracles Ministries (MFM).

Chapter 5 summarizes the findings of the study and provides a critical analysis of MFM worship based on the principles of theocentric worship identified in chapter 3. This is followed by potential applications and areas for further research.

In essence, this dissertation describes the primary concern of “one-mile wide, one-inch deep” Christianity in Africa through an examination of distinctive features of Pentecostalism and ATR. Then, a dynamic and balanced view of worship is presented as a means of addressing the urgent need for church reformation in Africa.

REHEARSING OUR REDEMPTION: HOW LITURGICAL CONFESSION SHAPES OUR LIFE IN THE GOSPEL

Braden Joseph McKinley, PhD

For millennia, the people of God have consistently embraced confession as a consistent aspect of engaging with God in corporate gatherings. In both the Old and New Testaments, and throughout the majority of church history, confession remained a continual practice within the common rhythms of worship and ecclesial life. However, in recent decades among evangelicalism, confession has been a neglected and dormant concept within worship practice and theological discourse.

This dissertation seeks to address the sizable chasm in evangelical worship and scholarship concerning the practice of confession in the context of gathered worship. Hence, this dissertation proposes a renewed vision of liturgical confession—understood as a trifold sequence of *the call to confession*, *the confession of sin*, and *assurance of pardon*—to encourage the church to again incorporate confession into common worship practice; and likewise, to prompt the academy to uncover biblical, theological, and

historical research concerning confession to help the church embrace its manifold benefits.

To contend for the relevancy and legitimacy of liturgical confession, I have aimed to show the practice as integral for fulfilling the essence and content of worship itself. The *essence* of worship is drawing near in communion with God by faith in the gospel; the *content* of worship is the proclamation and enactment of the gospel. In liturgical confession, the trifold sequence acts out the essence of the gospel and so fulfills the essence and content of worship.

Therefore, this dissertation argues that liturgical confession functions as a condensed rehearsal of the gospel. The trifold sequence of liturgical confession becomes an enactment of the gospel message, thus expressing the means by which the believer shares communion with God. *The call to confession* embodies how God's self-revelation initiates relational engagement with his people while exposing their need of redemption; *the confession of sin* embodies repentance and faith in Christ for salvation; and the *assurance of pardon* embodies the eternal security of the believer as being united to Christ to share communion in the life of the Triune God.

This dissertation provides a robust presentation of the biblical foundations, theological principles, and liturgical examples of each movement of the trifold sequence of liturgical confession. Following an introductory chapter, the second chapter proposes an evangelical understanding of confession serving as a conceptual basis for the remaining chapters. Chapter 3 examines *the call to confession*; chapter 4 explores *the confession of sin*; and chapter 5, the *assurance of pardon*. The closing chapter summarizes the arguments of the study, proposes considerations for liturgical application, and presents issues for further study.

In sum, a comprehensive analysis of liturgical confession shows how each of its movements in isolation carries seeds of the entire gospel message; and ultimately, the three movements function in tandem as a condensed rehearsal of the gospel.

**DEVELOPING A BIBLICAL PRINCIPLE OF WORSHIP
CURRICULUM FOR THE CHOIR AT FIRST CHINESE
BAPTIST CHURCH, SAN ANTONIO, TX**

Mimi Zheng, DEdMin

This project aims to train the choir members of First Chinese Baptist Church on what worship is according to God's word. Chapter 1 presents the context of the church music ministry in FCBC and the goals within the methodology of this project. Chapter 2 provides an exegesis of three passages of Scripture (Genesis 1–3, Hebrews 7:18–8:6, and Revelation 4–5) to demonstrate that God has sufficiently revealed to His people the way to worship Him biblically. Chapter 3 discusses that post-modern Christians will deepen their faith and love for God through true biblical worship that is centered on Jesus Christ. Chapter 4 describes the details of this project, indicating what will take place each week for a period of six weeks. Chapter 5 evaluates the effectiveness of this project based on the accomplishment of the specific goals. Ultimately, this project seeks to equip the choir members of the FCBC to learn, understand, and apply the biblical principles of worship that have been revealed in Scripture.