

Glocal mission paradox – Handling disputable liturgical music – a case study of Good News Community Church in Hillbrow, Johannesburg

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DEDICATION:

Prof. Rabali TC, for his profound reformed views &

My girl-Tshontswikisaho heneffa ndi vhuthu ha Murena:

Her name is from Venda Lutheran Hymn 34-title: [I'm where I'm by the Lord's goodness] – sum-it-up!

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ABSTRACT

The handling of disputable liturgical music was and is still a debatable issue. The main argument in this research is based on the following assumptions: The glocal missional framework is significant in liturgical music in general and in solving disputable music matters in particular. The disputable liturgical music debate reflects the underlying dichotomy-power struggle between the preferred and marginalised liturgical music throughout the history of the Church up until now. From closer analysis, the dichotomy between the preferred and marginalised worship music and song styles is socio-historically influenced and motivated and not necessarily biblically founded. It is therefore inevitable to uncover the glocal mission framework in handling disputable liturgical music matters. To do so, it will be inevitable: Firstly, to lay a foundation by uncovering the principles from the Bible; Secondly, to give a scope by discussing the parameter incentives; thirdly, to follow some guidelines by reclaiming some biblically based patterns for creational doxology; lastly, but not the least, to learn from perceptions and experiences of other Christians on the matter. All this is done to enhance a missional identity in singing diverse liturgical music in a glocal context and hence for handling disputable liturgical music matters. A summary, conclusion and recommendation were made at the end of the research study.

Key words:

Missio Dei perspective	missional framework	Liturgical music	Disputable music matters	Glocal worship	Glocal mission
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CHAPTER 1

1. Introduction

This thesis comprises seven (7) chapters which form part of the overall objective and goals of the research.

1. Introduction which explains an overarching goal and an overview of the whole research project;
2. Preferred and marginalised liturgical music in the glocal context reviewed from a missio Dei perspective;
3. Principles from the Bible for handling disputable liturgical music matters –a basic theoretical study
4. Parameter incentives for singing diverse liturgical music in unison in a glocal context–a meta theoretical review
5. Pattern for the creation doxology as the missional response to missio Dei –a meta theoretical study
6. Perceptions of Christians in singing diverse liturgical music in unison in a glocal context –a case study
7. Epilogue as the summary, conclusion, recommendation and further suggestions for related research.

A comprehensive bibliography of the whole research will be given at the end of this research project.

1.1. Definitions of key concepts

This research project identifies key concepts, namely

Missio Dei perspective	missional framework	Liturgical music	Disputable music matters	Glocal worship	Glocal mission
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These key concepts will be used to convey the following meaning.

1.1.1. Missio Dei

The Latin term *missio Dei* was coined already in the fourth century A.D. by Aurelius Augustinus to describe the sending acts within the Trinity, i.e. God the Father sending Jesus Christ the Son of God. From then on *missio Dei* became a major term in Catholic and Orthodox dogmatics (Müller, 1985:57-59). The term will be used in this thesis to mean God's ultimate intention for the entire creation. That is the triune God is concerned about the entire world from its creation to its recreation as His scope of activities (Wright, 2006:63, 64; Bosch, 1991:391). It is from this scope that the 'glocal' mission of the church would be understood.

1.1.2. A missional framework

This research project will view the missional¹ framework as the broad picture and process of the activity of Triune God in and through creation, gathering his people from every tribe and tongue and nation to glorify him forever in a new creation. The Bible narrates this creation history. According to Newbigin (1998:33) the Bible:

"...sees the history of the nations and the history of nature within the large framework of God's history – the carrying forward to its completion of the gracious purpose which has its source in the love of the Father for the Son in the unity of the Spirit..."

Within this missional framework the Triune God's primary and ultimate intention in creating and governing the universe (Wright, 2006:63, 64). It is within this missional framework that the liturgical music is and should be understood. In this regard, Liturgical music is and should be viewed as missional as it enhances the missional identity of the church (God's missionary people). Therefore the handling of disputable music matters should also be understood and done within the missional framework and/or the *Missio Dei* perspective.

¹ *missional* will be used in this research to mean generally that which is related to and/or connected with and/or characterized by *missio Dei* {God's ultimate intention in creating and governing the universe (Wright, 2006:63, 64)}

1.1.3. Liturgical music

Liturgical² music is the music used in the worship³ services inside and outside the local church (Calitz, 2011:53). The essence of worship is what is happening in the heart and life of the worshipper, not just on certain times and places but in every time and place and hence in all of life. That is the essence of worship is and should be ‘in spirit and truth’ (John 4:23) and is and should be ‘in the heart and life of the worshipper (1 Cor.10:31; Col.3:17; Eph.5:18-20).

It is in this sense that Piper (2010:244-245) and Frame (1996:29) compared the Greek words λατρεία (for internal, eternal & spiritual worship) and προσκυνέω (external, temporal & physical worship) in arguing that “the entire thrust is taken off ceremony and seasons and places and forms and is shifted to what is happening in the heart – not just on Sunday but on every day, and all the time in all of life.” (Piper, 2010:245). In that regard Kaiser Jr., (2000:34f) and Wright, (2006:480ff) quoted W. Creighton Marlowe (1998:452ff) who related liturgical music with God’s commission to all nations⁴. This is how this research views liturgical music.

² Liturgy was defined within the four-identified ways mentioned by Vos & Pieterse (1985:3) namely; firstly, the Old Testament service in the Temple (Luke 1:23); secondly, personal acts of love (charity) to other people (Phlp.2:17); thirdly, service to Christ (Rom.15:16) and lastly, the gathering of the disciples in order to pray (ac 13:2).

³ The concept “worship” (from English word worth) is from two groups of the Hebrew and Greek words. The first group refers primarily to ‘labour’ or ‘service’ performed by the priests in the temple (i.e. from the Hebrew word abodah and Greek word latreia). The second group refers primarily to ‘bowing’ or ‘bending’ the knee in honouring the worth of someone else (i.e. from the Hebrew word shachah and Greek word proskuneo). Therefore, in its literary sense, the concept ‘worship’ means ‘performing service to honour somebody worth than ourselves’ (Frame, 1996:1-2). It is primarily an intrinsic, internal, eternal and spiritual service to God (Frame, 1996:29-30; Piper, 2010:244-245; Exodus 23:24; Romans 1:9; 12:1; 15:16; Philippians 2:7; 3:3; 4:18; Hebrews 13:16 etc). All of Christian life before and after Christ’s second coming is worship (Frame, 1996:33)

⁴ “Mission, in the words of Psalm 96, is a matter of singing the new song of the Lord...” (Wright, 2010:287). The books of Psalms, and Psalm 96 and 98 in particular were called “Music of missions (Marlowe, 1998:456) and/or “Missional collection” (Goheen, 2011:58), for they are missionary psalms, announcing (Old Testament Hebrew root of basar is equivalent with the New Testament euangelizomai “to bring good news) God’s redemptive work and hence declaring His glory and His marvellous deeds among all nations (Psalm 96:2-3;). Praising God (by singing) and preaching were both part and parcel of Israel’s active centrifugal (reaching out from the centre) witness to the nations declaring His character (glory) and conduct (deeds) (Kaiser Jr., 2000:34; Ps. 57:9; 119:46; 126:2-3; 145:11-12, 21). In this way singing both edifies believers and testifies about God’s majestic holiness, power and grace to unbelievers of all nations.

1.1.4. Disputable music matters

This research project views disputable music matters as those music matters which are open to question, argument, controversy or debate. Music style like the kind of lyrics (wording), melody (tunes), instruments, choirs, soloists etc serves as an example. It is neither directly commanded nor forbidden by God (Warren, 1991:2054). It is determined by personal taste and cultural matters. It has however the potential to stir up disputes, since for many Christians it is a matter of conscience. That is, being exposed to a particular music style, that style not only internalized in one's conscience, but also operate powerfully and even irrationally through the subconscious and hence is integral in one's culture (Crook, 2002:63; Van der Walt, 1997:1, 4).

1.1.4.1. Music as one example of the disputable matters in GKSA

The compulsory use of the evangelical hymns introduced by the Nederduitsch Hervormde Kerk in Transvaal was one of the reasons behind the establishment of the Gereformeerde Kerke in Suid-Afrika (GKSA) (Spoelstra, 1963:141; 1989:72, 73; Hofmeyr and Pillay, 1994:114,115). Up to this day, the matter of songs is one of the disputable matters in the Agenda of GKSA synods. The awareness and recognition of different practises in the churches with regard to what is being sung in the worship service' necessitated the retaining and promotion of unity despite the differences and hence necessitated the present research (The first General Synod, Act.2009:743)⁵.

⁵ Point no.3 is one of the points considered in the decision of the synod (2009:743) which says, 'The Synod is aware and recognises that there are currently different practises in the churches with regard to what is being sung in the worship service. The Synod is also aware of the necessity to retain and promote unity despite the differences.....' According to Report 1 point 1.4 of the Deputies of Liturgical matters (2012:226 – 227), the different practises in the RCSA with regard to what is being sung in the worship service: 1.4.1. Most of the Afrikaans-speaking churches sing only Psalms and Scriptural hymns....also some rhymed versions of the confession....; 1.4.2. Most of the Sotho- and Tswana-speaking churches sing from the Lifela tsa Sione songbook....originally composed by French missionaries of the Parish Evangelical Missionary Society in Lesotho....; 1.4.3. The Zulu-speaking churches use the iMbongi as songbook. It contains 76 Psalms which were rhymed by the Zulu ministers with the guidance of Dutch missionaries (of)...the Netherland Reformed Churches; 1.4.4. The Xhosa-speaking churches sing from the Inkqubo Nkonzo, the Xhosa Psalmbook

In preliminary experiments it became clear that an understanding of the missional character of the church and the relation between mission and liturgy – especially liturgical music – may provide a basis to resolve potential conflicts or disputable matters.

1.1.5. Glocal worship and glocal mission

Christian mission should lead to worship! In the same time heartfelt passionate worship is a launching pad for missions. This research will focus on reflection on the new brand, ‘Glocalisation⁶’, which is the result of the fusion of Global and Local concerns, products, services, tastes, et cetera. These local and global fusion create ‘global-village context’ whereby people gradually view the whole world as a small village while at the same time view their own ‘village’ as the world (Scholte, 2000:59). Through the travel, trade, technology and television et cetera the limits of place, distance and borders are gradually crossed and that the people, space and time are closely interconnected (Hendriks, 2004:15; Scholte, 2000:48) and hence people everywhere are gradually sharing many and varied global products, services, values, practices, tastes et cetera. The recent development is also manifested in mission and worship, where ‘Glocal mission’ and ‘Glocal worship’ are now the new catch phrases. Bosch (1991:457) confirmed this development by saying, “While acting locally we have to think globally....” This produce exciting opportunities as well as unique challenges in Missiology, whereby the relationship between new concepts like ‘Glocal mission’ and ‘Glocal worship’ need to be studied! Hawn (2003:x) argued that hymns like other songs (with their memorable melodies and rhythms) crossed over oceans and seas for centuries through global economy and internet communication and are now shared among cultures globally. Escobar (2003:14) confirmed that this “allows Christians and churches everywhere to experience rich and diverse expressions of the Christian faith.

which only contains the 150 Psalms....initiated by the Free Church of Scotland in South Africa; 1.4.5. The Venda-speaking churches sing from the Lutheran hymns.

⁶ Glocalisation is a fusion of two words, global and local. The concept appeared first in the late 1980s in the articles by Japanese economist in the Harvard Business Review. It is from the Japanese word “dochakuka” meaning “global localization” which literary refers to the way of adapting farming techniques to local conditions. It is now a popular concept which means the local adaptation of global brand, product and/or services which goes under sort of metamorphosis process to fit local conditions.

Migration patterns and refugees movements have helped to bring a multiplicity of cultures, as well as the different forms as well as varied expression that the Christian church has taken among them, to everywhere from faraway places to churches down the street...”

1.2. Problem to be investigated

1.2.1. Background of the problem

The researcher is currently a missiology lecturer in the Seminary of the North West University, Potchefstroom campus and minister in the Good News Community Church (abbreviated as GNCC) in Braamfontein, in Johannesburg which is a multi-cultural church. GNCC is part of the Greater Johannesburg Classis of the GKSA. In GNCC, the church members come from different races, cultural backgrounds and music styles. They worship together in the same worship service using both the hymnals⁷ from Western origin and many and varied free songs whereby the western hymnodies are dominant, authoritative and central in morning worship services. Many and varied free songs are especially used in the beginning, the end and outside of morning worship services.

⁷ The researcher sang in the past 20 years up to now as mentioned below (cf. Table 1 below)

His ministry as:	In Reformed Church	Years	Ethnic	Worship Song book	Main composers and/or writers
Church Member	Home Church–Tshivhade (Soutpansburg Synod)	1990 up to now	Venda	Nyimbo dza Vhatendi	Dr. PE Schwellnus (a missionary of the Berlin Missionary Society)
An evangelist	Hosiyata (Nkowa-nkowa) (Soutpansburg Synod)	1994 to 1998	Tsonga	Tinsimu ta Vakriste	Evangelical Presbyterian Church or (Swiss Mission in South Africa)
An evangelist	Hosiyata (Nkowa-nkowa) (Soutpansburg Synod)	1994 to 1998	Pedi	Difela tsa Kereke	Dr. PE Schwellnus (a missionary of the Berlin Missionary Society)
Seminary student	Potchefstroom-Noord (Potchefstroom Synod)	1995 to 1998	Afrikaans	Liedboek van die Kerk	Liedboek van die kerk from its original form in 1806, its review in 1944 and its recent appearance 2001
Church minister	Gauteng (Midland Synod)	2001 to 2004	Sotho and Tswana	Difela tsa Sione	Parish Evangelical Missionary Society in Lesotho i.e. by French Missionaries
Church minister	Gauteng (Midland Synod)	2001 to 2004	Zulu and Xhosa	Imbongi-Zulu; Inkqubo Nkonzo (Xhosa)	Dutch Reformed Missionaries-Inqutu, Durban (Zulu) & Free Churches of Scotland in SA (Xhosa).
Church member	Good News Community	2005 to 2006	Many/varied	All-mentioned & (esp. from Africa)	Many and varied
Missionary lecturer	Vila Ulongue-Mozambique	2007 to 2010	Chichewa	Nyimbo za Mulungu	From ‘Sacred Songs and Solos’ (Sankey); The Keswick Hymnbook & The Methodist Hymn-book;
Missionary lecturer	Vila Ulongue-Mozambique	2007 to 2010	Portuguese	Portuguese	Compiled from various sources including some of the ones mentioned in this diagram.
Church Minister	Good News Community	2010 to this day	Many/varied	All-mentioned & (esp. from Africa)	Many and varied

TABLE 1 – The Researcher’s experience of singing diverse worship songs in the past 20 years: Source: Author’s construction

The researcher experienced the global-village tension regarding the official hymns and free songs, in an inevitable and gradual global-village multi-cultural context like Johannesburg. The question arises as to whether liturgical music (as well as rituals and symbols) from European and North-American origin will and should stay in the centre and those from African and Asian origin in the periphery (or vice versa)? Hawn (2003:2, 6, 13) argued for movement beyond such mono-cultural ethnocentric dichotomy (of the centre vs periphery) towards the revisualization of 'our hymnic cultural heritage(s) as part of a spectrum of congregational singing in which our inherited traditions are among many ways to sing and pray'. Liesch (1996:25) went further to suggest the blending or converging of the traditional and contemporary worship styles on the same Sunday morning service, whereby official western hymnodies and unofficial (free) songs can be 50/50 or 25/75 or 60/40 depending on the compositions of the people and the church's history and traditions. Blending or converging of traditional and contemporary worship styles is suggested by Liesch (1996), Hawn (2003) and other practical theology scholars.

1.2.2. The problem statement

From these underlying problems, the main question that was the focus of this study including the case study conducted in Good News Community Church in Hillbrow, Johannesburg, is: What is the glocal mission framework for liturgical music and how may it contribute in handling disputable liturgical music matters in such a glocal context? The individual problems that will be investigated are:

- What is the nature of the disputable liturgical music matter that is experienced in a glocal worship context?
- What are the key biblical and missional principles in handling disputable liturgical music matters?
- How are the parameter incentives for singing diverse liturgical music in unison realised in a glocal context?
- How significant is the pattern of the creation doxology as missional responses to *Missio Dei* in liturgical music?
- What are perceptions captured from the case study findings of singing diverse liturgical music in unison?

1.3. Aim and objectives

The aim of this study including the case study conducted in Good News Community Church in Hillbrow, Johannesburg is to uncover the glocal mission framework for liturgical music including handling disputable liturgical music matters in a glocal mission context.

The study will focus on the following objectives:

- To discuss the nature of the disputable music styles that are experienced in the glocal worship context?
- To uncover the key biblical and missional principles in handling disputable music matters;
- To realise the parameter incentives for singing diverse liturgical music in unison;
- To indicate the significance of the patterns of the creation songs as missional responses to Missio Dei;
- To evaluate the perceptions from the case study findings regarding singing diverse liturgical music in unison;

1.4. Central theoretical argument

The main argument in this research is based on the following assumptions: The glocal missional framework is significant in liturgical music in general and in solving disputable music matters in particular. The disputable liturgical music debate reflects the underlying dichotomy-power struggle between the preferred and marginalised liturgical music throughout the history of the Church up until now. From closer analysis, the dichotomy for preferred and marginalised worship music and song styles is socio-historically influenced and motivated and not necessarily biblically founded. It is therefore inevitable to uncover the glocal mission framework in handling disputable liturgical music matters. To do so, it will be inevitable,

Firstly, to lay a foundation by uncovering the principles from the Bible,

Secondly, to have a scope by realise the parameter incentives;

Thirdly, to follow some guidelines by reclaiming some biblically based patterns for creational doxology;

Lastly, to learn from perceptions and experiences of other Christians on the matter;

All this is done to enhance a missional identity in singing diverse liturgical music in a glocal context and hence for handling disputable liturgical music matters. A summary, conclusion and recommendation were made at the end of the research study.

1.5. Methodological considerations

The method that will be followed in the entire research project is the model set out by Osmer, Richard R (2008) for Practical Theology. This method comprises of the basic-theory, the meta-theory and the praxis-theory.

1.5.1. Basic theory

The research project involves interacting with certain Bible passages. The Biblical passages will be approached and interpreted using Grammatical-Historical method⁸. Although this study is done in the field of Missiology, the theme is best dealt with in a more multi-disciplinary approach.

It straddles the disciplines of Old and New Testament Exegesis, Missiology, Liturgics. Even some key cultural anthropological principles and other related sciences will be considered. I am aware of no multi-disciplinary study in theological literature which explores the same avenues of research as this one.

1.5.2. Meta theory

The study will be conducted by means of a literature survey. Apart from general missiological and liturgical literature within the discipline of theology, the study will make use of the general literature dealing with urbanization, globalization, glocalization and global-village concepts.

⁸ The literal feature and socio-historical context was studied using the hermeneutical principles as expressed by Jordan, G.J.C., Van Rensburg, F.J. & Breed, D.G., 2011, "Hermeneutiese vertrekpunte vir gereformeerde eksegeese", In die Skriflig 45 (2 & 3), 225 – 258.

Since many of the literature involved has been written from outside the continent of Africa, their relevancy to (South) African contexts cannot be just assumed, the researcher will use them and interact with them in the light of the Southern African realities.

1.5.3. Empirical theory

The research project will preferably be qualitative. New information will be gathered in the form of interviews. The case study was done in the Good News Community Church. The respondents involved Six Christian families and six individual Christians from diverse gender, age, generation, ethnic and worship style. The criteria for the selection of them will be as based on the level of the global-village worship services that took place during the last few years. In combination with the data from the basic-theory and the meta-theory, this empirical-data will be utilized to form a new praxis.

1.5.4. Praxis theory

The data from the basic-theory, the meta-theory and the empirical-theory will be processed in an interactive manner, by way of interpretation, reformulation and readjustment to get a new praxis. The new praxis focuses on the role of a missional framework which is inevitable and significant in liturgical music in general and in solving disputable music matters in particular.

1.5.5. Feasibility

The result of the basic-, the meta-, the empirical- and praxis-theories will be utilized to develop, promote, uplift and enhance church's missional identity and calling not only in the singing of the diverse liturgical music in unison, but also in handling liturgical music matters far and wide in and outside the Reformed Churches.

1.6. Schematic representation

PROBLEM STATEMENT	RESEARCH OBJECTIVES	METHODOLOGY
Main problem: what is glocal mission framework for liturgical music including handling liturgical music matters?	Main objective: to uncover glocal mission framework for liturgical music to handle liturgical music matters?	The whole research project followed the model set out by Osmer, Richard R (2008) for Practical Theology
What is the nature of the diverse disputable liturgical music styles preferred and marginalised in the glocal worship context?	To discuss the nature of the diverse disputable liturgical music styles that is experienced in the glocal worship context.	By interaction of missiological and liturgical literature and neighboring science literature dealing with glocal mission and worship concepts.
What are the key biblical and missional principles in handling disputable music matters?	To uncover the key biblical and missional principles to handle disputable music matters;	By exegesis of the selected biblical passages using Grammatical-Historical method
How to realise the parameter incentives for singing diverse liturgical music in unison?	To realise the parameter incentives for singing diverse liturgical music in unison.	By exegesis of the selected biblical passages using Grammatical-Historical method
What is the significance of the pattern of the creation doxology as missional responses to Missio Dei?	To indicate the significance of the patterns of the creation doxology as a missional responses to Missio Dei;	By interaction of missiological and liturgical literature and neighboring science literature dealing with glocal mission and worship concepts.
What are perceptions and experiences captured from the case study findings of singing diverse liturgical music in unison?	To analyse the perceptions and experiences captured from the case study findings regarding singing diverse liturgical music in unison;	By personal interviews to the church members from various levels of ages and gender. The data from the basic, meta and empirical-theories are all reinterpreted to get a new praxis

TABLE 2: Schematic representation of the correlation between 1.2., 1.3., and 1.5. above

Source: Author's construction

CHAPTER 2

Preferred and marginalised liturgical music in the glocal context reviewed from a missio Dei perspective

Abstract

This chapter reviews preferred and marginalised worship music in the glocal context from a missio Dei perspective. As a minister in the inner city of Hillbrow, Johannesburg, the researcher met and lived with many marginalised black Africans. The concept of ‘glocalisation’ helped him to reflect on the contest between the official Western psalters and hymnodies on the one hand and unofficial black African worship songs on the other. In this contest, the black African worship songs are marginalised yet not silenced. The researcher also became aware that the contest is actually between the Western and African socio-historical settings of their respective worship song tunes and styles, and so is not necessarily based on biblical principles. This finding paved the way towards the handling of the contest and towards addressing the glocal worship paradox in the Church’s missional calling in multi-cultural worship today.

Key words

Marginalised	Black African (American)	Glocalisation	Glocal worship	Glocal mission	Missio Dei Perspective
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1. Introduction

Since 2010, the researcher has been working as a pastor in the Good News Community Church (GNCC) and also in partnership with the Hillbrow Family of Churches (HFC). The GNCC is part of the HFC, a fraternity of church leaders in the Hillbrow and its surroundings. Hillbrow is one of the inner cities in Johannesburg. The area is cheap and accessible and densely populated. It contains the homeless, the jobless and the victims of rape. In it one finds any form of abuse and any form of drug and alcohol addiction, as well as emotionally confused and traumatised people, the poorest of the poor, and legal and illegal refugees. Mpe (2001) and Green (2015)

among others give more details on the social dynamics of Hillbrow. The most residents are marginalised, yet are also part of what Nolan (1976:29) calls ‘Christ’s favorites’.

The GNCC in Braamfontein, Johannesburg, is a multi-cultural church and is part of the Greater Johannesburg Classis of the GKSA (Gereformeerde Kerk in Suid-Afrika). Most GNCC members come from various ethnic groups with distinct cultural backgrounds and music styles. These include the English, Afrikaans, Venda, Tsonga, Sotho, Tswana, Pedi, Zulu, Shona, Chewa, Swahili, Congolese, Cameroonians and Sudanese. They worship together in the same morning worship service and use many free songs, as well as psalters and hymnals of Western origin.

The main issue to be solved is the contest between the western psalters and hymnodies (introduced by the missionary churches) and the unofficial or ‘free’ songs (created by the host or recipient churches). The psalters and hymnodies are regarded as official and central; the latter as unofficial and peripheral.

Ethno-centric worship centre (dominant church)	Host church as inferior with peripheral, ‘suspect’ worship styles
The Jewish Christian Church	Graeco-Roman Gentiles, 1 st to 3 rd centuries AD
The Graeco-Roman Christian Church	European converts, 3 rd century to 1600 AD
Western European and the Northern American Christian Church	2nd/ 3rd World converts, 1600 AD up to now

TABLE 1: Ethnocentric liturgical music power struggle throughout the history. Source: Hawn, 2003:2, 6, 13

TABLE 1 indicates the conviction that most established Christian churches believe that their established worship styles should be upheld, and that their host converts’ worship music styles should remain on the periphery or be done away with altogether (Hawn, 2003:2,6,13). This strong ideal of a mono-cultural style of worship music, custom, ritual and symbol has been defended throughout history, in many contexts, in the development of the Church.

TABLE 1 refers to three historical power struggles with regard to worship music styles:

- (1) During the Apostolic age, Jewish-dominant Christian churches viewed their established worship music styles as indispensable and superior, compared to the worship music styles of their Gentile Greco-Roman converts;
- (2) Greco-Roman Christian churches, in their turn, viewed their established worship music styles as indispensable and superior, compared to their so-called inferior, ‘barbarian’ European converts in the post-Apostolic era (100 to 400 AD);
- (3) European and North-American Christian Churches view their well-established worship music styles as indispensable and superior, compared to their so-called inferior ‘heathen’ second and third World converts since 500 AD up to now.

Established churches and their missionaries tend to use their own liturgical music styles, customs, rituals and symbols as standards whereby the liturgical styles of receptor cultures can be judged and marginalised, and even done away with (Hawn, 2003:2, 6, 13).

This chapter therefore attempts to address the problem of marginalised worship music styles by focusing on black Africans who are forced, because of lack of space and time in which discuss the issue, to sing Western melodies; it also acknowledges the outcomes of ecclesiastical debates that teach us that the dichotomous handling of ethnocentric liturgical music styles is no longer sustainable in glocal and multi-cultural church contexts (Hawn, 2003:2, 6, 13).

This chapter will discuss, firstly, the concept of glocalisation, its use in the Japanese context and its application to glocal worship music; secondly, God’s call to the Church to resolve the challenging conflict between preferred and marginalised worship music styles.

2. Glocalisation - a new and slippery concept

‘Glocalisation’ came into use in the late 1980s and has become a ‘slogan’ of the 21st century (Giulianotti, 2012:433). It is derived from a popular Japanese business strategy called ‘dochakuka’, which refers how farming techniques are adapted to local conditions. The concept appeared in the late 1980s in articles in the Harvard Business Review (Levitt, 1983:92f). Its use has become prevalent because of travel, trade, television and other technologies and, to a large extent, because English is a global lingua franca (Scholte, 2000:48, 59; Hendriks, 2004:15). In the process, many academic disciplines and research fields have begun to attach different meanings to it. This research project defines glocalisation in two broad ways, namely, as a local-globalisation and as a global-localisation. These definitions are identical, but with distinct yet overlapping, focuses.

2.1. Glocalisation is a global localisation

Glocalisation can be viewed as a globally intended branding. This means that certain globally-intended brands, products and services are incorporated into and adapted to local settings, and that interest, tastes and preferences are taken into account (Robertson, 1992:28,173; Khondker, 2004:3). In this research project the psalms, hymns and spiritual songs (cf. Col 3:16; Eph 5:19) are regarded as a globally intended worship songs. Their full range was meant to be sung in worship in the multicultural churches in Ephesus and Colossae (Detwiler, 2001:1; Dunn, 1996:236; Martin, 1982:51); hence they are incorporated into and adapted to varied multicultural situations. The adaptation implies new melodies suited to local settings, interests, tastes and preferences.

2.2. Glocalisation is a local globalisation

Glocalisation can also be viewed as a locally intended branding. This means that locally-intended brands, products and services are spread far beyond their original location into a global arena. It is a global expansion of the local ideas, practices and institutions; they had local boundaries, but now are de-territorialised or trans-territorialised (Robertson 1992:97-114). In this regard this research project acknowledges many and varied innovative folk song styles that spread far beyond their locality into a deterritorialised or trans-territorial global arena (Robertson 1992:97-114)

2.3. The term ‘glocalisation’ originated in Japan

The Japanese build their economies by linking their traditional culture with aspects of Western culture. Some of their proverbs offer further insight, as in, ‘Wakon kansai’ (which means, ‘Japanese spirit, Chinese learning’) and ‘Wakon yosai’ (which means, ‘Japanese spirit, Western learning’). Western ideas, technology and services are incorporated into and adapted to local settings, interests, tastes and preferences (Khondker, 2004:3; Robertson, 1992:90). For instance, McDonald’s is a global brand (Levitt, 1983:92-102), but combined with local elements it is made part and parcel of local life, as in McSpaghetti in the Philippines, Maharaja Mac and Veggie McNuggets in India, and the Teriyaki Burger – a kind of shrimp burger – in Japan and Malaysia (Fujino, 2010:174-175; Kotler, 2009:467f). Two distinct processes run concurrently: the globally-intended brands, products and services are incorporated into and adapted to local settings with regard to interests, tastes and preferences, but the local brands, incorporating indigenous elements, are also spread far beyond their localities into a global arena. The Church in the Global South (Asia, Africa and Latin America) can learn from the Japanese model of glocalization, especially as far as worship music and songs are concerned. The process of globalisation and urbanisation incorporates the full range of worship songs and music from various inherited denominational traditions. Some work with an officially-approved psalmody and hymnody, while others have spiritual songs and choruses (cf. Liesch, 1996:25; Hawn, 2003: 2,6f). Travel, trade, and technology, and English as a lingua franca, allow locally created worship music to be absorbed into a range of denominations and traditions of worship music (cf. Muller, 2004 :7f ; Akrofi, Smit and Thorsen, 2007:vi). Such global-local fusions of worship music not only open opportunities for missional encounters between locally created spiritual music and the church’s official psalmodies and hymnodies, but also pose challenges to the missiological identity of the worship music (Muller, 2004:5; Fujino, 2010:171).

2.4. The concept of glocalisation can be applied to multicultural liturgical music

According to Cartwright (1997:6-9) ‘ ... we can learn to read scripture together, but only if we began to recognize and expose the hidden histories that constitute our identities ... (with their) different kind of struggle with the Bible ... in largely separate ways.’ The same challenge is put differently by Kirk, (1999:82-83) who says, ‘We are so immersed in our own culture that it is hard to see its defects or to see the strengths and goodness of other cultures. What we are familiar with is often taken as the standard for judging what others do. We do not see the subtle, and perhaps insidious, influence of culture on our beliefs and behaviour.’

Table 2 below indicates that the globally-intended liturgical songs should be contextualised to suit local settings and preferences (cf. glocal localisation). It also shows that local liturgical music styles can be globalised to be universally absorbed by other cultures (cf. local globalisation). The latter process is optional, not compulsory, that other cultural groups can use a locally intended liturgical style. In other words, it is not a problem when the psalms, hymns and spiritual songs are incorporated, using a music style that ordinary church members in their own socio-historical setting can understand. The problem arises when locally intended liturgical song styles are formalised as standards for other cultural groups like the black (American) Africans, who also have their own socio-historical context as the basis of their melodies.

Global localisation of music	Local globalisation of music	Glocalisation of music
A tendency toward localising music, or global localisation – what is global is adapted locally. Process of adapting music to specific culture to serve its specific needs	A tendency toward globalising music, or local globalisation. Process of spreading locally adapted music to a global arena to satisfy universal needs	Local globalisation and global localisation (distinct, yet overlapping focuses) are applied
Martin Luther adapted ancient Graeco-Roman melodies (Rothra, 2009:4); John Calvin adapted German/French melodies (Kirby, 1955:9). J.D du Toit (Totius) used folk hymn tunes (Akrofi & Smit (2007:194-196). This also applies to black American-African worship music	Paul instructed the multicultural local church in Ephesus and Colossae to sing psalms, hymns and spiritual songs as the full range of globally intended worship songs. It is beyond the scope of this research project to discuss globally intended worship songs.	Holistic approach: both global & local music are utilised. This research project addresses the issue that arises when a specific culture's music style is institutionalised as a one-size-fits-all to other cultures

TABLE 2: Glocalisation process applied to liturgical music styles. Source: Foglio & Stanevicius, (2006:26-38)

This chapter attempts to address the problem of marginalised worship music styles. It has become clear that the concept of glocalisation can be applied to the context of music context (cf. TABLE 2 above). The socio-historical settings of the sixteenth-century reformers, including Martin Luther and John Calvin, and also of the Afrikaans worshippers, are used. They are examples of how globally-intended worship songs like psalms, hymns and spiritual songs were incorporated for the sake of the ordinary church members by the use of melodies which were understandable and could be sung in the respective socio-historical settings.

2.4.1. The general agreement on the liturgical music framework among the 16th century Reformers

Among the Reformers there was general agreement, despite different emphases and nuances, firstly, that music is a gift from God next to theology (Gritters, 2008:83; Garside, 1979: 64); secondly, that singing should be congregational (Garside, 1979:12); thirdly, that the vernacular of ordinary people should be used in singing (Garside, 1979:11); fourthly, that popular melodies, familiar to the ordinary people, should be used (Leaver, 2007:13; Westermeyer, 1998:148,149); fifthly, that the congregation should be equipped so as to sing well, especially *a cappella* and chorally (Garside, 1979:64; McKee, 2003:19f; Gritters, 2008:83).

2.4.1.1. A liturgical framework guides the contextualisation of diverse liturgical music styles

The liturgical framework mentioned above guides the contextualisation of diverse liturgical music styles. The contextualisation of the Gospel message to local settings and their liturgical music styles is important – ordinary people in their congregations should be able to clearly understand what they are singing, and should be encouraged to participate in the singing of songs in the vernacular (Frame, 1996:115). Without ignoring their distinct socio-historical settings and their distinct points of emphasis, Martin Luther, John Calvin and J.D. du Toit, among others, generally contextualised liturgical music.

They adapted their respective folk music styles and melodies tunes – understood by ordinary church members in their own socio-historical settings – to the biblical psalms and other scriptural hymns and spiritual songs as a globally-intended liturgical music. This is indicated in Table 2 above (cf. Gritters, 2008:83; Garside, 1979: 64; Leaver, 2007:13; McKee, 2003:19f; Westermeyer, 1998:148, 149).

2.4.1.2. A liturgical music framework guides the evaluation of the positive and negative effects of music

Plato, Augustine and Calvin, among others, argued that music in general has both constructive and destructive effects and warn us about the negative effects of music (cf. Plato's Republic, Book 3; Augustine's Confession, X.33; Calvin's Preface to the Psalter by Strunk, 1965:158). It is important that a liturgical music framework should guide the evaluation of the positive and negative effects of music. It is important that, on the one hand, the Western European and Northern American socio-historical settings and, on the other hand, the

Latin-American, African-Asian socio-historical settings, should be considered when making decisions regarding liturgical music styles, for the church cannot be distanced from the culture that is part of the church. Worship that is readily accessible to the culture can easily be captured by the culture (Byars, 2002:18), and socio-cultural settings, presuppositions and preferences play an influential (though not determining) role in worship music styles (Kruger, 2007:651). To Roper (1975:310) in the Indian context for example, ‘it is impossible to divorce Indian music from the whole structure of Indian culture and philosophy with which it is interwoven in a number of ways.’ The same applies to the black American and African culture and music.

2.4.1.3. A liturgical music framework guides the evaluation of marginalised, yet never silenced, music

Introspective caution should be exercised so that specific socio-historical settings, whether Western, Eastern or African, are not used as the standard to judge other liturgical music styles. It happened in history (cf. the Synod of Dordrecht, 1618-19, Article 69 in Vorster, 2003:119-121; Westminster Confession of Faith, 21.1; Totius’s Collected Works Part 3:369, 383 & 432; GKSA Synod, 2009:741.1.4.3.2; Spoelstra, 1963:141; 1989:72f; Hofmeyr and Pillay, 1994:114, 115). The music that originated from the black American slaves and from the black African apartheid-victims was marginalised in official church decisions, yet never silenced in the local churches’ worship. Much has been written about black American spirituals, which originated among the slaves from the mid-1700s onwards (Wilson-Dickson, 1992:193). Philip B Blish (1838-1876) collected old and new hymns and tunes used for spreading the Gospel from cradle to grave, in the Sunday school, among the youth, in the formation of choirs, in recreation facilities for families, in libraries, publishing houses and seminaries (Geider, 2008:24f; Wilson-Dickson, 1992:188). The Spirituals were incorporated with other Euro-American music genres during the Great Awakening and other Euro-American revivals in the early 1800s, and hence spread worldwide (Frame, 1996:116). These easy-to-pick, emotionally-charged songs had repeated short refrains and were sung by both whites and blacks to the accompaniment of hand-clapping and foot-stamping. They are learned by simply imitating the melody, rhythm, and words, and performance in and outside the church, and hence were passed down through religious ceremonies and birthdays (Wilson-Dickson, 1992:188). They were marginalised in official church decisions, yet never silenced in or outside their local worship settings.

2.4.1.4. Hillbrow's inner city as an example of the socio-historical setting of black African music

According to Mpe (2001:3), 'By 1990, Hillbrow was considered either as a sophisticated melting point of cultures, class and ethnicity or decaying city scape of violent crime, drugs, prostitution and AIDS.' Griffiths and Clay, (1982:9), also argued that, 'the often-cited high crime rate in Hillbrow must be seen in relation to the high population density, and is not the highest in the country ... because more people are crowded into Hillbrow than anywhere else in South Africa, there's naturally more of everything else. Hillbrow itself is never static. The first place in South Africa to reflect the changes in society, to follow the trends, it's something like a barometer of what is new in the young, free world and it reflects all the economic ups and downs of South African society – of which, for all its differences, it is very much a part'. Hillbrow's high population density is due to people coming from anywhere else in and outside South Africa and hence this inner city reflects what is trending in and outside South African society (Green, 2005:3). This inner city absorbs, incorporate and creatively remixes the black America-African and Euro-North-Atlantic music elements into the glocal music genre – into local-global music remixes (Muller, 2004:7). For example, one finds tap dancing and male dominant *a Capella* groups called *isicathamiya*. The latter word comes from the verb *cathama* which means 'standing on tip-toe' (Muller, 2004:6). Such music genres incorporate Euro-North American music elements like gumboots, guitar and four-part harmony hymns (Coplan, 1985:72f). In this context, even worship music is also a music of encounters, which is in flux and open to new possibilities (Muller, 2004:5; Stewart, 2000:2f). Due to trade, travel and technology such glocal music spreads worldwide (Muller, 2004:8f).

2.4.1.5. The Hillbrow socio-historical setting as melting pot of glocal liturgical music genres

Choral music combines Euro-American classical and popular songs and African traditional songs (Coplan, 1985:267). The Western tonic solfa notation system (four part harmony) was introduced and learned at schools by school children and at churches by church member. It was regarded as the official standard worship music style intended for both secular civilisation and for the religious conversion of indigenous inhabitants (Muller, 2004:2f; Stewart, 2000:2f). The African vocal tone easily adopted and adapted the tonic solfa notation and it was spread throughout South Africa, especially in semi-urban and urban areas by the emerging African middle class and the educated elite (Agawu, 2003:8; Stewart, 2000:3f; Blacking 1982:297). Since the 1930s the more

hymn-dominant style was developed and popularised in the choir concerts, eisteddfods and other music festivals and choir competitions (Coplan, 1985:72; Stewart, 2003:3f). By the 1950s, though missionaries and hymns were prohibited in government schools, choral music, with incorporated choruses and other gospel music, became influential in most black African churches and schools. Since the 1980s they were performed with vocal inflection and independence. Solo performances, with group support and bodily movement, started to use an informal, free flowing, robe-like African choir uniform, which replace the more formal, tighter fitting and less-flexible European buttoned blouses and skirts (Muller, 2004:5). Such choir music was also performed for commercial interests (James, 1999:155). The melody lines (major and minor) accommodated improvised and overlapping parallel melodies and polyphonic tonalities, as well as the accompaniments of dancing, gestures and movements which are intrinsically part of music and is learned by heart (Muller, 2004:2f; Coplan, 1985:28f;117f).

The multi-cultural worship service in the Hillbrow Family of Churches incorporates Western and African worship songs in their morning worship services. They include choruses, especially at the beginning and end of at the beginning and end of morning worship services. Outside the morning service, choruses are, for instance, part of evening church services, cell-groups, Sunday school and youth programs, weddings, funerals, revival, outreaches, praise-and-worship, and comfort-visits meetings (Calitz, 2011:246).

As Psalms, black worship music serves as a medium and instrument for expressing, reflecting on, interpreting and articulating the essence of life (Merriam, 1982:69, 140-141; Schmidhofer, 1998:594). Worship music is the voice for God's people; it mirrors the culture and worldviews of society. It reveals, reflects and expresses thoughts and emotions, and shares important issues and themes. It is a platform for voicing criticism, commendation, reflection, questioning, and rebellion, and for the cry to God to provide answers (Solomon, 1992:1).

In the black African context, music and life go together. It is an integral part of African's daily personal and communal life (Tracey, 1986:30). From childhood, African music is learned; it invites everyone to participate in the wholeness and togetherness of *Ubuntu* life – an integrated sacred and secular life which includes socio-cultural and political activities (Bebey, 1975:8f; Chernoff, 1979:23; Nketia, 1974:22).

2.4.2. The glocalisation process speeds up the call for a *missio Dei* review that applies also to liturgical music

(1)The Accra Declaration of 2004. In 2004 the General Council of the World Alliance of Reformed Churches (WARC) declared that, ‘God calls the church to follow (Him) ... among other things, that the church must witness against and strive against any form of injustice ... (by the) powerful and privileged who selfishly seek their own interests and thus control and harm others’ (cf. WARC, Article 14 to 36 in particular).

To Boesak, Weusmann and Amjad-Ali, (2010:80–81) it is a call upon the Church world-wide to work together towards unity and fullness of life for all, including the poor, the vulnerable, the marginalised.

(2)The 2010 Edinburgh Centenary Symposium. On the 14th and 15th of April 2010, the Norwegian Lutheran Mission Organisation hosted a symposium in Edinburgh in memory of the 1910 Edinburgh Missionary Conference. The 2010 Edinburgh Centenary confirmed the radical shift from 1910 to 2010 from the Church as a centre of doing mission to Triune God as the centre of being missional (Guder, 2000:53-55). In this context the local church is viewed as a glocal church and hence it should be involved in God’s mission both locally and globally (Berentsen 2011:69).

(3)The WCC 2012 statement. In 2012 the World Council of Churches (WCC) adopted a document, entitled, ‘*Together towards Life in a changing landscape,*’ and accepted that the second and third world Church living in marginalised contexts should take the lead in God’s mission as main agents, cooperators or stakeholders of mission at the margins of society – a mission integrally connected with social justice. Already in 1984, Conn (1984:211f) wrote about the shift in the Christian axis from the North to the South, the new centre of ecclesiastical gravity and vitality, and the importance in church growth and theological construction. According to Van Engen (1991:193), in Asia, Africa and Latin America the Church is growing, yet operating ‘under tremendous pressure from other religions, severe restrictions on their evangelistic activities, and radical shortages of personnel, materials and finances [...] and deal[s] with new religious movements and the prophets, healings, spiritism, exorcism and spiritual powers.’

(4)As part of Church’s missional identity. The question of the church’s missional identity was transmitted from Leslie Newbigin in 1978 in England to the USA missiologist scholars in 1998. Gelder (2008:1, 3, 120-124) and

Jeong (2007:7, 13-15) use the book of Luke and Acts to indicate that through the empowering work of the Holy Spirit, God used human weakness to perform His mission. Jesus's words in Luke 4:18f confirm His association with the poor and the marginalised (Luke 5:27f; 7:31f; 15:1f; 19:1f). In this regard, Roxburgh and Romanuk (2006:15-18) argue that missional leaders should lead the Church in Trinitarian mission destined to reach the least expected people, places and times based on the incarnation principle. According to Van Niekerk (2014:2), Newbigin, unlike Hoekendijk's *method of mission*, which does not challenge the political order of the day, emphasised that the early church addressed the real questions of people's lives such as poverty, violence and corruption (Newbigin 1986:99–100). Under the title, *'The new global mission: The gospel from everywhere to everyone'*, Samuel Escobar (2003:78) argues that since there are few books on the prophets, healings, spiritism, exorcism and spiritual powers, 'missionaries today are being driven to restudy the NT teaching about religiosity as well as about the presence and power of the Holy Spirit. Communication technology and techniques as well as an intellectual reasonable faith are not enough.' In this regard, Chester and Timm (2011:31) argue that living at the margins in a post-Christendom context means that, 'we must think of church as a community of people who share life, ordinary life – everyday church with an everyday mission.' Due to the church's nature – being from, but not of, yet called in the world – she is treated as a stranger in a secularised world, and hence, the Church as an everyday church and as a community of people should see it as an opportunity to operate also on the margins of society and hence share life, ordinary life, in every moment of each day.

(5) It is part of the Church's missional calling. The local church's missional calling is to work in and around the local community, targeting the whole person with the whole gospel with regard to fullness of life (cf. Wright, 2010:250). Fullness of life is well explained in the Greek language. Unlike English, the Greek language has three different words for life. 'Bios' (βίος) is the word from which the English word 'biology' is derived and which refers primarily to physical life (Luke 8:14); 'psuche' (ψυχή), is the word from which the English word 'psychology' is derived, and it refers to psychological (behavioural) life (mind, emotions and will); the third Greek word for life is 'zoe' (ζωή) and is the basis of the English word 'zoology' (which means 'animal life' and is the result of a mistranslation of this word), though in Greek it refers to the life which belongs to God and which becomes ours when we cross the doorway of Christ and enter into a relationship with God (cf. James A Fowler (1998:11f.)).

2.5. The *missio Dei* call also applies to marginalised liturgical music in the 21st century

A liturgical music framework is important to guide not only the contextualisation of diverse liturgical musical traditions in specific socio-historical settings (Frame, 1996:115), but also thoroughly to evaluate the positive and the negative effects of music. To address the contest or dichotomy regarding liturgical music styles in multi-cultural socio-historical settings, it is important to view contexts from the *missio Dei* perspective. Hence, according to Wright (2006:64), the scope of the framework begins with creation and runs through the fall of humanity into sin up to recreation and hope. This is articulated by DeMol (1999:2) who said, ‘The foundation of our activity in music is the creation’.

2.5.1. The basic point: the formation of liturgical music as a response to God’s mission

Worship music should be understood as part of our God-given cultural mandate. God created and valued sound waves and their properties, as well as things like the human larynx, wood, metal and reed as the raw materials, and six times approved them as ‘good’ (cf. Gen.1:4, 10,12,18,21 & 25) and once as ‘very good’ at the completion of creation (cf. Gen.1:31; Wright, 2006:399). These completed raw materials in have to be unfolded, developed, shaped and moulded into worship songs and music as humanity’s God-given cultural mandate (cf. Gen.1:28; Eph.5:19 & Col.3:16; Wolters, 1985:36). God equips and enables human beings to increase, and to inhabit, to rule, to cultivate, and to care for, creation (cf. Gen.1:26, 28, 2:15; Ps.8:6-8; Begbie, 1991:153; Van der Walt, 1994:178-179). Human beings are created after His image (‘eikon’ in Greek) (Gen.1:27. Each human being has the right and capacity to be addressed by and to be accountable to God, and hence each is aware of God’s communication (cf. Wright, 2007:421, 422). God calls and summons all people groups (Ps.117:1; 104:10, 21; 148 & 150:6) with the one ultimate goal (Ps.67; 86:9; 148:11f) – that He alone must be glorified, worshiped, admired, marveled, praised, and enjoyed (Ps.96:10-13; 98:7-9). This is what God Himself has desired, expected, predicted and deserved from the very beginning (Ps.22:27-28; 46:10; 66:4; 56:9). As voices and priests of creation, all human beings are secretaries of praise for the rest of creation, for in humanity the inarticulate – yet never silent – creation becomes articulate (Begbie, 1991:177-178).

2.5.2. Critical point: the deformation and the misdirection of the liturgical music

The fall of Adam and Eve into sin defiled, distorted and corrupted creation, including the image of God found in humanity. Humanity was misdirected in many ways, also in its impact. (1) Misdirection in the reading of the socio-political setting. The concept ‘imagined communities’ was coined by Benedict Anderson (1983:6-7) who argued that a nation is a socially constructed community, imagined by the people who perceive themselves as part of that group. An imagined political community is different from an actual community because it is not based on everyday face-to-face interaction between its members. Actual community members have access to the same print media (such as newspapers, books and magazines) and electronic media (like radio, television and computer and films), and they also watch national games (such as soccer, cricket, and rugby) and sing one national anthem. Yet they remain homogenous units (Muller, 2004:18); (2) Misdirection in the context of church worship. Sunday morning services remain the most segregated hour of the week and detrimental to the church’s witness (Kinnison, 2007:14).

The same challenge was put differently by J. Andrew Kirk (1999:83): ‘We are so immersed in our own culture that it is hard to see its defects or to see the strengths and goodness of other cultures. What we are familiar with is often taken as the standard for judging what others do. We do not see the subtle, and perhaps insidious, influence of culture on our beliefs and behaviour ... the Church is accused of being unfaithful to the gospel, either by omission, that is, leaving out elements hard to understand or accept, or by the assimilation of beliefs and practices to cultural norms which is often called syncretism.’

Michael G. Cartwright wrote an essay, ‘Wrestling with Scripture: Can Euro-American Christians and African-American Christians learn to read scripture together?’ which was first published in “The Gospel in Black and White: Theological resources for racial reconciliation. According to Cartwright (1997:6-9), ‘It is difficult for black and white to read scripture ‘over against’ ourselves ... Yes, we can learn to read scripture together, but only if we begin to recognize and expose the hidden histories that constitute our identities as ‘white’ and ‘black’ in this culture. Yes, we can learn to read scripture together, if we take seriously that for much of our history, black and white have had a different kind of struggle with the Bible. That is to say, we have wrestled with scripture in largely separate ways.’

2.5.3. Ultimate point: reforming liturgical music to witness to God-ordained diversity

The singing of diverse worship songs in unison is a witness to the God-ordained diversity. Paul emphasises unity in diversity by (1) alluding to the Triune Blessing (eulogy – Eph. 1:3-14; cf. other Trinitarian language – Eph. 1:17; 2:18,22; 3:4-5, 14-17; 4:4-6; 5:18-20; also Lau, 2008:45); (2) praying that the church should comprehend more of the immensity of Christ's love, which surpasses the full extent of knowledge in this dispensation (Cole, 2007:4; Keating, 2003:12); (3) preaching that the human race is one, yet many (Acts 17:26) and that God loves both unity and diversity. Like-minded homogeneous units or individuals can never adequately express the love of Christ and so never attain to the fullness of God in Christ. God never intended diverse people to be monochrome and uniform, either as individuals or as groups; instead, God is seen and understood better through a multiplicity of cultures, because each can illuminate one or more of the attributes of God (Davis, 2003:104). According to Van der Walt (1997:162), and Davis (2003:104), many cultures are (1) like a dish of soup (one dish with separate ingredients); (2) like a white light as a blend of rainbow colours; (3) like a rainbow nation such as South Africa – one nation with many diverse cultures (4) like the beauty of a diamond consisting of many facets.

2.5.3.1. The reformation of the liturgical music as a platform to enrich the church unity

The singing of diverse worship songs reflects and stimulates a missional mind-set. (It is cross-cultural, inclusive, adaptable, accessible and intelligible). Such singing should be an expression of the core of the Gospel, to strengthen the faith and the missional vision of believers, but at the same time to have an impact on unbelievers who are present in the corporate worship of the church (cf. 1 Cor. 14:24,25). It is evangelically impressive (Rothra, 2009:17), and is one way of discipling the members of the church as the body of Christ (Mt 28:19). The *λαλουντες εαυτοις* means to speak to one another and in that way the diverse ethnic groups can have a corporate and mutually edifying worship gathering (Bosch, 1991:448; 454). As Saayman (2010:14, 15) described the missional calling of the local church, these local Churches felt it was their missional calling to work in the inner city of Hillbrow which is at the same time a melting pot of the postmodern North Atlantic culture and traditional African, Eastern and Latin-American cultures (cf. also Kirk 1997:7; McLaren 2007:44). The triune God is as concerned about diverse local communities as He is concerned about the entire world from its creation to its

recreation, as Wright (2006:63f) and Bosch (1991:391f) argue. It is from this perspective that these churches are attempting to sing the range of worship songs in such a glocal context. In this context they act locally while thinking globally (Bosch, 1991:457). To fulfil their God-given missional calling, they integrate their liturgical calling – the public worship of God – with their calling to proclaim, to take part in service ministry, and to fellowship, as articulated by Hoekendijk (Kritzinger *et al.* 1994:36).

2.5.3.2. The reformation of liturgical music as a platform to promote the unified praises

The Hillbrow inner city is a melting pot of worship music and styles in a local yet global context. Glocal worship music – the singing of the diverse worship music in unison – exists to promote unity among the many diverse members of the body.

(1) They do so to identify themselves with God's mission and purpose, which is to unify the Jews and the Gentiles in faith and confession (Rom 15:6).

(2) They do so in order to grow in their knowledge of the unknowable – the immense love of Christ (Eph 3:18-19);

(3) They do so in order to be on the same page – the one mind of Christ (cf. Phil 2:5; 1 Cor 2:16).

(4) It is not surprising that Paul, who appeals frequently to the unchanging Word of God (cf. Rom 15:3a, 4-5, 9a, 9b-12 and 13), can appeal to the full range of worship songs as a teaching aid to promote unity among diverse members of the body. By their right of redemption and commission (Matthews 28:18-20), the Hillbrow Family of Churches exists to fulfil three goals as articulated by Verkuyl, (1981:38); Kritzinger, Meiring & Saayman, (1994:36) namely:

(a) to glorify God (*gloria Dei*) as the first and the ultimate goal (cf. Piper, 2010:232; the Heidelberg Catechism. Lord's Day 1, Question.1);

(b) to plant and edify the church (*plantatio ecclesiae*) as a mediate goal and

(c) to call people to conversion (*conversio gentium*), by proclaiming (the Hebrew word *basar* is equivalent to *euangelizomai* – ‘to bring good news’), that is, by making declaration (cf. *exangelo* in the LXX version of Psalm 9:14) of God’s character and conduct also through doxological songs (Kaiser Jr., 2000:34; Wright, 2010:246).

3. Conclusion

This chapter reviews preferred and marginalised worship music in the glocal context from a *missio Dei* perspective. In the discussion, the concept of glocalisation – which originated in a Japanese context – is applied to glocal liturgical music, and includes the handling of the contest between preferred, official Western psalters and hymnodies on the one hand and, on the other, marginalised black African worship songs that remain unofficial and yet are not silenced. Part of the problem is a strong conviction among missionaries that a well-established gospel automatically validates their liturgical music styles and customs as indispensable and superior, as compared with those of their host converts. Established churches and their missionaries tend to use their liturgical music styles ethnocentrically as standards to judge those of a receptor culture, and hence marginalise the latter’s styles, or do away with them. It is clear in this study that these ethnocentric, dichotomous conflicts are no longer sustainable in local or global multi-cultural church contexts (Hawn, 2003:2, 6, 13). The contest is actually based on differences between Western and African socio-historical contexts, and not necessarily on biblical principle. This finding paves the way towards the handling the issue and viewing liturgical music as an important aspect of the Church’s missional calling in the context of multi-cultural worship today.

4. Recommendations

Due to lack of space and time in this chapter, some issues need further clarification, particularly the fact that the conflict between preferred and marginalised worship music styles is socio-historically influenced and motivated and not necessarily biblically founded. It is therefore necessary to uncover the glocal mission framework in order to resolve issues in liturgical music. To do so, it will be necessary to lay a foundation by uncovering principles from the Bible which are also parameter incentives and biblically based patterns. The aim is to enhance a missional identity when singing diverse liturgical songs in a glocal context, and hence to resolve disputable issues in liturgical music.

CHAPTER 3

Principles from the Bible for handling disputable liturgical music matters – a basic theoretical study;

Abstract

This chapter investigates key biblical principles in handling disputable music matters from Romans 14:1 – 15:13 and their implications for a missional church. It becomes clear that the principles uncovered in this biblical passage are synecdochically and analogically applicable to many varied disputable matters which could confront the church anywhere at any given time. These matters include disputes over worship music and songs. The multicultural context the church find herself in cities, continues to pose a challenge to individual Christians and the church as a body and hence exposes both the Christians and the church to more and more inevitable need for clear biblical principles in handling disputable matters including liturgical music wars. The goal of this research is not only to reduce time and energy used in fighting over disputable matters, but also to turn the battles into redeeming encounters which will strengthen the missional witness of the church by enriching diversity in unity.

1. Introduction

“I pray also for those who will believe in me through their message, that all of them may be one, Father, just as you are in me and I am in you. May they also be in us so that the world may believe that you have sent me.” (NIV Jn 17:20–21). “Diversity enriches unity rather than eliminates it. Unity emphasises diversity rather than suspends it.”

Van der Walt (1997:163)

The prayer of Jesus (given above) makes it very clear that unity in the church has a missional impact on the world. But how should it be achieved in urban local churches consisting of a wide variety of ethnic, cultural and denominational differences? The conflicts about liturgical music severely hamper the local church’s corporate worship, her joyful celebration and her missional impact of a local church on the surrounding communities (Von

Allmen1965:79). Worship provides a sign as well as a challenge and promise for the world. Thus it has a power of evangelization hardly guessed at. That is why it is so important that Christian worship should be celebrated with a maximum of theological urgency, unity and spiritual fervour. Van der Walt, (1997:162) argues that when one thinks of the multicultural challenge the church faces one should think in terms of unity in diversity. Conversely, it could be added that one should think in terms of diversity within unity. Van der Walt used a metaphor comparing a one dish of soup with separate ingredients to the rainbow nation of South Africa, which stands for one nation or rainbow with many diverse cultures or colours. Along the same line of thinking, Muller (2004:2) argued that the symbol of the birth of the new nation in South Africa is clear in the national anthem. The anthem was blended from two previously distinct national anthems. These are “Nkosi Sikelel’ iAfrika” (God bless Africa), a composition which is sung in Zulu, Xhosa and Sotho and “Die Stem” (The Call), which was composed in the early 20th century and is sung in English and Afrikaans. When the Alma Mater of the North West University is sung in Afrikaans, Tswana and English, it reflects and expresses the multi-cultural character in and around the university. The symbolic expressions given in these metaphors and songs summarize God’s message through Paul in Romans 14:1 – 15:13. The need to “retain and promote unity despite the differences...” as far as worship songs in the worship services was noted in the General Synod of the Reformed Churches in South Africa (RCSA Synod Acts, 2012:226–227, especially in the Report number 1 point 1.4 for the Deputies of Liturgical matters; cf. also RCSA Synod Act. 2009:743). It may now be valuable to explore the principles given in Romans.14:1 – 15:13 in greater depth so as to apply them to the handling of disputable music matters. This will be done firstly by attempting to understand the disputable matters within the context of letter writing.

2. Towards a better understanding of the disputable liturgical music matters

2.1. The disputable liturgical music matters understood within Paul’s overall vision of God’s mission

This chapter is aware of the fact that there is much more to say about the content of the letter to the Romans, yet this chapter read Romans 14:1 – 15:13 within Paul’s missional purpose in writing the letter. This is illustrated in a general way, using the “chiastic” structure of Paul’s letter uncovered by Mitchell (1993:2) (cf. Diagram 1 below).

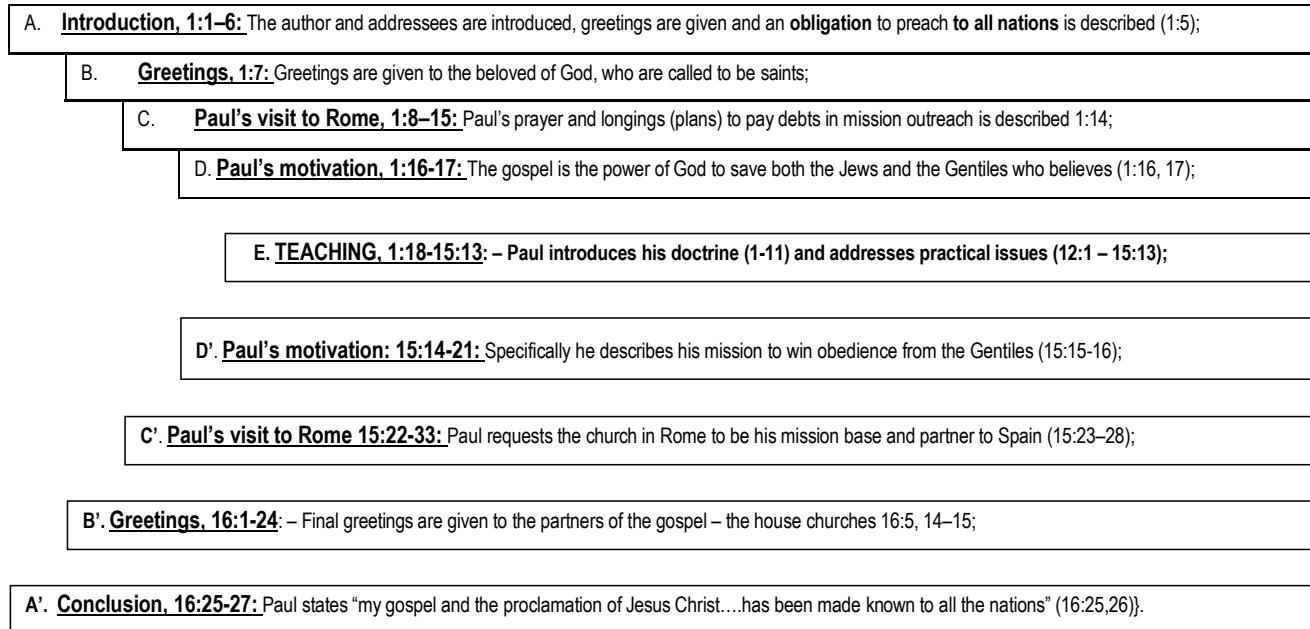


DIAGRAM 1: The chiastic structure of the letter to the Romans. *Source:* Adapted from Mitchell, R., 1993

2.1.1. What dominated Paul's life and ministry?

Paul's life and ministry, including the writing of the letter to the Romans in the early summer of 57 AD from Corinth, were dominated by his understanding of God's mission.

God's mission includes His ultimate plan of gathering Gentiles from every nation so that there are unified praises to God of and from all nations. God's plan to gather the Gentiles was also realised in Paul's calling (Acts 9:27; 22:15; 26:15f; Gal.1:18f).

Paul cited as his authority the words from Isaiah 49:6, "...I will also make you a light for the Gentiles, that you may bring my salvation to the ends of the earth." To Paul, the end of the world was beyond Rome (Is.66:19; Ps. 72:8f; Kaiser Jr. 2000:8).

2.1.2. In the time of Paul's writings, the Gentile mission was viewed as a betrayal of Judaism

There were tensions even after resolutions were taken in Jerusalem two or three years before Paul's letter was written regarding accepting Gentile Christians as equal partners in the Lord and not compelling them to live like Jews and/or be viewed as second-class Christians compared to Jews (Galatians 2:11–14; Acts 15:1ff; Bruce, 1977:177,178, 321). The majority of Jewish Christians seemed to be gradually accepting Jewish nationalism. This was not only because of the Church's Jewish environs and its proximity to the Temple and its ritual (Reymond, 2002:219), but also because of pressure within Jewish Christian groups from former Priests and Pharisee Christians (Acts 6:7; 15:5) and pressure from the Jews outside Judea, particularly from the province of Asia (Acts 21:27f). Luke makes no mention of any expression of gratitude on the part of James and Jerusalem leaders for the collection of money from the Gentile churches even when he knew about it (Acts 21:20f; 24:17). Apparently Paul and his Gentile mission continued to be regarded as a betrayal to Judaism (or Jewish heritage and identity). Paul could have been conscious of his negative image (Acts 21:11 – 14; 20 - 25). There were emerging discussions in Judea about whether or not it was lawful to accept gifts from Gentiles (Haacker, 2003:17) and whether the Jews in Diaspora who became Christians should be instructed to continue to live as Jews or whether they should be informed that they could live as "Gentile Christians". The tension was so strong that other Christians tried to stop Paul from going to Jerusalem (Acts 21:10-14). Paul insisted and paid his last visit to Jerusalem. This visit nearly cost him his life (Wedderburn, 1991:50).

2.1.3. Paul's stressing of His Gentile mission in the introduction and conclusion

In the introduction and the conclusion of his letter to the Romans, Paul emphasises his mission and hence provide an important 'missiological frame' for understanding Paul's message in Romans (cf. Rom.1:5; 16:26; Mitchell, 1993:1). Paul had a strong motivation to win the Gentiles and a strong desire to push on to new frontiers beyond Rome to Spain (cf. Rom 15:19-20, 23-24, 28; Rom 15:15-16; cf. also, Wan, 2010:1).

2.2. Potential to stir-up Church division: mixed feelings about the influx of the Gentile converts

According to Bruce (1977:173–175) Jerusalem Church leaders were not only alarmed by the strong growth of the Gentile Christian community, but felt that such a growth was a betrayal of Judaism (or Jewish heritage and identity). They wanted to take precautionary measures to limit, if not get rid of, the influx of Gentiles in the late 40s AD in Caesarea, Antioch and places farther afield by tightening the ethical standards based on Moses' laws. These standards included circumcision. Their exclusive mentality, a sign of national superiority, became a spiritual badge. It implied that non-Jewish peoples were outside the circle of God's love and the circumcised were described as His "chosen" people. Luke reported the resolution taken in Jerusalem in Acts 15 on accepting the Gentile Christians as equal partners in the Lord and not compelling them to live like Jews and/or viewing them as second-class Christians compared to Jews (Gal. 2:11–14; Acts 15:1ff; cf. also Bosch, 1991:45 and Bruce, 1977:177f, 321).

The tensions intensified in the time of Paul's writing of the letter to the Romans, because Christianity was in the process of breaking out of its Jewish cultural moulds. It was taking shape in diverse cultures and transforming religious expressions, including the worship music of Christian converts in multicultural and pluralistic Ephesus and Colossae (Liesch, 1996:36; Bosch, 1991:57)

2.3. Paul's experience of conflict in his multicultural worship ministry in the late 50s AD

During the late 50s AD Paul's multicultural ministry, which started late in the 40s AD in Antioch (Acts 11:26) and elsewhere (where the disciples were called Christians for the first time), was gradually taking roots and standing out in multicultural churches such as Corinthians, Ephesus and Colossae. With identifiable diversity, church unity was sought (1 Cor.1:11-12f). To Paul, church unity should be demonstrated or manifested (as in lived out) in a local Church which should form "one body" (Eph.4:4; Jn.13:35; 17:23). Even in matters of worship (1 Cor.14:15, 24, 26), a church's spiritual unity or vertical relation with God and their fellowship or horizontal relationship with each other are both aimed at edification and evangelization (Frame, 1996:8,54).

Paul still often faced the threat of conflict within churches. Eating meat previously offered to idols was one of the disputable matters experienced by Paul. The so-called “super Apostles” or the “designated Jerusalem messengers” who held “original” apostles in high regard and advocated a Judaizers’ stance not only attacked Paul’s apostolic authority and his law-free gospel (2 Cor.11:5, 22–23; 12:11; Barret, 1982:28–39; Bruce, 1971:277), but could have fuelled church factions or division using the meat offered to the idols as one of the disputable matters. To the Judaizers, eating all meat, including meat which was either properly slaughtered or offered to idols was a sign of an “uncircumcised” heart and hence implied that one was outside the circle of God’s love and His nation. Thus, they advocated dietary purity as an ethical standard based on the Mosaic Law, which became a spiritual badge and a sign of the national superiority of God’s people (Reasoner, 1999:90ff).

2.4. Paul’s manner of dealing with disputable matters in Romans 14:1 – 15:13

Paul’s action of writing a letter (in 57 AD) to the church in Rome (the church that he did not establish) and addressing disputable matters (Rom 14:1–15:13) was partly informed by his grass-root and concrete three month or so Corinthian ministry and his three years of Ephesian ministry (Acts 20:2f; Reymond, 2002:168, 205). The Gentile converts continued to be regarded as “the uncircumcised”, a term of disrespect. This symbolically and emotionally charged term gradually caused confusion which led to discord in the NT church.

Paul dealt with this conflict (Rom.2:28, 29) by pointing out that genuine circumcision was internal and a matter of heart. In Romans 14:1 –15:13 Paul handled disputable matters by giving guidelines which are going to be discussed in this article. Romans 14:1 –15:13 will be interpreted as part of the practical or imperative section (Rom. 12–16) of the body of the letter to the Romans (Rom.1:18–15:13).

Due to the limits of time and space, in this chapter there are ten (10) diagrams below to illustrate the essence of Paul’s argument (cf. the summary in Diagram 2 and 3 below).

DIAGRAM 2: The general argument of Paul on disputable matters.

Extreme groups Extreme tendencies	Weak christians (jews) 'conservative'	Strong christians (gentiles) 'liberal'
The disputable matters viewed synecdochically and analogically	1. They eat vegetables only (v. 2); 2. They observe "sacred" days (v. 5, 6); 3. They neither eat meat coming from pagan temples nor drink wine (v. 6, 21)	1. They eat everything (v. 2); 2. They observe all days as "sacred" days (v. 5, 6); 3. They eat meat coming from pagan temples and drink wine (v. 6, 21)
Each group's definition	Committed, faithful and godly Christians (v. 1, 21)	Committed, faithful and godly Christians (v. 14, 20)
Both groups praise god	Praise God with conviction (v. 5b, 14, 22-23)	Praised God with conviction (faith) (v. 5b, 14, 22-23)
The general problem (a negative command for both)	With a sensitive conscience they call innocent actions sinful and they condemn Liberal Christians and their actions (v. 3-4, 10)	With liberal ideas they despise, show contempt towards (or look down on) and put pressure on sensitive or conservative Christians (v. 1ff. 10, 13, 20ff.)
The effects caused	The effects are indirect and implicit. They cause the 'liberals' to become proud.	The effects are to cause the weak to stumble or be distressed or destroyed or grieved by doing that which violates their conscience (v. 15, 20; 1 Cor 8:9ff.).
The general solution Towards a general remedy for both	Blessing to those who do not condemn themselves or doubt what they approve as everything should be done in faith, otherwise it is sin (v. 22-23). They become Christ-centred and are guided by his love.	Bear with, lift up or remove or carry others' burdens (Gl 6:2) and please your neighbours (or fellow Christians) for their own good to build them up (v. 2) and they will become Christ-centred and be guided by his love.
The general solution Towards a general remedy for both	Blessing to those who do not condemn themselves or doubt what they approves – as everything should be done in faith, otherwise it is sin (v. 22-23) and so they become Christ-centred and are guided by his love.	Instead in love bear with (lift up/remove) or carry his burden (Gl 6:2) and please your neighbour (fellow Christian) for his own good to build him up (Rm 15:2) and they become Christ-centred and be guided by his love

Source: Adapted from Wan, E. 2010, 'A missio-relational reading of Romans: A complementary study of current approaches,' *Occasional Bulletin of the Evangelical Missiological Society* 23 (1), 1-8, Winter, viewed 05 March 2014, from www.globalmissiology.org

DIAGRAM 3 The specific argument of Paul on disputable matters..

<u>FOR BOTH THE WEAK & THE STRONG</u>	<u>FOR THE STRONG (GENTILES) IN PARTICULAR</u>
IN ROMANS 14:1 – 13a, 22b-23	IN ROMANS 14:14 – 15:6
The strong should stop despising and the weak should stop judging them because: 1. Both are accepted by God (Rom.14:3); <u>A. Who are you? Judging someone's servant (Rom.14:4a);</u> 2. Both are God's servants (Rom.14:4a); 3. Both are approved by God (Rom.14:4b); 4. Both live to glorify/thank the Lord (Rom.14:6-8a); 5. Both belong to Christ as He died for all (Rom.14:8f); <u>B. Who are you? Judging your brother! (Rom.14:10a);</u> 6. Both will be judged by the Lord (Rom.14:10-11); 7. Both will be accountable to God alone (Rom.14:12);	<u>HANDLE DISPUTABLE ISSUES FROM KINGDOM'S PERSPECTIVE:</u> A. Food is clean (as created by God (1 Tim.4:3-) and can be unclean (in diverse cultures) (Rom.14:14b); B. Do not destroy whom Christ died for, but walk in love and allow/respect diverse opinions (Rom.14:15); C. For peace/unity's sake pursue love and not what you consider good (your privileges)-(Rom.14:16) ; D. <u>For the Kingdom of God</u> is not of..., but of righteousness, peace and Joy.....(Rom. 14:17); C. For peace & mutual edifying, pursue love to win God's pleasure & men's approval (Rom.14:18,19); B. Do not destroy God's work in the weak ones, but build him up in love & respect diversity (Rom.14:20a); A. Clean in itself (in principle/essence) & unclean (in diverse local practices)—a paradox (Rom.14:20b);

Source: Adapted from Wan, E. 2010, 'A missio-relational reading of Romans: A complementary study of current approaches,' *Occasional Bulletin of the Evangelical Missiological Society* 23 (1), 1-8, Winter, viewed 05 March 2014, from www.globalmissiology.org

2.4.1. The disputable matters are defined in Romans 14:1b

In this article, specific disputable matters (designated by a Greek word “**διαλογισμων**”) stated by Paul in Romans 14:1b (as illustrated in Diagram 2 above), namely food, drink and holy days, are defined as matters which are neither directly commanded nor forbidden by God (Warren, 1991: 2054). By their nature, disputable matters are just like *scruples*. The word “*scruple*” was derived from the Latin word *scrupus* for rough pebble (Stott, 1994:360). This reflects the word’s meaning in the context in which Paul used it: a scruple is a small, unnecessary or peripheral matter. Some cultural aspects, like scruples are internalized in one’s conscience and hence operate powerfully and even irrationally through the subconscious and have the potential to stir up disputes, wound the weak conscience of fellow believers and cause them to fall into sin (1 Cor. 8:12,13; Van der Walt, 1997:1, 4).). Mitchell (1991:20) argued that such internalized cultural aspects are stored in the subconscious mind (from the conscious mind) indiscriminately without the distinguishing of fact from fiction.

2.4.2. At least six key guidelines (or principles or criteria or parameters) for disputable matters

There are striking parallels in three subsections of Romans, namely Romans 14:1 – 23, 15:1 – 6 and 15:7–13 9 as illustrated in Diagram 4 below (Hafemann, 2000:169). In each of these three subsections it is apparent that Paul repeatedly highlighted Love, Prayer, Scripture, Christ, and God’s glory (as indicated under the comments on the right hand side in Diagram 4 below) as some of the main or core or key guiding principles regarding Christian life in general and disputable matters in particular. These main or core or key guiding principles are explained from the perspective of the Kingdom of God. The Kingdom of God is not only a central concept in the Bible, but it also occupies a prominent place in Romans 14 and 15. In the Diagram 4 below in general and the Chiastic structure of Romans 14:13 – 23 in particular which is based on the work of Dunn (1988:816) confirms the fact that the Kingdom of God occupies a prominent place in Paul’s letters, where Paul used the concept in varied contexts (1 Thes.2:12; 2 Thes.1:5; Gal.5:21; 1 Cor. 6:9–10; 15:50; Eph.5:5; cf. and Van der Walt, 1994:292). In this chapter, the following six key or main guiding principles which guide Christian life including matters of dispute will be discussed, namely: the essence (fruit) of the Kingdom of God as a Guide (or Tour Guide),

Love as a Gear (or Cog wheel); Prayer as a Gate (which is wide open); Scripture as a Ground (or foundation); Christ as the Guarantee (or Confirmation) and Glory as the Goal (or ultimate purpose).

DIAGRAM 4: The key principles for handling disputable matters in Romans 14:1 – 15:13

<u>Romans 14:1 – 23(to strong)</u>	<u>Romans 15:1– 6 (to the strong ones)</u>	<u>Romans 15:7 –13(widened to both groups)</u>	<u>Comments</u>
14:1: Accept the weak ones.	15:2: Each of us should please his neighbor.	15:7a: Accept one another (mutually/ reciprocally).	Command: Love
14:3, 9,15b: We were accepted or died for.	15:3a: We should do this for Christ did not please Himself.	15:7b –9a: Christ accepted and is serving both groups.	Motive: Christ
14:11: Uses the words "It is written" (Isa.45:23).	15:3b (4–5): Uses the words "as it is written" (Ps.69:9).	15: 9a (9b – 12): Uses the words "as it is written" (in the entire OT).	Base: Scriptures
14:6a: Each action we do is done unto the Lord.	15:5: There should be prayer for a spirit of unity among you.	15:9a: Christ has become a servant so that Gentiles (and Jews) may glorify God.	Goal: Glorify God
14:6b: Each Christian gives thanks to Him.	15:6: This spirit should exist so that with unity you may glorify God.	15:13: Pray so as to be filled with joy and peace.	Meaning: Prayer and praises

Source: Adapted from Hafemann (2000:169)

2.4.2.1. God's Kingdom: a guide of the thought-structure to Godly direction (Diagram 5 below)

The Aramaic word for Kingdom is 'sovereignty' or 'kingly rule' and it refers God's reign or rule (not merely a realm where it is exercised). It has been established in the person of Jesus Christ here on earth, but it is also something which is not yet fully perfect and will only be perfect and complete when Christ returns at the Second Coming. We live in this 'middle period', the period between Christ's two comings (Hartin, 1984:127; Ladd, 1999:65; Psalm 103:19; 145:11,13; Daniel 2:37 & Luke 11:20; 12:32; 17:21; 19:11-12). Paul referred to the Kingdom of God in antithetical style (Rom.14:17; 1 Cor.4:20). The Kingdom of God is at the centre of reconciliation and restoration and the righteousness, peace, and joy in the Holy Spirit is the criteria by which Christians should guide their lives, including handling disputable matters (Stott, 1994:366). According to Constantineanu (2008:23, 25) "When Christians from different churches take the kingdom of God as the ultimate framework of reference, it gives a very strong sense of the same direction...(and) helps focus on Jesus and on his lordship over history, over the world, over his church, and so helps concentrate on what unites us around Christ, on the fact that we are all one 'in Christ'". The implication is that the kingdom of God is and should not to be equated with particular church denomination and/or any church (worship) service, instead the kingdom of God should unite Christians, liberal and conservative alike toward the same King and Kingdom. According to Constantineanu (2008:25) "When all Christians are aware that they serve the same King and the same kingdom, they will be able to challenge any structure and/or behaviour which contradicts or opposes the arrival of the

kingdom of God.” As an example, the kingdom of God is like a Tour Guide who leads travellers or tourists to “destinations outside the places where they normally live and work” (Beaver, 2002:313). The Tour Guide is an indispensable crossing point between tourists and destination, as he or she represents a destination and hence not only makes both the traveling (tour) and the destination enjoyable (Chilembwe & Mweiwa, 2014:30, 33). The attention and focus of the travellers is and should be on what unite them, namely, the Tour Guide, his professional and authoritative expertise, and authoritative codes of conduct (Ezzat, 2008:16, 82). Jesus Christ as the King (like a Tour Guide) and the kingdom of God (like Tour’s sphere of authority) He represents is a model and/or a frame of reference for diverse Christians and churches to follow. God’s Kingdom (like Tour Guide’s sphere of authority) is and should be a center of focus and attention by different Christians, liberals and conservative alike (like travellers or tourists from different countries and cultures). The essence or core characteristics of the God’s Kingdom (like Tour Guide’s codes of conduct) are the fundamental element of the different Christians’ unity and fellowship. In Romans 14:17, Paul referred to these essence or core characteristics of the God’s Kingdom in an antithetical style to indicate these fundamental elements of unity and fellowship. The bible refers to them as fruits of the Holy Spirit (Rom.8:23; Gal.5:22). In Romans 14:17, these essence or core characteristics of God’s kingdom can be explained in two senses, the vertical and horizontal sense. From the vertical sense, the righteousness, peace and joy are explained as something done once and for all (in a legal sense). As clarified by Cranfield, (2004:718) and Coetzee (1995:48) among others, the δικαιοσύνη is the righteousness before God as a God-given gift, εἰρήνη is the peace with God as a state of having been reconciled to God in Christ and χαρά is the joy in God as the work of the Spirit in the believer. From the horizontal sense, the righteousness, peace and joy are explained as something continuously and progressively done by the Triune God in our lives which enables us to be righteous, peaceful and joyful, so as to preserve, reflect on, express and promote Christianity through our attitudes, words and deeds to the world around us (Bosch, 1991:72 and Stott, 1994:366). To serves Christ in this way is pleasing to God and approved by men (Romans 14:18, 19). John Calvin commented on 1 Corinthians 14:33 saying, “Here we have a most valuable statement, by which we are taught, that we do not serve God unless in the event of our being lovers of peace, and eager to promote it.” According to Calvin, non-essential matters should not be confused with essential or prescribed matters, but should be handled in a decent and orderly manner (cf. Calvin’s comments on 1 Corinthians 14:40). It is in this context that the inferences made by Calvin based on his study about the early church and Jewish customs of singing Psalms should be understood not in terms of prescription, but in terms of inferences, whereby he arrived at an informed conclusion, which remains an inference and not a prescription (Hacking, 2011). Hence, it can be inferred that it is not necessarily the case that “what Scripture does not prescribe, it forbids”, but it is safe to say, “What Scripture does not prescribe, it does not necessarily forbid”.

DIAGRAM 5: The thought structure of the letter to the Romans.

GREETINGS

Rom. 1:1–7: The author and addressees are introduced, greetings are given and an **obligation** to preach the gospel **to all nations** is described (1:5);

THANKSGIVING

Rom. 1:8–15 Paul gives thanks. This includes his prayer and obligation as an **Apostle** to preach the gospel **to all nations** (Rom. 11:13; 16:26)

LETTER BODY' S THEME

Romans 1:16 –17 "The righteous will live by faith". The power and the heart of the gospel is extended **to the Jews first and then to all Gentile nations**.

LETTER BODY'S MAIN SUB-THEMES

1. **Romans 1:18–11:36** – This section is about what to believe and serves as an exposition, primarily in the indicative. (Osborne, 2004:317)
2. **Romans 12:1–15:13** – This section is about how to behave. It serves as an exhortation, primarily in the imperative. (Osborne, 2004:317)

2.1. **Romans. 12:1–13:14** – This section describes how to behave generally. Love is seen as a base (Rom. 12:9,14,17ff; 13:8ff),
Δε (de) connect two parts (i.e. 2.1. above and 2.2. below) and love is a base of how to behave (Osborne, 2004:356);

2.2. **Romans. 14:1–15:13** This section describes how to behave specifically. Love is once again seen as a base (Rom. 14:15; Stott, 1994:355)

2.2.1. **Romans. 14:1-13a** Paul gives guiding principles for the Christian groups in dispute to accept each other when dealing with such matters

2.2.2. **Romans. 14:13b–23** Paul gives guiding principles in particular for the strong to accept the weak on disputable matters (Stott, 1994:359)

- A. Judging (v. 13a).
- B. Stumbling block (v. 13b).
- C. Clean / unclean (v. 14).
- D. Destroying (v. 15).
- E. Peace and Unity (vv. 16 -18)
- F. **For God's Kingdom is not a matter of eating and drinking, but of righteousness, peace and joy in the Holy Spirit - v.17.**
- E. Peace and Unity (vv. 19)
- D. Destroying (v. 20a)
- C. Clean / unclean (v. 20b).
- B. Stumbling block (v. 21).
- A. Judging (vv. 22-23). [The above Chiastic structure of Romans 14:13 – 23 is based on Dunn (1988:816)]

2.2.3. **Romans. 15:1–6** Paul describes how the strong in particular should follow Christ's example by not pleasing themselves (Stott, 1994:359).

2.2.4. **Romans 15:7** Paul encourages Christians to accept one another as Christ accepted them so as to glorify (or praise) God.

2.2.5. **Romans 15:8–13** Paul states that the weak in particular should accept God's mission to all nations which is aimed at unified praises to Him.

CONCLUSION

Romans. 15:14 – 16:27 Paul describes his missional ministry plans in Spain, calling the church in Rome to participate in it through their intercessions.

Source: Adapted from Stott, J., 1994, *The Living Church: Conviction of a life-long pastor*, InterVarsity Press, Downers Grove, IL and Dunn, J.D.G., 1988, *Romans*, Word Books, Dallas

The righteousness, peace and joy specifically In Romans 14:17 and generally in Galatians 5:22 are the essence or the core characteristics or the terms and conditions set by the King to guide all who are citizens of God's Kingdom (like Tour Guide's codes of conduct in his or her sphere of authority). The unity, relationship and fellowship between and among the citizens (horizontal sense) and between the citizens and the King, Jesus Christ (vertical sense) in His Kingdom (or sovereign sphere of Authority) is determined by the righteousness, peace and joy specifically stated In Romans 14:17 and generally in Galatians 5:22.

They are prerequisite criteria and/or parameters are and should be a center of focus and attention for diverse Christians, liberals and conservative alike and hence disputable matters should remain secondary and in fact in service of these essence or core characteristics set by the King of God's kingdom. They give a right direction (in the jungle of worship wars), namely the vertical (God-ward) direction and the horizontal (human-to-human) direction as far as handling disputable matters is concerned.

2.4.2.2. Paul singled out love as a gear (which initiates the movement of different parts)

Love is compared to a gear. A gear is a simple machine with teeth that increases the force needed for pushing or pulling and hence enables the movement (Lewis, 1993:110). Like gear, love enables Christians to move above and beyond the boundaries, including one's enemies' boundary (Matthews 5:43-48; Stott, 1994:355). Cole (2012:3) also argued that love moves beyond stumbling blocks caused by disputable matters to meet a brother. According to Moo (1988:866), "This does not necessarily mean that the 'strong' are to adopt the scruples of the 'weak'. But what it does mean is that they are sympathetically to enter into their attitudes, refrain from criticizing and judging them and do what love would require toward them." Paul called the 'strong' Christians to be "guided by love" (Romans 14:15) and go beyond a mere tolerance and treat the 'weak' Christians as brothers and sisters and not as step or half-brothers and step or half-sisters (Moo, 1988:866). Love constitutes God's nature and attributes (1 John 4:12) and is the greatest commandment which summarizes and fulfills the teaching of the law and the prophets (Duet 6:5; Mt 22:34-40; Rom 13:8-9; Gal 5:13, 14); Love unified, expressed and represent the diverse virtues of the one fruit of the Spirit (Rom.8:23; 13:10; Gal 5:22-23; 1 Cor. 13:13). Osborne (2004:317) argued that Love enables Christians to solve problems about spiritual gifts (Rom.12:3-8), persecutors (Rom.12:14-21), the government (Rom.13:1-7) and the strong and the weak (Rom.14:1 – 15:13).

2.4.2.3. Prayer remains a gate wide open to realise unified praises (Romans 15:6, 13 and 31)

Prayer is like an open gate directed to God the Father as the source of patience, comfort and hope. Paul prays that diverse Christians, liberal and conservative alike appropriate God's gifts of patience, comfort and hope (Rom.15:4) and apply them in their interpersonal relationships as they lead to unity of mind (Krell, 1996:3). According to (Cole 2012:3), Paul is asking God to give an underlying spirit of unity (Rom. 15:5a) so that there is unity, relationship and fellowship between and amongst the diverse Christians in accordance with the sovereign and authoritative rule of Christ (Rom.15:5b). Praying for like-mindedness (Rom.15:5) echoes Jesus Christ's prayer (John 17:20-23). According to Cole (2012:2) vertical unity whereby the diverse Christians are united with God in Christ determines horizontal unity whereby the diverse Christians set aside their differences and getting along with each other in following Christ. It concurs with what Spurgeon (2011), said "We shall be like-minded with one another when we become like-minded with Christ, but not till then." Paul is not praying for the 'weak' and the 'strong' to have same opinion or uniformity of mind and voice, but as Moo (1988:871) stated it, Paul is "asking God to give them, despite their differences of opinion, a common perspective and purpose....that they remain united in their devotion to the Lord Jesus and to his service in the world." Cole, (2012:7) said, true Christian unity begins on the heart level (same accord of diverse Christians) but continue to express itself in their outward unified God-glorifying worship (one voice). God-glorifying worship includes all acts of worship like praying, praising and singing et cetera. Diverse Christians are expected to express, reflect and promote an underlying spirit of unity in utter dependence on the Lord alone (col.3:11; MacArthur, 2011:31).

2.4.2.4. Scripture as a ground or authoritative foundation for unified doxology

Scripture serves as a ground for the past prophecies and promises which remain written as an authoritative foundation of patience and comfort which effects hope (Cereghin, 2011:294; cf. also Romans 14:11 and 15:3a, 4–5, 9a, 9b–12 and 13). Paul appeals to the unchanging Word of God, the Old Testament, using different passages at different times, and in different ways (cf. Diagram 6 below). According to Deffinbaugh (2009), "There is a common thread running through each of these four Old Testament quotations,

which give a unity to Paul's argument. *The unified praises to God is the central theme and focus.* The participants in each case are both Jews and Gentiles. Their praise is united and harmonious." This is an appeal to both Jewish and Gentile believers that a unified or joint mind and harmonious praises which should be inevitably realized in the Church, was always God's ultimate purpose. Paul wants to soften the prejudice of Christian Jews against Christian Gentiles that God's ultimate purpose in the scripture is neither a divine nor a human afterthought, but God has always predicted that the Gentiles will also be included in God's people and thus reminds them of God's mission as the real goal of God's covenant with Israel (cf. Diagram 6 below). Paul indicated to the Gentile believers that Scripture is a ground for their patience and comfort in pleasing their Jewish neighbours as it effects hope (Rom.15:3a, 4–5). Constantineanu (2008:25) concluded that "When all Christians are aware that they serve the same King and the same Kingdom, they will be able to challenge any structure and/or behaviour which contradicts or opposes the arrival (and)...the reality of the Kingdom." In Diagram 6 below, as types of Christ, the Jewish heroes Moses, David, Isaiah and Psalmist (who represent the Hebrew Bible's three major divisions, the Law, the Historical/Prophetic books and the writings respectively) responded though their songs to their immediate context of God's mission (deliverance). These songs were intended and extended to all people from all nations (as distance singers) for the ultimate unified praises of all nations. (Hafemann, 2000:177; Wagner, 1997:476). Though Christ's personal ministry was limited to the Jews, the efficacy of His work was not confined to them, for the prophesy was to be fulfilled on His behalf by His people as one with Him (<http://www.godrules.net/library/haldane/31haldane21.htm>, cf. also Heil, 2002:2-3).

DIAGRAM 6: The Jewish Heroes, type of Christ.						
Text	Text quoted	Jewish heroes	Personal context	The song responding to God's missio dei or plan	God's mission to the jews first	God's mission to the gentiles
Rom. 15:9b	Psalm 18:49 and 2 Sam.22:50; Historical book	David – the type of Christ David omitted	At the end of David's life (his last song)	Song of praise after God gave David the victory over his enemies (Hafemann, 2000:175)	David confessing (Lord) amongst the Gentiles (his defeated enemies)	David was omitted- a type of Christ and the Lord was omitted as the subject of action
Rom. 15:10	Deut. 32:43 The Torah (Law)	God's exhortation through Moses	At the end of Moses's life	Song of praise for being delivered from enemies (Calvin disagreed with this interpretation)	God dictated the words of the song written by Moses	In Abraham's seed all nations will be blessed
Rom. 15:11	Psalm 117:1 The writings	Psalmist – the type of Christ	At the end of the Psalmist's life	Hallel-Psalm of praise. Ps.111–118) for God's deliverance from enemies	God expected/predicted the praises of all nations	By creation, redemption and commission rights
Rom. 15:12	Isaiah 11:1,10 The Prophets	Isaiah – the type of Christ	At the end of Isaiah's life	Deliverance after Ahaz's alliance with the Assyrians (Isa.7:11)	Christ—Jesse's seed as the Gentiles' hope	Many and diverse multitudes under God's rule in Christ

Source: Adapted from Hafemann (2000:177), Wagner, J.R., 1997, 'The Christ, servant of Jew and Gentile: A fresh approach to Romans 15:8–9', *Journal of Biblical Literature* 116(3), 473–485 and Heil, J.P., 2002, *The voices of Scripture and Paul's rhetorical strategy of hope in Romans 15:7–13*, *Theoforum* 33, 187–211

2.4.2.5. Christ guaranteed unified praises: since all nations are accepted

Christ accepted both Jewish and Gentile Christians. Paul, in the initial chapters of Romans, indicated that while the Gentiles (Rom.1:19–32) and the Jew (Rom.2:1–3:20) were still sinners falling short of God’s glory (Rom.3:23), Christ died for them and reconciled them with God (Rom.5:8, 10; 15:7b) so that both of them may glorify God due to His mercy (Rom. 12:1). Both the Jews and Gentiles or heathen nations refused God’s glory, not only the Gentiles as implied by Du Toit (1993:69-77) and Cranfield (1985:396) in their *antithetical correlation* of Rom.1:1-17, 18-21 and Rom.15:1-13. So Christ’s acceptance of both Jewish and Gentile Christians should be their motivation to accept, please and edify each other, because Christ’s humble attitude (Rom. 15:3a) is their guaranteed model to be imitated by each group in response to their reciprocal and mutual call to accept each other beyond their restraining and limiting ethnocentric and egocentric excuses, preferences and judgments. This cannot be postponed to an eschatological future as implied by Hafemann (2000:166). A special attention is given to the “strong” who are encouraged to love, respect and accept the “weak” first, without making excuses such as “I’m not a ‘people pleaser’, ‘my freedom, or rights before the Lord come first’, or ‘I’m not responsible for their spiritual edification and building’ (Rom.15:3–6; Gal.1:10,19; Eph.6:6; Col.3:22; 1 Thess.2:4)

2.4.2.5.1. Christ guaranteed His continuous service to all nations (Romans 15:6, 7b–12 and 13)

The complementary word pair of ἔλεος (mercy) and ἀλήθεια (truth) of God modifies or qualifies the continuous service or ministry of Christ (Wagner, 1997:481f). The perfect tense γεγενῆσθαι (Rom.15:8) indicates that the truth and the mercy of God which was prophesied in the past and fulfilled in Christ will continue to serve or minister to the Jews and Gentiles (ἔθνη). The unified or joint praise of all of God’s people is implied, anticipated and expected from both the believers (Rom.3: 30; 4:9,12; 9:24f) and those who are not yet to believe in Christ (Rom.8:3;14:6,15; 15:3) from both the Jews and the Gentiles. Βεβαιῶω (confirms/guarantees) is a legal term denoting certainty that these promises will be fulfilled (Hafemann, 2000:170). Three things are confirmed or guaranteed by Christ: first, an ultimate purpose or goal of His whole ministry or service, which is to glorify God,

DIAGRAM 7: The Chiastic structure of Romans 15:7 – 13 (RECIPROCAL AND MUTUAL RELATION)

A. Each of you should <u>please</u> his neighbour for his good, to build him up	v.2-command to Gentiles specifically
B. For <u>Christ</u> did not <u>please</u> Himself..Ps.69:9 (scriptural motivation)	v.3-5-motivation for or behind v.2
C. So that with one heart and mouth you may <u>glorify</u> God	v.6 Goal or Purpose of v.2, 3-5
A..Accept one another	v.7a Command to Jews & Gentiles
B. just as <u>Christ</u> <u>accepts</u> you.....	v.7b. Motivation for or behind v.7a
C. In order to bring <u>praise</u> to God	<u>v.7c goal or purpose of v.7a & 7b</u>
B. For I tell you that <u>Christ</u> has become a servant of (both Jews & Gentiles-Wagner, 1997:482f)	v.8a. further elaboration of v.7b
B ¹ .the Jews (on behalf or as a proof of God's truth or faithfulness—1 st prepositional phrase)	v.8b. In opposition with v.9a
.....to confirm (reaffirm or realise) the promises made to the patriarchs (Abraham.cf. 4:13-25 & 15:9b-12)	v.8c goal or purpose of v.8b
.....[.....that <u>Christ</u> has become a servant of (as ellipsis supplied by immediate context-Wagner, 1997:482)	v.8d further elaboration of v.7b]
B ² .the Gentiles (on behalf or as a proof of God's mercy or kindness –2 nd prepositional phrase)	v.9a ¹ ellipsis Wagner,1997:482
C. So that (both the Jews and) the Gentiles may glorify God	<u>v.9a² goal or purpose of 8a,8d,9a¹</u>
D.as it is written.....	<u>v.9b Scriptural motivation.v.9a².</u>

Chiasm: 2 outer indicatives (about David's seed in the past & future) supports 2 inner imperatives (about Gentiles in the present) Hafemann (2000:187)

Therefore I will <u>praise</u> you <u>among</u> the Gentiles (Rom.15:9b)	- (INDICATIVE).....v.9b ¹ Christ sings <u>among</u> Gentiles
and to your name I <u>will</u> <u>sing</u> (Rom.15:9c)	- (INDICATIVE).....v.9b ² Sings Hymns to God's name

And again, it says,"Rejoice, O Gentiles, <u>with</u> his people."(Rom.15:10) (IMPERATIVE).....v.10 All are urged to sing <u>in union</u> .	
And again, " <u>Praise</u> the Lord, all you Gentiles, (Rom.15:11a) (IMPERATIVE).....v.11 ¹ All Gentiles are to praise God	
and <u>sing praises</u> to him, all you peoples." (Rom.15:11b) (IMPERATIVE).v.....11 ² <u>All sing Hymns in unison</u>	

And again, Isaiah says, "There <u>shall come</u> the Root of Jesse, (INDICATIVE).....v.12 ¹ Jesse's root-Christ's coming	
in Him <u>shall</u> the Gentiles <u>hope</u> ." (INDICATIVE).....v.12 ² Gentiles' hope is In Christ	

May the God of hope fill you with all joy and peace as you trust in Him,.....v.13 ¹ Prayer to God (of hope)	
so that you may overflow with hope by the power of the Holy Spirit.....v.13 ² Prayer for overflowing hope	

Source: Adapted from Hafemann (2000:177), Wagner, J.R. (1997: 473–485) and Heil, J.P. (2002, 187–211)

as illustrated in Diagram 8 below⁹; second (which will require some explanation), a continuous service or ministering to both the Jews and the Gentiles so as to confirm or guarantee God's past plans and promises to redeem all humankind (Gen. 3:15, 12:3, Exod. 19:5–6; Isa. 2:2–4; 56:7; 66:18–24), the purpose of which has been always to unite Jew and Gentile through Christ (Eph. 2:11–3:13). Christ's great mission was firstly to fulfil to

⁹ cf. (1) Rom.15:6—goal of 15:2, 3-5; (2) 15:7c—goal of 15:7a, 7b, (3) 15:9a²—goal of 15:8a, 8d & 9a¹ & (4) 15:10–11–15:9b,12 & 13)

Israel her promised hope and secondly to open the door to the Gentiles (Rom. 3:29–30; 9:30; 10:11–12,16–20; 11:25,32; 16:25; Eph. 2:11–3:21). Paul cited from the Old Testament’s major divisions with the Jewish heroes in their last days, examining their songs of praise, which have references to their immediate context of deliverance, yet point to Christ as the fulfiller of their respective prophecies or promises (as illustrated in Diagram 7 below). By these citations Paul points to both Jews and Gentiles as main subjects and their joint or unified praises as central themes and focuses. Unification was God’s eternal purpose in the past and will remain a certainty in future, yet is also an ideal which should be realized in the church today!

2.4.2.5.2. Christ guaranteed His continuous service to all nations -Romans 15:6, 7b-12 and 13

As Israel failed in her evangelistic mission to reveal God and to attract the Gentiles to faith, Jesus empowered a new spiritual Israel to accomplish this universal task (Matt. 28:19f; Luke 24:47; Jn. 3:16; Acts 1:8; Rom. 9:6). Deffinbaugh (2009) said, “If unity and harmony between Jews and Gentiles is God’s purpose, God’s will, a certainty in and for eternity, the standard and ideal for the church today, then walking in love is a necessity. Specifically, we dare not accept others in order to judge them or in order to cause them to stumble; we must accept others in order to build them up so that we may all, in unity and harmony, praise God according to His purpose and for His glory.”¹⁰ Christ continues to serve both the Jews and the Gentiles so as to guarantee the present realization of joint or unified worship in the present. In Diagram 7 below, in a chiastic pattern, Paul made a progressive argument with two outer indicatives regarding the promised Davidic seed with past and future references and emphasis and then two inner imperatives with the present references and emphasis (Hafemann, 2000:187). What has been written in Romans 15:9b–12 is one long progressive argument in support of the unified praises of God’s people guaranteed by Christ’s ongoing ministry. The unified worship expected in the present day Church (Rom. 15:10–11) is motivated by the past and the future indications (Rom. 15:9b, 12) and by God’s mission as the main goals of Paul’s letter and even his appeal to the Romans to become his co-labourers through their prayer of dependence (Rom.15:13) and intercession (Rom.15:30–31).

¹⁰ <http://bible.org/seriespage/pleasing-others-and-praising-god-romans-151-13>, 2014/09/20.

2.4.2.6. Doxology as an ultimate goal for God's mission (Romans 15:6,7c – 8)

The Triune and sovereign God chose to reveal, reflect and display His glory in and through all of creation. In all its own unique, beautiful, harmonious, myriad and “natural” ways, in all its colours, movements, diversities, richness, and splendour it is to praise and witness Yahweh (Begbie, 1991:178; Edgar, 2003:27–28). God called all of creation by His creation rights (Ps.19:1; 24:1), including all people from all nations (Ps.117:1; 104:10, 21; 148 & 150:6) with this one ultimate goal (Ps.67; 148:11–13; 86:9) which He expected and predicted from the beginning (Ps.22:27–28; 46:10; 66:4; 56:9): that He alone will be glorified (worshipped, admired, marvelled at, exalted, praised, enjoyed etc) through the mission of God's people. To glorify God and enjoy him forever is the first and ultimate goal of God's mission and hence the missions of God's people (Isa.43:3,6–7; Eph. 1:4ff; cf. also Piper, 2010:232). Even the Great Commission is framed so as to worship or glorify God (Matt.28:17; Luke 24:52; John 20:28; Wright, 2010:286–287). As voice and priests of creation, human beings are secretaries of praise for the rest of creation, for in humanity an inarticulate, yet never silent creation becomes articulate (Begbie, 1991:177–178). Hence His church exists to glorify the Triune God among the nations.

This glorifying of God includes the doxological songs of all God's people who are caught up in His salvation and should (by redemption right) declare His glory to the rest of creation and in particular among the nations (Ps.19:1; 96:3; 105:1) by commission right, for God deserves and desires it (Ps.96:10–13; 98:7–9). The root of the Hebrew word for “proclaim” is *basar* – an OT equivalent of the NT *euangelizomai* “to bring good news”. Declare (exangello) in LXX version of Psalm 9:14 is related to public declaration of God's deed – an act of praise and rejoicing with the intention of drawing other people to do the same (Isaiah 42:8,12; 43:21; 63:7; Psalm 71:15;73:28;79:13; 107:22; Wright, 2010:250).

In Diagram 8 below, it is clear that: **GOD**'s mission was and is still in and through **CHRIST** and is to gather his **PEOPLE** from amongst every tribe and tongue and **GENTILE** nation (not only the Israelite nation) and the act of worship including prayers, praises and **SONG** will be part of an ultimate eternal relationship and fellowship of God and His people where **CHRIST** after-all **RULES** all the **GENTILES** as part of His **PEOPLE**. This uncovered future vision provides **HOPE**, motivation and energy not only to worship God in unison despite diversities, but also to deal with or handle the disputable matters in liturgical music and worship.

DIAGRAM 8: The Chiastic structure of Romans 15:9b – 12.

Line	Verb-unit				
1.	Rom. 15:9b	Διὰ τοῦτο v.8-9	ἐξομολογήσομαι	σοι	ἐν ἔθνεσιν
2.		Because of this (Therefore)	I CHRIST will praise SONG	You GOD	AMONG (the) Gentiles G G G G
3.		καὶ	τῷ ὀνόματι σου	ψάλλω	
4.		and	to your name GOD	I will sing SONG	
5.	Rom. 15:10	καὶ πάλιν λέγει	εὐφράνθητε	ἔθνη	λαοῦ
6.		and again It says	Rejoice SONG	(the) Gentiles G G G G	WITH His people P P P P
7.	Rom. 15:11	καὶ	πάλιν Αἰνεῖτε	πάντα τὰ ἔθνη	τὸν κύριον
8.		and	again Praise SONG	all the Gentiles G G G G	the Lord CHRIST
9.		καὶ	ἐπαινεσάτωσαν αὐτὸν	πάντες οἱ λαοί	
10.		and	Praise Him SONG GOD	all the peoples P P P P	
11.	Rom. 15:12	καὶ πάλιν Ἡσαίας λέγει	Ἔσται ἡ ῥίζα τοῦ Ἰεσσαί	καὶ ὁ ἀνιστάμενος ὀρχεῖν	ἐθνῶν
12.		and again Isaiah says	there will be the root of Jesse CHRIST	and he that arises to rule RULES	the Gentiles G G G G
13.			ἐπ' αὐτῷ	ἔθνη	ἐλπιούσιν
14.			In Him CHRIST	(the) Gentiles G G G G	will hope HOPE

Source: Adapted from Hafemann (2000:177), Wagner, J.R., 1997, 'The Christ, servant of Jew and Gentile: A fresh approach to Romans 15:8–9', *Journal of Biblical Literature* 116(3), 473–485 and Heil, J.P., 2002, *The voices of Scripture and Paul's rhetorical strategy of hope in Romans 15:7–13*, *Theoforum* 33, 187–211

2.5. The significance of the six (6) key principles

2.5.1. As criteria and/or parameters to give Godly direction

Witvliet (2003:231–232) pointed out that the proclamation of the Word, fellowship, common prayer and praise, baptism, and the Lord's Supper (Acts 2:42,46–47) are called the “immovable”, “non-negotiable”, universal or common factors in the Christian tradition (cf. the row of universal or global elements illustrated in Diagram 9 below). Some of the disputable worship matters (which confront the church anywhere at any given time and are also illustrated in Diagram 9 below) are culturally conditioned and hence the approval or rejection of them in a particular local worship community is determined mostly by personal taste and cultural preferences and

these six key principles, namely: (1) The Kingdom as a Guide (or Tour Guide); (2) Love as a Gear (or Cog wheel); (3) Prayer as a Gate (which is wide open); (4) Scripture (or ground foundation); (5) Christ (as Guarantee) and (6) Glory (or Goal), can serve as important criteria and/or parameters to give both vertical (God-ward) direction and horizontal (human to human) direction as far as disputable matters are concerned.

2.5.2. As a unique underlying unity which holds all diverse groups together

Conservatives and liberals should be inspired to see and seek the underlying unity in their apparent fragmented relationship as far as their diverse church music style is concerned. In an article, “A homiletic reflection on the theological aesthetics involved in picturing God in a fragmented South African Society”, De Klerk, De Wet and Letšosa (2011) explained the concept fragmentation (the root word of which is the Latin word *fragmentum*) in two senses, a negative sense and a positive sense. In the negative sense, fragmentation was defined as an act of dividing the integral parts of a given object up until the point of the disintegration and shattering of its underlying unity. In the positive sense, fragmentation was referred to as diversity of the given object with the element of its underlying unity remaining intact. An attempt should be made to see factions in a positive sense.

2.5.3. As the vehicles leading to the unified praises of all diverse groups

In this chapter it became clear that as the attention and focus of the travellers or tourists is and should be on who and what unite them, namely, the Tour Guide, his professional expertise, and authoritative codes of conduct (Ezzat, 2008:16, 82), the focus, direction and perspective of diverse Christians is and should be on who and what unites, namely Christ, His authoritative word and His sovereign rule (Stott, 1994:366; Constantineanu, 2008:23, 25). A firm conviction (faith) of diverse Christians that they are serving the same King and the same kingdom enable them to handle disputable matters. Spurgeon (2011), said “We shall be like-minded with one another when we become like-minded with Christ, but not till then.”

This is where and how blend worship and/or converge worship should start. Though the debate about the convergence and blended worship (Cherry, 2010; Hayton, 2011; Webber, 1996) is not the focus in this article, the common denominator is and should be the fact that unity at heart level (one accord in Christ) enables outwards God-glorifying worship (one voice).

2.5.4. As the common ground to which all diverse groups strive to reach

Identifying common ground is advocated as an important starting point in problem-solving strategies by many scholars working on conflict managements (Crawley, 1995; Anstey, 1999; Barbara & Landau, 2001) and by psychologists. Paul uncovered common ground whereby both diverse Christian groups, conservatives and liberals, were stated as committed, sincere and godly Christians and who thanked and praised the Lord with what they were doing (cf. Diagram 2 above). Seemingly their convictions or faith (in Romans 14:6, 22), without which they could not please the Lord (Hebrew 11:6) and their lifestyles or conduct came from and was guided by hearing and obeying God's word (Rom. 10:14). In Diagram 3 above, it is illustrated that diverse Christian groups have so much in common that the disputable matter should not obscure God's mission of unified praises.

2.6. An application of the six key principles to a specific disputable matter: worship music/songs

2.6.1. Viewing worship music as a disputable matter synecdochically and/or analogically

In this chapter, worship music is studied both synecdochically, whereby the part is indicated, but the whole is intended (De Bruyn, 2000:15) and analogically as a microcosm representative of the whole. The Bible cannot address all disputable matters, but specific disputable matters like those addressed by Paul, such as food, drink and holidays are just a few (parts) or disputes which represent disputes as a whole which were and are still uncovered throughout the ages up to now. Terry Ewell (1997) and Barry Liesch (1996:205) and others made an analogy of the disputable matters (of food, drink and holy days) with music style.

In this chapter, it is made clear that the essence of the Kingdom of God or the fruit of the Spirit (righteousness, love, peace, joy, patience, hope et cetera) as discussed in 2.3.2.1. and 2.3.2.2 above is and should remain primary criteria which keep diverse Christians from being divided more and more by disputable matters (cf. Diagram 9 below) but kept focused on the King Jesus Christ and His Kingdom. Such a focus, direction and perspective is helpful because it keeps diverse Christians, liberal and conservative alike, united (like-minded) around the same Lord and His authoritative word (scriptures) who called all of them to worship and glorify God with one voice or mouth as discussed in 2.3.2.3. up to 2.3.2.6 above.

DIAGRAM 9: The examples of disputable matter

local	Global						
	Praying	Singing	Music	Preaching	Baptism	Lord's Supper	Culture
1.	Lifting hands	Clap/wave hands	old/contemporary	Lay/elder: Preacher	By Sprinkling	One/many cups	Greeting styles
2.	Stand/kneel/sit	Hymns/or Chorus	Organ/piano/drum	Women as preachers	By immersion	Wine/juice type	Dressing codes
3.	Aloud/in silence	Psalms/bible only	Keyboard/Bands	In Robe/Suit/T-shirt	Ritual type(s)	Type(s) of bread	Dancing styles
4.	Praying at once	Repeating Lyrics	Guitars/trumpets	Movie/video sermon	With/ by Fire	How regular?	Make-up styles
5.	Fast/or meditate	Solo/Choir/Choral	Folk Instruments	Say amen/hallelujah	By Holy Spirit	Who qualifies?	Women guilds
6.	The tone of voice	Origin of music?	Music Association	Expository/topic etc.	Who participate	Intinction or not?	Time/space etc?

. Source: Author's own construction

2.6.2. Making a clear distinction about essential and non-essential matters (cf. Diagram 9 above)

C Michael Patton (2008) wrote an article, "Would the real emerger please stand up (complete)". He created an illustration of a circle of importance which in some ways helps to make distinctions between important and minor disputes as far as worship music (songs) is concerned. He illustrated how essential and nonessential matters or doctrines are viewed by diverse Church traditions. According to his illustrations (such as the circle of importance), the fundamentals or essential matters are central and are thus concentrated in the centre of the circle. The Evangelicals distinguish essentials from non-essentials. The emerging groups push the essential matters outwards from the inner circle of importance and the emergent group is left with few or no essential matters in the inner circle of importance. In this article, it is made clear that the issues are still debatable because they are neither prescribed nor forbidden in the Bible should be kept secondary, for if they are not kept in their place, as it is attested in history of the Church they have power to derail, divert, divide and destroy the church. The focus away from the Lord and His authoritative word and sovereign rule keeps diverse Christians, liberal and conservative alike, divided and hence unnecessary suspicion, judgmental and contempt attitude prevails.

In this chapter the essential matters or the matter of essence are indicated and discussed in 2.3.2.1. and 2.3.2.2 above. They characterize or manifest the Kingdom of God. They are the fruit of the Spirit. They include righteousness, love, peace, joy, patience, hope et cetera. They are and should remain primary and issues which are neither prescribed nor forbidden in the Bible are and should remain secondary issues or non-essential issues. The concept “non-essential” or secondary issue is and should be viewed in the sense that they are issues which are still debatable. Their essential nature is mostly if not entirely culturally conditioned as discussed by Witvliet, 2003:114–123). The point in this chapter is that they are called “non-essential” issue not because they are not culturally important elements in worship, but because they are neither prescribed nor forbidden in the Bible.

2.6.2.1. Because “what Scripture does not prescribe it does not necessarily forbid”

Keddie (2011) answered no to the question “Were the hymn writers all wrong?”, for to him, the argument should be whether hymns or songs are prescribed in the Bible or not, or whether it is right or wrong to compose hymns and religious songs because “It is not disputed that there are many hymns of quite exceptional quality, soundness and real devotional flavour. It is not disputed that hymns have been greatly blessed to many souls over the years. What is questioned is the warrant to use such hymns and songs of merely human composition in the formal and public worship of the church.” Romans 14:1–15:13, challenges the principle, “what Scripture does not prescribe, it forbids”– a basic principle of the Psalm-singing advocates¹¹ (who maintain that only Psalms are prescribed for the Church to sing (and songs composed by humans, no matter how well composed, should not be sung) since they are canonical and divinely inspired (Heb. 1:1; 11 Pet. 1:21; II Tim. 3:16).

2.6.2.2. Because it is still debatable as to whether all 150 Psalm are prescribed to be sung or not

More than thirty-seven (37) Psalms (including Psalm 95 and 105), as well as 1 Chronicles 16 and Nehemiah 12, encourage the singing of Psalms to the Lord. Yet whether that can be translated into prescription of all 150 as a hymn book with their multi-faceted functions is still debatable.

¹¹ Reformed/Presbyterian Churches of the French, Dutch, British/Scottish, American Geneva & Puritan Psalter tradition (Keddie, 2011)

It is also debatable as to whether the interchangeable use of the term psalm, hymn and spiritual song can be explained due to the distinctive nature of each term or the fact that the three terms actually mean one thing. It is also debatable whether the frequent citing of Psalms by New Testament authors including Jesus Himself, as well as the theology and experience they derived from Psalms is enough to prescribe the 150 Psalms as the song book of the Church. Did the Israelites in the Old Testament times sing Psalms only, and if so, why?

2.6.2.3. Because the Psalm titles and/or poetic forms alone cannot prescribe the 150 Psalms as the only permissible Church songs

More than 55 Psalms are addressed “to the Chief Musician”, which indicates the purpose of these Psalms. Whether thirty-four (34) Psalms in the Hebrew Bible or only two (2) Psalms in the Septuagint (the Greek translation of the OT which was completed about 180 BC) do not have titles, it is still debatable as to whether the titles themselves are to be considered part of the original inspired text. It is also still debatable whether or not the translation of the Psalms into a metrical form is prescribed or not, since an underlying musical form or design (especially the parallelism and rhythm of sense and imagery which characterizes the greater part of the poetry of the Psalms which survived any transplanting of the Psalms to any soil) can still reproduce its chief effects incidentally on senses rather than on sound.

3. Conclusion

Paul gave key principles in handling disputable matters (Rom.14:1 – 15:13). In this chapter, it is made clear that the essence of the Kingdom of God or the fruit of the Spirit (righteousness, love, peace, joy, patience, hope et cetera) is and should remain primary criteria which keep diverse Christians from being divided more and more by disputable matters but keeps focused on the King Jesus Christ and His Kingdom. Such a focus, direction and perspective is helpful because it keep diverse Christians, liberal and conservative alike, united (like-minded) around the same Lord and His authoritative word (scriptures) who called all of them to worship and glorify God with one voice or mouth.

To save the Church's time, energy and money and to preserve unity, those who are in dispute should make an agreement that certain matters are nonessential because they are neither directly commanded nor forbidden by God. To pave the way for such a move, there should be respect and acceptance of diversity. Each group on either side of the dispute should acknowledge the common confessions that bind them together, but at the same time they should acknowledge each other's God-given potentials.

- 1) Such preliminary initiatives need a guide: God's Kingdom: for vertical and horizontal directions! God's Kingdom is compared to some extent with a Tour Guide who directs and/or guides the tourists to the right direction (in the jungle). So many diverse Christians and Churches struggling with disputable matters need the Biblical clues so as to give the vertical (God-ward) direction which influences their horizontal (human-to-human) direction as far as handling disputable matters is concerned. Such Biblical clues are the foretaste, the first fruits (Rom. 8:23), and/or fruits of the Holy Spirit namely, love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control (cf. Gal. 5:22-23)!
- 2) Such preliminary initiatives need a gear: Love: the strong should love the weak for who they are! Love is compared to some extent with a gear: a machine which connects different parts for the sake of movement. It took Paul a whole chapter (1 Corinthians 13) to define love and its significance in connecting many diverse Christians and Churches struggling with disputable matters. Our Lord Jesus Christ pointed it out that loving God (in a vertical direction) and loving others (in a horizontal direction) is the essence of the teaching of the Bible (cf. Mtt.22:34-40). Love connects Christian groups in disputes and hence preliminary initiatives should be taken whereby the strong (liberals) initiate the first move towards the weak (conservatives) in love and/or vice versa. Paul continued to address disputable matters by giving concluding motivations for accepting unified doxology/worship (including prayers and praises/songs) as last and lasting solution to the disputable matters.
- 3) Prayer remains a gate wide open for unified doxology (or worship) to be realized (Rom.15:6, 13);
- 4) Scripture is used as a ground or authoritative foundation for unified doxology (or worship);
- 5) In Christ an establishment and maintenance of the unified praises is guaranteed (Rom.14:3, 9, 15; 15:3a);
- 6) This establishment exists in Christ so that a unified doxology as an ultimate goal can be realized from now to eternity (Rom.15:6,7c – 8, 13).

From these six (6) key principles, therefore, Christians and churches should and could handle disputable music matters anywhere in any time through

- (1) Prayer as a Gate (which is wide open);

- (2) Love as a Gear (or Cog wheel);
- (3) The Kingdom as the Guide (or Tour Guide);
- (4) Scripture as the Ground (or the foundation);
- (5) Christ as the Guarantee (or the confirmation);
- (6) Glory as the Goal (or ultimate purpose) (cf. the arrows in Diagram 10 below);



DIAGRAM 10. Author's own construction

CHAPTER 4

Parameter incentives for singing diverse liturgical music in unison in a glocal context – a metatheoretical review

Abstract

This chapter review parameter incentives for singing diverse liturgical music in unison in a glocal context. Living in a multicultural context, the local and global church will always deal with diverse presuppositions, tastes, preferences and privileges, which include the liturgical worship music styles. The main question is: how are and should they be measured? This chapter attempts to point out and review parameter incentives which measure Christian life and liturgical music, including the handling of disputes about liturgical music in the Church. The parameter incentives are pointed out in Ephesians 5:18-21 and in Colossians 3:16, and these two Bible passages were juxtaposed, in the light of Southern African realities, with missiological and liturgical literature, as well as with literature dealing with glocal contexts and concepts.

1. Introduction

‘Don’t throw the baby out with the bathwater.’

In 1992, Wolfgang Mieder, the paremiology scholar and professor of German and Folklore at the University of Vermont, USA, published a comprehensive study of the origins of this idiomatic expression. ‘Like all proverbs, it contains good advice: In your haste to discard something unpleasant or undesirable, don’t throw away something worth keeping.’ It is important to discern and distinguish essentials from inessentials. In other words, the two should not be confused, as John Calvin commented in 1 Corinthians 14:40.

This chapter will discuss it further, for distinguishing between the two is indispensable, especially when handling disputes about liturgical music. This chapter is set to discuss, firstly, the motives for selecting from the bipartite letters a section from each, namely, Colossians 3:16 and Ephesians 5:18-21; secondly, to review the incentive parameters and their indispensable role, especially when handling disputes about liturgical music matters; lastly, but not the least, the conclusion and recommendations.

2. The motives for selecting the bipartite letters to the Colossians and Ephesians

2.1. Paul's 'head-and-body' metaphor for the relationship between Jesus Christ and His Church

Paul's letters to the Colossians and Ephesians were written almost at the same time, in AD 61 or 62, and delivered by a group that included Tychicus and his friend, Onesimus (cf. Col 4:7-9; Eph. 6:21-22; cf. also Johnson, 1999:387; Richards, 2004:188, 199-200). Using the bipartite metaphor of the 'head-and-body' (Coetzee 1995:58-60), Paul defines the relation between Christ and His Church, and makes it the central motif in these two letters. The letter to the Colossians emphasises Christ as the head of the Church, and the letter to the Ephesians the Church as the body of Christ. Ephesians 5:18b-19 and Colossians 3:16 confirm the fact that Christ is not only the head of the Church and King of all creation (Col. 1:15, 18; cf. Coetzee, 1995:59), but His being, word and action are the incentive parameters – the motivating measure – for Christian to walk in the Spirit (Eph. 5:17). These include distinguishing essentials from non-essentials in disputes about worship music, because the faithful are in the process of attaining the fullness of God in Christ. During his house arrest in Rome (Acts 28:30-31), Paul had the opportunity of contemplating the full significance of the church, the new organism which had come into being, and also the report by Ephaphras, the planter of the church in Colossae, about the false teaching that devalued the importance of Christ. Paul chose the church at Ephesus to be the first recipient of the copy of the letter, the centre of Paul's *magnum opus* on the doctrine of the Church as the body of Christ (Black, 1981:70); and the letter sent just afterwards to the Colossians, became the *locus classicus* about Christ as the head of the Church – a document to refute all sects that claim salvation is to be found in Christ plus someone – or something – else (Coetzee, 1995:61; Bruce, 1984:229; Martin, 1978:229).

Paul did not have to prove himself in the Church of Ephesus like he did in the Church in Rome and in Colossae. He knew the Ephesian church members because he had personally been there, hence he used Ephesus as the primary church from where copies of the letter were circulated to other churches in Asia Minor (cf. also Eph. 4:16; 1 Thes. 5:27; Keating, 2000:3; Coetzee, 1995:64).

Therefore the words 'in Ephesus' in Ephesians 1:1 were omitted by the three most reliable Greek texts of the letter to the Ephesians, from the Alexandrian copy from the 4th century AD – Papyrus 46 (P⁴⁶) of the 3rd century

AD; the Codex Sinaiticus (Ⲙ) and Codex Vaticanus (B). These main themes – of the Church as Christ’s body, and of Christ as the head of the Church –are important for understanding the contents and syntactical structures of Colossians 3:16 and Ephesians 5:18b-2. These sections include issues about liturgical music (cf. Table 2 below, Smith, 1962:168; Dunn, 1996:236; Detwiler, 2001:1).

2.1.1. Paul’s overall vision of the Church as the body of Christ implies ‘unity in diversity’ in worship

2.1.1.1. Paul’s overall vision dominated his life and ministry

In prison in Rome in the early 60s AD, Paul saw, as indicated in Philippians 3:4-8, exclusive Judaism as no longer a part of his present life. After about 20 years of experience in church ministry, Paul saw the multicultural church from the perspective of unity in diversity (Eph. 2:11- 22; Col 3:18:4:1). In the 40s and 50s AD, Paul experienced exclusive Judaism as something which promoted divisions in the church. Paul, however, saw the church as the body of Christ (1 Cor. 12 and Rom 12) and therefore ethnicity (Greek and Gentiles), gender (male and female), and social status (master and slave) should not be sources of separation (Gal 3:28; 4:10f; Varner, 2003:54). In the late 50s AD Paul saw Old Testament laws on diet, festivals and civil actions as issues (Rom 14:1) that should not be allowed to cause divisions in the multicultural church (Rom 14:1-15:13; 1 Cor. 8-10). He viewed them as shadows from Old Testament that were pointing to the full reality of Christ in the New Testament (Col 2:16-17; Heb. 10:1; Varner, 2003:54).

2.1.1.2. God’s mission is aimed at His Glory as expressed by unified liturgical praises of all nations

God’s mission plan was to gather a multicultural church from every people so that all nations would join in unified liturgical praises to God (Ps 67:1-5) and from the ends of the earth (Is 66:19; Ps 72:8f; Kaiser Jr., 2000:8). In Israel it was a long-anticipated hope (Ps 86:9; 102:15, 22; Isa 49:6; 55:5; 56:7; 66:18-19). Paul saw God’s mission as a mission of ‘unity in diversity’. He perceived that from one man God had made every nation of men (Acts 17:26). Paul’s calling (Acts 9:27; 22:15; 26:15f; Gal 1:18f) was to bring salvation to the ends of the earth (Is 49:6) so that whoever called upon God’s name would be saved and join in the praises of His people (Is43:1, 7a; Rom 10). The unified praises express the fullness of the glory of God. According to Davis

(2003:104), ‘He is infinite and to mirror His attributes, all kinds of cultures and people are needed. Each is capable of illuminating one or more of the attributes of God. None can express all that God wants to be in the World. God is seen and understood better through a multiplicity of cultures than He could be through a mono-ethnic humanity! The beauty of a diamond consists in the number of facets it has. The greater the number of facets an individual diamond has, the greater is its glory. Likewise, ethnic diversity is meant to express the full glory of God in different ways.’

2.2. Paul addressed, in the bipartite letters, the ‘unity in diversity’ identity crisis of the recipients

2.2.1. Paul spent most and the last years of his ministry in the multicultural city of Ephesus

Between AD 52 and 55, Paul spent most of his ministry in Ephesus (Acts 20:2f; Reymond, 2002:168, 205). These years were the last and most climactic of his public ministry or mission work (Acts 20:31; Bosch, 1991:46). In the late 40s AD the early church made use of the liturgy of Judaism (Wilson-Dickson, 1992:24, 25). Gradually the distinction from Judaism was becoming apparent and the disciples were called Christians for the first time during Paul’s multicultural ministry in Antioch (Acts 11:26). In the mid-50s AD, the gospel was breaking out of its Jewish cultural moulds and taking shape in a variety of cultures (Van Engen, 1996:178, 179). According to the Jewish historian Josephus, many Jews emigrated, with their music, from Babylon and Jerusalem to Asia Minor (Liesch, 1996:36; Bosch, 1991:57). In that multicultural context of the metropolitan city of Ephesus, the church in Ephesus was multicultural with multi-liturgical expressions. Paul experienced multicultural liturgical worship expressions from Jews Christians who likely tended to the Old Testament liturgical patterns of worship and the diverse Gentile Christians who likely tended to the Pauline liturgical pattern-in-making as illustrated in Table 1 below. Interpretation of Ephesians 5:19 and Colossians 3:16 should be done within this scope of the liturgical patterns of Worship from the Old Testament to the New Testament. The earliest form of the multicultural Church liturgical pattern-in-making (cf. Pauline liturgy in making and the envisioned liturgy in Revelation in Table 1 below) was cradled, prepared, and nurtured from the Jerusalem temple liturgy – the home of Judaism (cf. Mosaic/Solomon liturgy framework and its unfolding extensions in the Palestinian synagogue liturgies in Table 1 below). The early Church liturgy-in-making also included the full range of diverse songs (psalms, Christ hymn fragments, and spiritual songs) (cf. Eph. 5:14; Col 1:15-20; Phil. 2:6-11; 1 Tim. 3:16; also Toy, 1884:199-200; & cf. also Luke’s hymns, Lk. 1:46-55; 68-79; 2:14, 29-32).

The Liturgical patterns of Worship from the Old Testament to the New Testament			
Moses/Solomon liturgy framework	Jerusalem & Synagogue liturgy	Pauline liturgy in making	Envisioned liturgy in Revelation
It is God-centered-Ex.24/ 2 Chr.5-7	Shema (read)-Dt.6:4f;11:13f;Num.15:37f	NT letter structures esp. of Paul	Assembling for Worship (Rev.4:1-11);
All worship is of, about & for Him.	Prayer recited (morning, noon & evening).	Salutation 1 st & Benediction-last	The sin offering by Christ (Rev.5:1-7);
God (not man) initiates all worship	Benediction (praising God of 3 Patriarchs)	Christ-the center of all worship.	Christ enters God's presence (Rev.5:8)
God gives blueprints of worship; God's presence/glory-experienced.	Tefillah -18 (personal afternoon) prayers Torah -Law reading-Pentateuch-covers 3yrs	All worship is about / for Christ. Prayers accompany all aspects.	Psalm of praise/worship (Rev.5:9-14) Pattern-God's word is read & preached
(Godly) fear accompanies worship; Celebrations accompany worship.	Hanabi -Prophets reading-cf.Jesus-Lk.4:16f Targum -interpret/expound/sermon (Bible)	Christ's church is Spirit-filled. And also filled with joy/gladness	Seven -(Seals, Trumpets, Signs, Bowls) Rev.6:1-8:5/8:6-11:19/12:1-15:8/16:1f
God speaks through His prophets; God makes Himself known clearly; God communicate with the people;	Bible (text) reading was central to them Psalm sang by congregation not by choirs; The Psalms are chanted (words are recited).	Jesus 'resurrection-pivotal point Lord's day replaced the Sabbath Prophecy/word/sermon stressed.	Prayers of the covenant community- Rev.7:9-8:4;11:15-18;15:2-4;16:17-18 Fire consume the sacrifice (i.e.prayers)
Response: prayer/confession/praise	Prayers & bible readings replaced offerings.	Sacrifices replaced by prayers	Peace offering (Rev.19:6-10;17-21)
Exclamations: Amen & Hallelujah;	Benediction concluded the worship service.	Breaking of bread & Holy Kiss	Benediction-Rev 20 vs 21-22 -blessing

TABLE 1. The liturgical pattern of worship from the Old Testament to the New Testament. Source: Lohse 1971:127 and House 1992; 56

2.2.2. Colossae was a melting pot of socio-religious activity in the Lycus Valley in Asia Minor

Colossae was a commercial centre and a capital before Paul's day (cf. Herodotus' Histories Vii: 30; Xenophon, Anabasis 1:2:6). It was a melting pot of religious activity. The population consisted primarily of indigenous Phrygians and Greek settlers (House, 1992:55; Green, 2003:163) and a considerable numbers of Jews, as confirmed by Philo, Josephus and Pliny (Lightfoot, 1879:73ff; Hendriksen 1964:19f; O'Brien, 1993:147). Antiochus III (223-187 BC) relocated 2 000 Jews from Mesopotamia to Lydia and Phrygia in the second century BC (Ant 14:225ff, 262ff; cf. also Lightfoot 1879:73-113, Hendriksen 1964:19-20).

Martin (1978:209-210) concurs by saying that Flaccus, a Roman governor, in 61 BC forbade Phrygian Jews to send gold to Jerusalem for the temple tax. The Jews immigrated with their culture and religion, including worship music from Babylon and Jerusalem. This music became known even in the Lycus Valley (Liesch, 1996:36; Bosch, 1991:57). Under the peaceful conditions of the Pax Romana, the Jews coexisted and intermingled with people who worshipped Persian, Greek, Roman and Egyptian deities (Arnold 1996:310).

2.2.3. Paul during his Ephesian ministry was one of the first writers to corroborate the singing of praises

It was in Ephesus that Paul wrote the first letter to the Corinthians. After mentioning liturgical music made by means of flutes and harps, Paul argued that mind and should be engaged in accompanied singing (*psallo* – 1 Cor. 14:7-8; 15). James (5:13) exhorted Christians to sing songs (*psallo*) to express their happiness. An exuberant expression of joy – fruit of the Spirit – should be part of the Christian worship service of the more spontaneous youth and the more traditional adults (Stott, 2007). Before 60 AD, James (in the late 40s AD) and Paul (in the mid-50s AD) wrote about worship music.

2.2.4. Paul encouraged the singing of liturgical praises in the multicultural churches – to confirm God's prophecy

In Corinth, in the early summer of AD 57, Paul wrote the letter to the church in Rome. Apparently in the late 50s AD the majority of Jewish Christians gradually reverted to Judaism. This was due to the church's proximity to the Temple and its rituals (Reymond, 2002:219), to pressure from within (Acts 6:7; 15:5) and from Jews in and outside Judea (Acts 21:27f). Paul's mission to the Gentiles continued to be regarded as a betrayal of Judaism. Though Paul was conscious of his negative image, as attested by Jewish Christians in Jerusalem (Acts 21:20-25), he still cited Psalm 18:49 to confirm God's prophecy that *psallo* will be used among nations (Rom 15:9). New Testament lexicons and dictionaries bear out the meaning of *psalmos* and *psallo* (with their Hebrew equivalents of *nagan* and *zamar* – Ps 18:49; 1 Sam 16:16; 2 Kgs 3:15; Ps 33:2f; 68:25) as singing while plucking strings (Ps 18:49; Rom 15:9). Hence Paul exhorted the multicultural churches to sing unified liturgical praises – accompanied songs – so as to confirm and fulfil God's all-time mission and prophecy.

2.2.5. Paul encouraged the singing of liturgical praises during the unity in diversity crisis in the Early Church in the 60s AD

In the 60s AD the Pharisees gradually controlled Judaism, so much so that after 70 AD in Jamnia they issued a law (the 18 Benedictions) barring Christians from synagogues (Bosch, 1991:46). The Jewish-Gentile identity crisis among Christians was likely due to increasingly exclusive Judaist claims in reaction to a gradual

predominance of Gentile Christians. This identity crisis is attested to a decade or so later by Matthew and Luke (Bosch, 1991:57-58; 85-86). Paul anticipated the crisis in his ministry from the late 40s to late 50s AD and addressed it in the letter to Ephesians (Schäfer, 1997:83; Yee, 1979:116-121; Josephus, Apo 2.148). Paul wrote the letter from this multicultural context – the context of an increasingly exclusive Judaism faced with an increasing predominance of Gentile Christians. According to Paul, a predominance of Gentile Christians should not be seen as a threat to, but an enrichment of, the Jewish Christians as a homogeneous ethnic unit in the church. According to Bosch (1991:457), diverse Christian homogeneous ethnic units can check each other's cultural biases and prevent each other from becoming ingrown on their own theological islands. In their writings in the 60s AD onwards, Paul, Luke and Matthew also addressed an exclusive Judaism – one which was becoming a rigid homogeneous ethnic unit after the Pharisees took control and defended Judaism from the 60s AD and onward. Beside James in the late 40s AD, it was only Paul who gave some instructions regarding worship music, already in the 50s AD. Other New Testament writers only mentioned singing after the 60s AD. Reading closely the New Testament passages where singing is mentioned, it is clear that: Firstly, there are factual mentions (Mk 14:26; Mt 26:30 & Lk (Acts 16:25)). Secondly, there are metaphorical figurative mentions of the sounds of harp/trumpet (Rev 1:10; 4:1; 5:8; 14:2; 18:22; cf. also Paul's metaphorical references in 1 Cor. 13:1; 14:7, 8). Lastly, but not the least, there are parabolic mentions of music and dancing when the prodigal was welcomed (Lk 15:25), and also of the flute-playing at Jewish burial ceremonies (Mt 9:23). In a multicultural context, Paul was thinking in terms of unity in diversity or diversity within unity. The body of Christ consists of members from diverse ethnicities, social classes, genders, cultures, ages, and races (Eph. 2:11-22; Gal 3:28; Col 3:18-4:1). Milne (2007:14) argues that the body image of the church, as Paul uses it in Ephesians 2:11-22, implies that local congregations are not only bridges and centres of reconciliation, peace and unity in a local context, but that they also reflect the unity in diversity of the Triune God (vertically), and of the diverse members of the one body (horizontally). Milne (2007:14) further says that the diverse members of the body of Christ are fully self (individual), yet wholly in relation to others (corporate).

It means that while the members maintain their distinctive selves, they also engage the distinctive others. All this is made possible through the Holy Spirit who affirms and transcends our many differences and diversities. Paul was likely not talking about the homogeneous group in which nearly all members of a section of a society feel at home (in a comfort zone), because they are united by common characteristics like language, culture, race, and ethnicity [cf. McGavran's revised edition of *Understanding Church Growth* (1990) & the Lausanne Committee on the Homogeneous Unit Principle (1978)].

Paul's language in Ephesians emphasises that diversity enriches unity rather than eliminates it and that the unity emphasises diversity rather than suspends it, as Van der Walt (1997:163) argues. It is in this context that the singing of the full range of diverse songs in unison (Eph. 5:19 and Col. 3:16) may be interpreted.

A. Identification: Sender to recipients - greetings 1:1 – 2b
B. The Supremacy and sufficiency of Christ
1. Thanksgiving: faith in Christ, 1:3-8
2. The Pre-eminence of Christ, 1:9-18
3. Reconciliation in Christ, 1:19-23
4. Sacrificial service for Christ, 1:24-29
5. Not philosophy, but Christ, 2:1-10
6. Not legalism, but Christ, 2:11-23
7. Not carnality, but Christ, 3:1-11
8. Therefore put on Christ, 3:12-17
9. Let Christ affect your home, 3:19-4:1
10. Let Christ affect your daily life, 4:2-6
A1. Paul's messengers, greetings & closure, 4:7 – 18

TABLE 2: The outline of the letter to the Colossians. Source: Constable, (2015:4-5)

3. Towards a better understanding of the parameter incentives in the bipartite letters

The passages, Colossians 3:16 and Ephesians 5:18b-21, are found in the second part of the respective letters (usually the imperative part) of which the first part is usually the indicative part and should be read within the context of Paul's purpose in the letter(cf. TABLE 2 above and TABLE 3 below).

Despite some debatable limitations, the macro-chiastic structures in TABLE 3 and 4 below reveal and convey some thoughts which are likely to remain hidden to the present readers of the two letters, but which were probably obvious to the original recipients and hence serve as keys to understanding Paul’s purpose in writing them (cf. also TABLE 2 above; Smith, 1995; Heil, 2007; Yee, 2005:132).

A. Introduction – Initial Greetings of Grace and Peace – 1:1-2
B. Our Identity in Christ – 1:3-14
C. Knowing the Hope and Power of Christ in the Inner Person – 1:15-23
D. The New Nature we have in Christ – 2:1-10
E. Members of a New Reality – 2:11-22
F. Making Known the Mystery of Christ’s Love – 3:1-13
G. Knowing the Love and Power of Christ in the Inner Person – 3:14-21
X – CENTER – Therefore, living according to our true Identity in Christ – 4:1-16
G ¹ ‘ Walking-out our New Identity in Christ in the Inner Person – 4:17-32
F ¹ Walking in Love as Christ Loved Us – 5:1-16
E ¹ The Power to Live as Members of this New Reality – 5:17-33
D ¹ The Power for New Relationships in Christ – 6:1-9
C ¹ The Power and Hope of Christ made Real in our Lives – 6:10-13
B ¹ The Power to Walk in our Identity in Christ – 6:14-20
A ¹ Farewell – Final Greetings of Peace, Love & Grace – 6:21-24

TABLE 3: The macro-chiastic structure. Source: Smith (1995)

A 1: 1-2: Grace and peace as gifts from God and Christ
B 1:3-14: ‘that we might be holy and blameless before him in love’ (1:4) and ‘he graced us in the Beloved’ (1:6)
C 1:15-23: ‘your love for all the holy ones’ (1: 15)
D 2:1-10: ‘because of his great love ... with which he loved ... us’ (2:4) ·
E 2:11-22: Christ's gift of peace (2:14, 15, 17) is a gift of love
F 3: 1-13: the references to God's ‘grace’ and ‘giving’ (3:2, 7, 8) refer to God's love
G 3:14-21: ‘in love rooted and grounded’ (3:17) and ‘to know the love .of Christ that surpasses knowledge’ (3:19)
H 4: 1-16: ‘ forbearing one another in love ’; ‘ being fruitful in love ’ & ‘ the building up of itself in love ’ (4:2,15-16)
G' 4:17-32: The references to ‘give grace’ (4:29) and ‘being gracious ... as also God in Christ was gracious to us’ (4:32) refer to God's love
F' 5: 1-6: ‘beloved ... children’ (5:1) and ‘walk in love ... just as also Christ loved . .. us’ (5:2)
E' 5:7-14: that you are ‘light’ (5:8) is a gift of God's love, and the reference to ‘approving what is pleasing to the Lord’ (5:10) is part of the love theme
D' 5:15-6:9: ‘love ... your wives as also the Christ loved ... the church’ (5:25); ‘so ought also husbands to love ... their own wives ... he who loves ... his own wife loves ... himself’ (5:28); ‘each one of you should thus love ... his own wife as himself’ (5:33)
C' 6: 10-13: the references to ‘be empowered’ (6:10) and ‘have the power’ (6:11, 13) are references to gifts of God's love
B' 6: 14-22: ‘Tychicus the beloved ... brother’ (6: 21)
A' 6:23-24: "Peace to the brothers and love" (6:23) and "grace be with all who love ... the Lord Jesus Christ in immortality" (6:24) Undoubtedly, love is an important term and theme in the letter.

TABLE 4: The macro-chiastic structure. Source: Heil (2007)

3.1. Paul gave the parameter¹² incentives for handling disputable matters including liturgical music

3.1.1. God's glory (the fullness of God in Christ by the Spirit) as the parameter for life and worship

Paul gave at least six key principles in handling disputes (Rom.14:1-15:13) as illustrated in TABLE 5 below. They are parameter incentives that measure the individual Christian and the corporate Church's progress and maturity towards the fullness of God in Christ: (1) Prayer/Praise as the Gate; (2) Love as the Gear for motivation; (3) The Kingdom as the Guide (like a GPS); (4) Scripture as the Ground (or criterion); (5) Christ as the Guarantee (or confirmation); (6) Glory as the Goal(or purpose) (cf. TABLE 5 below).

TABLE 5: The key principles for handling disputable matters in Romans 14:1 – 15:13

<u>Romans 14:1 – 23(to strong)</u>	<u>Romans 15:1– 6 (to the strong ones)</u>	<u>Romans 15:7 –13(widened to both groups)</u>	<u>Comments</u>
14:1: Accept the weak ones.	15:2: Each of us should please his neighbour.	15:7a: Accept one another (mutually/ reciprocally).	Command: Love
14:3, 9,15b: We were accepted or died for.	15:3a: We should do this for Christ did not please Himself.	15:7b –9a: Christ accepted and is serving both groups.	Motive: Christ
14:11: Uses the words "It is written" (Isa.45:23).	15:3b (4–5): Uses the words "as it is written" (Ps.69:9).	15: 9a (9b – 12): Uses the words "as it is written" (in the entire OT).	Base: Scriptures
14:6a: Each action we do is done unto the Lord.	15:5: There should be prayer for a spirit of unity among you.	15:9a: Christ has become a servant so that Gentiles (and Jews) may glorify God.	Goal: Glory to God
14:6b: Each Christian gives thanks to Him.	15:6: This spirit should exist so that with unity you may glorify God.	15:13: Pray so as to be filled with joy and peace.	Meaning: Prayer and praises

Source: Adapted from Hafemann (2000:169)

Paul's prayer is that the church will reach 'the whole measure of all the fullness of God' in Christ (cf. Eph 3:19; 4:13; Gombis, 2002:262). In the Old Testament, the term 'fullness of God' is often used to indicate, among other things, the presence and the glory of God (Ez 44:4; Jer 23; Arnold, 1989: 83f). It pleased God the Father that all the fullness of God should dwell in Christ, hence Christ is the complete composite of all the perfection, attributes and characteristics of God (Col 1:19; 2:9; 1 Tim 3:16). To receive Christ, all believers receive the fullness of God (Jn 1:12; Varner, 2003:54).

¹² Parameter (In Greek, παρά 'beside') + μέτρον ('measure') is a word once confined to mathematics, computer science, and other technical disciplines. It has recently come to be used loosely as a synonym for 'outer' limit, boundary, guideline and/or framework that defines the scope of a particular process or activity (cf. Oxford Dictionaries, 2016, Oxford University Press, <https://en.oxforddictionaries.com/definition/us/parameter>, accessed 06 October 2016).

3.1.2. The person of Christ as the parameter incentive for liturgical music

TEXT	13 ASSERTIONS	MEANING 1.	MEANING 2.	MEANING 3.	HERESY	REFERENCES
Col.1:15	the image of the invisible God	He is like	He represents	He manifests	A mere copy (Plato)	Lightfoot 1892:144f
Col.1:15	the first-born of creation	Priority in time; Before creation;	Supremacy in rank; over creation;	Ps.89:27; Rom. 8:29; Heb. 1:6;	the first created being (Arius)	Lightfoot 1892:144f
Col.1:16a	the originator of creation	"in" Him	Architect of all-earthly and heavenly bodies;	Primary cause (the planner)	Demiurge god of form (Plato)	Vaughan, 182; Dunn, 1996:92
Col.1:16b	the agent of creation	"by" Him	Builder of all of creation; Jn. 1:3;10	Instrumental cause -producer	"first-created" (protoktiskos).	Wiersbe, 1989:116 (Berber)
Col.1:16b	the goal of creation	"for" Him	Whole creation honour and glorify Him	Final cause (purpose/goal)	Demiurge god of form (Plato)	Moule, 1962:78; Johnson 1962:15
Col.1:17a	the antecedent of creation	"before all things"	Pre-existent all temporal beings	He is distinct from creation	Part of creation as first creature	Moule 1963:74; Bruce, 1984:104.
Col.1:17b	the sustainer of creation	Hold together as Cohesion agent	Preserver/Maintainer of creation from chaos	Administrative - law of science	"law"/"order" as independent	McClain, 1959:31; Lightfoot 1892:154
Col.1:18	the head of the church (Christians);	The principle to supply authority	Pauline (1 Cor.12:12f; Rom.12:4f; Eph.4:11f;	To lead and to supply direction	(All) mediators equally direct	O'Brien 1982:57-61; Bedale 1954:213
Col.1:18	the first-born from the dead	"only begotten" (monogenes)	The 1st to rise from the dead in glorious body	Rom.1:4;8:29; 1 Cor.15:20,23;	"first-born" (protoktiskos).	Wiersbe, 1989:117; Lightfoot 1892:144f
Col.1:18	the preeminent One	Supremacy in all spheres (Acts 26:23);	Preeminent in the new Church / new creation	Supreme both in Church/creation	All aeons with God's pleroma	Johnson 1962:18; Lightfoot 1892:255f;
Col.1:19	the fullness of God	The wholeness of God in Christ	God's revelation is completed in Christ	In Christ is all divine power;	Christ's divinity in body-prison	Dunn, 1996:101; Johnson 1962:143;
Col.1:20	the reconciler of all things to Himself	Means/ manner/ goal (2 Cor.5:20);	Be reconciled to God (human-ward directed)	"All" things are under His will	Will of Aeons+ Jesus are equal	Barclay, 1963:147; Shultz,Jr.,2010:442ff
Col.1:20	the maker of peace	Results of cross is Christ's peace	Christ reconcile all things divided by sins	It affects both human/creation	"work" to seek aeons' peace	Constable, 2015:6

TABLE 6. The 13 assertions in Colossians 1:15 – 20. Source: Murrell 1999:119; House, 1992: 187; Constable, 2015:6, 7.

In Colossians 1:15-20, there are thirteen assertions (statements) that emphasise Jesus Christ as the fullness of God, who, supremely, sufficiently and permanently, dwells in the Church as the head, who fills the entire universe in every way as the King. That is, the fullness of God dwells within the temple, yet it is not limited or contained there, as He fills the entire universe in every way (Eph. 1:23, 4:10; O'Brien, 1999:150; Gombis, 2002:260). The content of the early Christian hymns have more or less the major Christological events, namely Christ's pre-existence, incarnation, sufferings, death, resurrection, ascension, and parousia (cf. 1 Tim.3:16; Col 1:15 ff.; Phil 2:6-10; Heb. 1:1 ff.; Jn. 1:1-3; Martin, 1963:9, 27). They are also called 'the Great Christology' hymns (Johnson, 1961:473) or 'the Great Christ Hymns' (cf. Bruce, 1984:562; Lau, 2008:45). Colossians 1:15–20, with at least thirteen assertions as illustrated in TABLE 6 above, about Jesus Christ's being, words and deeds, serves as an example these hymns. Christ is enough for salvation, with no need for anyone or anything else in heaven or on earth claiming to be an intermediary between God and humanity and the rest of creation.

3.1.3. Christ's word as the parameter to motivate the unified praises of diverse liturgical music

The Spirit-filled Church is the word-filled Church. Paul's expression 'the word of Christ' (ὁ λόγος τοῦ Χριστοῦ) occurs only in Colossians 3:16 in the whole Bible. Instead of using the more common or customary phrase, like 'the word' or 'the word of God' or 'the word of the Lord' (cf. Col 1:25; 4:3; 1 Thes 4:15; 2 Thes 3:1; also Bruce, Manning Metzger, 1994:558), Paul used the phrase 'the word of Christ' to refer in particular to the word spoken about or concerning Christ, or the content or gospel preached by Epaphras to the Colossians (Col 1:5; cf. Gal 1:7; 1 Cor 9:12; 2 Cor 2:12; cf. also O'Brien, 1982:206; Harris, 1991:166). This expression is strongly supported by the earlier manuscripts and Alexandrian codices, namely the Papyrus 46 (P⁴⁶) of the 3rd Century AD; the Codex Sinaiticus (ⲛ) and Codex Vaticanus (B) (both from the 4th century AD) and others. Paul appeals to the volition of the Church as individual Christians, and as the corporate body of Christ, both in private and public worship (Lightfoot, 1959:223), to allow the gospel or the word of Christ to take control of the heart, to allowed it to dwell richly and fully there (cf. Col 3:15; cf. Detweiler, 2001:7; O'Brien, 2002:218).

3.1.4. Christ's love as the parameter to motivate the unified praises of diverse liturgical music

The love of Christ is a means by which to reach and attain the parameter for the maturity of the church (Eph 3:18-19; 4:15-16, 32; 5:1-2, 10). Love is a dominant factor which empowers readers to 'walk' or behave, and to conduct themselves in life including worship (Heil, 2007:45, 318). Walking is a common metaphor in the Old Testament and Judaism for obeying moral law – Halakah literally means 'walking'. 'Walking' constitutes continuous listening to, and dependence on, God. Love of Christ measures the progress or regress of Christian moral life and corporate worship – whether the Church is walking (1) in a way worthy of her call; (2) in unity; (3) in holiness; (4) in the light; (5) wisely(cf. TABLE 6 below).

The concluding word, 'Therefore' (οὖν) in Ephesians 5:15, 17 indicates that the preceding statements about Christ's love as His will for the Church should be applied in public worship (Eph. 5:18-21), family (Eph. 4:22-6:4), work-ethics (Eph. 6:5-9), and spiritual warfare (Eph. 6:10-20).

Ephesians 5:18-21 should be read in the context of the love of Christ which constitutes who God is and what His attributes are.

(1) Love is the greatest commandment, and it summarises and fulfils the teaching of the law and the prophets (Dt 6:5; Mt 22:34-40; Rom 13:8-9; Gal 5:13,14);

(2) Love is like white light that is a blend of rainbow colours, and the fruit of Spirit is one product summed up in the concept of love. In love the diverse virtues of the one fruit of the Spirit are unified, expressed and represented (Gal 5:22-23; 1 Cor 13).

Ephesians	Lifestyle	Christ's deeds in church	Parameter – measuring standard for the church (Christ's love)
3:14 - 21	Walk in prayer	He is the fullness of God	Know the unknowable love of Christ (its immensity) – Eph 3:18-19
4:1-6	Walk worthily	He gave and calls for Unity	Walking worthily of your calling is done in love of Christ– Eph 4:1, 2
4:7-16	Walk in unity	He gave diverse gifts	Fullness of Christ (v.13), truth in love (v.15), & built in love (v.16)
4:17-5:1	Walk in holiness	In love He sacrificed His life	Christ's selfless love measures the walks in holiness – Eph 4:32,5:2
5:3-14	Walk in the light	In Him is fruit of light/Spirit	Measure: What pleases Christ (walk in light – Eph 5:8-10; Gal 5:22f)
5:15– 6:9	Walk wisely	All said above is Lord's will	Apply parameters to public worship/marriage/family/social life.

TABLE 7: Christian's 'walk' or conduct in life including liturgical worship. SOURCE. Heil, (2007).

Paul prayed that the church should comprehend the immensity of Christ's love which, paradoxically, is beyond comprehension. Christ's love surpasses knowledge in the sense that humans can never grasp its full extent (Eph 3:18-19; Cole, 2007:4). An ultimate purpose of a corporate striving of the saints to know Christ's love is that they might be filled with the fullness of God (Keating, 2003:12). In love, for the sake of others, Christ denied self-interest (Phil 2:1) and self-pleasing (Rom 15:6).

3.1.4.1. The Holy Spirit as the Primary Agent of filling Christians and the Church with the love of Christ

Paul and Luke use two distinct verbs for 'to fill' (cf. Swaim, 2007:4-5).

The first verb is πληθω which occurs only eight times in Luke and Acts and is an aorist verb which emphasises a single action or event. Its passive mood indicates that the persons who are filled are not acting but are acted

upon. It is a special filling – the Holy Spirit fills a specific person for temporal dynamic action (Torrey, 1898:231; Postiff, 2004:5).

The second verb is πληρόω, which is used for normal filling. It occurs six times in Luke and Acts as the genitive of content to show completeness or fullness ‘to a capacity’ (Swaim, 2007:12). Filled in this way, a person is full of grace, truth and wisdom (Torrey, 1898:231). The only place where this verb is used outside Luke’s writings is in Ephesians 5:18b (Postiff, 2004:5; Swaim, 2007:12).

Paul writes one long sentence with two imperatives (negative and positive) and the five participles manifesting the positive imperative (Eph. 5:18-21). The verb ‘to fill’ (πληρόω) occurs in the present tense, imperative mood, passive voice, 2nd per. plural, dative case.

In this sentence it is clear that the Holy Spirit is the agent who with the love of Christ fills individual believers and the corporate Church in their individual and corporate worship.

3.1.4.2. The filling of the Church with the love of Christ is a process leading to maturity

The filling (from the verb ‘to fill’ – πληρόω) is described as a process. It is continuous and commanded so that the Church consciously and corporately allows Christ’s love to fill it so that the fullness of God in Christ will dwell more and more in the Church.

It is important to discuss the relationship between the five participles in Ephesians 5:19-21 and the positive imperative in Ephesians 5:18b, in contrast to the negative imperative in Ephesians 5:18a.

The filling of the Church with the love of Christ has five aspects.

First, it is a contrasted filling. In Ephesians 5:18, in Luke 1:15, and in Acts 2:4, 13, Paul and Luke respectively indicate the contrast between effects of wine, which is drunkenness, with the effect of the Holy Spirit, which is the fullness of God, as Calvin (1948:315) and Rapp Jr. (1996:12) confirmed. Luke and Paul basically argue that, if a quantity of wine causes someone to be drunk, how radical the quality of the fruit of the Holy Spirit must be, as manifested by Christ’s love ruling the person who is full of God. To stay in a state of drunkenness (that is, being continuously filled with wine) will perpetuate the manifestation of the many expressions of a person’s

sinful nature. In contrast, Paul in his writings in general – and particularly in Ephesians – argues that one has to stay in a continuous state of being filled with the love of Christ.

Second, it is a continuous filling. The present tense indicates a durative, customary, regular and abiding state in one's life, under normal conditions (Rapp Jr, 1996:12). Being rooted and grounded in Christ's love brings a constant, continuous, and growing process of a life-changing attitude and behaviour (Eph. 3:18f, cf. also Cole, 2007:2-8).

Third, the filling is commanded. God's wants all believers as members of the body of Christ to be spiritually mature. This maturity is not a mere option. Paul uses the verb πληρόω in the present imperative mood, and hence it is not a temporary or mysterious state; it is a normal, ongoing command to be obeyed (cf. Diagram 5 above on the right).

Fourth, it is a conscious filling. The passive voice indicates that the Holy Spirit performs the action and that the Church is a recipient of that action. The Church should be conscious of and open to the Holy Spirit's guidance. The Church should yield to Him and allow His full control and enabling wisdom to lead her worship (Rapp Jr, 1996:12).

Fifth, it is a corporate filling. The plural indicates that the whole church as a corporate entity or organism is a recipient of that kind of filling (cf. Diagram 5 above on the right). Paul is addressing the diverse Church, and not primarily like-minded homogeneous groups. The corporate filling is not a privilege reserved for the few, but is available to all believers.

Lastly, the filling has a specific content. The dative case indicates that the Holy Spirit is the agent to initiate the action and that the Church is a recipient of the action. The Holy Spirit 'pours' the love of Christ – the content – into the hearts of believers (Rom 5:5).

3.2. The parameter incentives should be viewed metonymically and analogically

The parameter incentives should be viewed metonymically as the dative is metonymically used in a same way as in the phrases, 'fill my automobile' or 'boil the kettle' (Ice, 1996; Cole, 2008:4). They should also be viewed analogically, by comparing the harmonious functioning of the car engine with its inseparable yet diverse parts.

Despite some limitations, this comparison helps to illustrate the harmonious and holistic functioning of Christ in relation to all diverse members of the Church, His body (Collier, 2013:1).

NO.	ROW 1	ROW 2	ROW 3	ROW 4	ROW 5	ROW 6	ROW 7	ROW 8
	COL 3:16a	COL 3:16b	COL 3:17	COL 3:17	Car	Reformers-an example	Core argument/s	Psalter &/ Hymnal
1	Let the word of Christ dwell within you richly				Fuel	COMMON (view of all)	Sola Scriptura	Songs as a means
2	In all wisdom	In grace	In Christ's name	In Christ's name	GPS	CALVIN (Eph1:3-6; Ja 5:13; Rom 8:15ff);	Singing as prayer / act of obedience	Inclusive Psalter (1537, 1539 & 1543)
3	Speaking, teaching and admonishing	Singing and making melody	Giving thanks	Giving thanks and submitting	Parts	LUTHER (1 Cor 2:18, Col 3:17; Eph 5:20 etc)	Psalter – to praise & proclaim Christ;	Vernacular Hymnal (1523 & 1524)
4	To one another	to the Lord (God in your heart)	to the Lord (God the Father) ...	to God the Father ...	Map	ZWINGLI (Col 3:16 & Eph 5:19 – the heart);	Talented musician / author of hymns	Sixty seven theses 44, 45 and 46
5	In psalms, hymns, spiritual songs		(by) all words and works	(by) all words and works	Supply	BUCER (Rom 10:9ff; 1 Cor 14:14ff, 26)	Vernacular Psalter (for church/world)	Inclusive Psalter (1523 & 1537);

TABLE 8. Source: Faber (2002)

In this section, Faber's ideas and an illustration of a car's fuel system and parts are used to explain the syntactical and thought structure of Colossians 3:16-17 (cf. TABLE 8 above, Columns 1 to 5 and Rows 1 to 7). Liturgical music has been affected in every age by the prevailing worldview or spirit of that age as Johansson (1992:35) argues. Due to limited time and space, this section will focus on 16th century reformers like Bucer, Luther, Zwingli and Calvin. In Rows 5, 6 and 7, though each Reformer has his own distinct nuances and emphases, apparently they all generally agree on the command, namely that the Church should allow the word of Christ to dwell within her richly (cf. like allowing fuel into the engine so as to get the car moving, as articulated in TABLE 8 above, Column 1, Row 1).

In other words, the Church should let the Person, the word, the love, the rule and the glory of Christ 'dwell' richly in their worship praises. The Reformers developed this idea to counter the Roman Catholic liturgical system which was designed to earn merit and salvation (Faber, 2002:1-2). With regard to the 16th century Reformers, Faber (2002:1) said, '[I]t [would] be beneficial, therefore, to have a clear understanding of the Reformed criteria for selecting psalms and hymns.' The Reformers, like the Apostles, the Apostolic Fathers, and the Church Fathers before them, in their own way and circumstances, used the Person, the word, the love, the rule and the glory of Christ as parameter incentives. To make the above association has some limitations, as

some distinctions have to be upheld. As a forest consists of individual trees, each Reformer's emphasis is like such a tree, but in their common agreements the Reformers give a total picture of a forest. The missional framework which is glocal because it is applicable both globally and locally, finds its climax in the Person, the words, the love, the Spirit, the rule and glory of Christ.

3.2.1. The parameter incentives are applicable globally and locally as criteria for liturgical music

Jesus and the Apostles (and the early Church) read the Bible of their times not only as the complete canon of Judaism, but also in light of the fulfilment of its promises and expectations. Hence the New Testament and the Person and ministry of Christ were understood from the point of view of the Old Testament promises and expectations (cf. Van der Walt, 1994:90-91). The Christian cannot accept the OT as canon of faith without Christ, or the NT image of Christ without the OT claims. This would result in a Church without foundation, without context, without force, and without meaning. There exists an inseparable reciprocal relationship (Sanders 2015:104) between Old and New Testaments. Without the Old Testament, Christ is not Christ at all in the New Testament sense. To understand Christ, is to have Him. Christ cannot be the NT without the OT; and the OT cannot be the Christian OT without Christ. It is this criterion that disqualifies Judaic and Graeco-Roman worship practices (cf. Col. 3:16; Eph. 5:19–21).

Secondly, to revive and reform worship music, we have to distinguish the Early Church liturgical songs from other worship songs. The earliest form of Christian liturgy was cradled, prepared, and nurtured in the Jerusalem temple – the home of Judaism, in Palestinian synagogue liturgies, and in the early Hebraic Church community. The early Church writings, included the Christ hymn fragments (cf. Eph. 5:14; Col 1:15-20; Phil. 2:6-11; 1 Tim. 3:16; also Toy, 1884:199-200) and Luke's hymns (cf. Lk. 1:46-55; 68-79; 2:14, 29-32).

- The Christian hymn fragments are distinguished by their Christological content. The Person, words and deeds of Christ were from the outset developed as a distinct apostolic tradition (MacDonald, 1934:112).
- The hymn fragments reinforced the Christology of the believers, and so the Church members experienced solidarity.

- The hymn fragments also addressed a Christian identity crisis when Judaism became increasingly exclusive in reaction to the growing predominance of Gentile Christians. The hymn fragments therefore helped the Christians to draw the line between Christian and Judaic-Hellenistic influences regarding music in general and liturgical music in particular (Bosch, 1991:57-58; 85-86; Schäfer, 1997:83; Yee, 1979:116-121; Josephus. Apo.2.148; Van Engen, 1996:105-124).
- The hymn fragments marked off the New Testament – Christian – hymns, confessions and prayers from Judaic liturgical practices that denied Christ (Delling, 1962:11). Without Christ, Judaic and Greek practices missed the mark (cf. Arnold, 1989: 83-85; Varner, 2003:54). Unlike Judaism, the Early Hebraic Church in Jerusalem was convinced that the Messiah had come, and that His name is Jesus of Nazareth. In that regard the believers were labelled ‘the Nazarene sect’ who offer prayers in His name and had the distinct practice of table-fellowship (Martin, 1963:9-10; Delling, 1962:114; Lietzmann, 1949:148).

Thirdly, whether by default or design, the Church Fathers considered the following criteria to select the books and finalise the canon of the New Testament: the apostolicity (the author of the book); the antiquity of the book; the authenticity – the time of writing; the orthodoxy – the teaching or doctrine it contained; and the usage by the early church (Lohse 1966:23ff; Keating, 2000:2ff).

Fourthly, the hymn fragments were the criteria behind the decision made by the Synod of Laodicea (343 /350 AD), as well as other Councils thereafter, to safeguard the Church against heresy and heretical hymns by promoting the orthodox Christian doctrine of the Trinity, by propagating believers through evangelisation (Lohse 1966:23-25; Viljoen, 2005:23f). Western (Latin) and Eastern (Greek) hymns were composed lyrically, antiphonally, didactically, evangelically and apologetically (Deddens, 1993:108; Eskew & McElrath, 1995:85). In those hymns Christ is central.

The Christ hymns propagated the gospel and were used to evangelise Europe (cf. Bailey, 1950:214; Barclay, 1963:191; Wilson-Dickson, 1992:27, 28) and to defend against heresies, including the heresy taught by Arius (250–336) and rejected at the Council of Nicaea (325 AD) (Eskew & McElrath, 1995:85). The Christ hymns were used in appeals against Gnostic hymns (Norden, 1913:69) refuted in the Eastern (Syrian) Churches (Burgess, 1853:77-83; Wilson-Dickson, 1992:35f).

3.2.2. The parameter incentives ensure the place of the individual Christian in the Church of Christ

Calvin's focus on the place, position, sphere or realm of individual Christians and the corporate Church can be compared to a car's GPS (TABLE 8, above, Column 2, Rows 1 to 4). Like a car's GPS (the Global Positioning System, cf. Woodford, 2015; Zogg, 2009:10), the parameter incentives determine the exact place, position, sphere, realm or point of entry of an individual Christian as a member of the body of Christ. This is clarified by the prepositional phrases, 'in all wisdom', 'in the grace' and 'in the name of the Lord Jesus' – the only parameter incentives are Christ and His kingdom, His wisdom, His grace and His lordship, authority and approval (cf. Col 3:15-17; cf. also Jn 14:6; Rom 1:8; I Tim 2:5). As Jesus' name represents who He is (His person), what He says (His words), and what He does (His deeds), the life of an individual Christians and of a corporate Church is lived according to His terms and standards (cf. Constable, 2015:56).. They qualify one to acquire all kind of wisdom (ἐν πάσῃ σοφίᾳ) (cf. Col 1:9, 28; 3:16; cf. also Robson, 1974:202; Heil, 2007:3), to operate in an attitude of Grace (ἐν χάριτι).

3.2.3. The parameter incentives are enhanced and refined by singing diverse liturgical music

The series of participle clauses in Ephesians 5 indicate the God-given instruments for the smooth, dynamic, organic and holistic operation of the criterion of Grace. The instruments are the following: (1) teaching (speaking and hearing the truth); (2) admonishment (warning); (3) singing (liturgy); (4) thanksgiving (εὐχαριστέω – a humble acknowledgement that what is best for a person is what God knows in His wisdom; is able to do in His power; wills in His goodness; and aims at for His glory; and (5) submission (ὑποτασσόμενοι - or placing others' interests higher than one's own – Phil 2:3-5). A selfless attitude should be applied not only to public worship (Eph 5:18-20), but also to marriage (Eph 5:22-33), parenting (Eph 5:6:1-4), and social life (Eph 6:5-9) as O'Brien notes (1966:401-405). This series of participles are like a car engine's parts which create combustion – the change of the fuel into energy to make the car move (cf. TABLE 8, above, No. 3, Row 1 to 4; Salazar, 1998:8-9; Woodford, 2007). In Luther's multifaceted argument he also hinted on the aspects of teaching and admonishment in liturgical hymns and instruments (cf. Bruce, 283ff; O'Brien, 202:218).

3.2.4. Parameter incentives show the holistic direction of mutual fellowship and worship

Using the illustration in TABLE 8, above, the phrases ‘to God’, ‘to one another’, ‘in your hearts’, and ‘to outsiders’ indicate the holistic aim of teaching, admonishment, liturgical singing, thanksgiving and submission.

Firstly, vertically to God (τῷ θεῷ). The point was emphasised by Luther (cf. Leaver, 2007:87; Gritters, 2008:86) and even by Calvin (cf. Eire, 1986:199) that liturgical music should, even with doxological songs (Kaiser Jr., 2000:34; Wright, 2010:246) be aimed at glorifying God as the first and the ultimate goal (Isa 43:3, 6-7; Eph1:4ff; Piper, 2010:232; Heidelberg Catechism, Lord’s Day 1, Question 1).

Secondly, horizontally, mutually and reflexively to one another (ἑαυτοῦς), as members of the body of Christ. All Christians are responsible to one another for mutual help and the application of truth, for saturating their minds with the Word (Gal 6:10; Heb 6:10), for curbing rough edges like critical attitudes and bad tempers by having the Word operate upon them (Heb 4:12) to cleanse them (Jn 15:3; Ps 119:9).

Thirdly, ‘in your hearts’ – as internal, personal and inward appeal to the heart (ἐν ταῖς καρδίαις ὑμῶν). In his resistance to Roman Catholic abuses, Ulrich Zwingli overemphasised the call for a heart-felt singing and interpreted it as silent singing in the congregation. Hence he compromised his love for music and his talent for and skill in playing musical instruments. Zwingli proposed recitation in unison of the ‘Gloria in Excelsis’ in the communion service, but two generations later the congregation in Zurich was singing, for the church’s song cannot be silenced (cf. Westermeyer, 1998:151). Calvin concurred that singing should appeal to and stimulate the heart, but that it should also evoke deeper praise, prayers and worship to God (Garside, 1979:8, 10; Leaver, 2007:87; Gritters, 2008:86, 89). Heart-felt singing should be expressive (Harrison, 1971:94).

Fourthly, it should be outwards – it should be evangelically impressive (Rothra, 2009:17).

In 1 Corinthians 14:26, there is an interplay of twin-purposed directions, namely towards the believers for their edification and towards the unbelievers for their evangelisation. Worship leaders should offer many types of songs as they witnesses to the breadth and depth of the church. Diverse liturgical songs witness to the breadth and depth of the church, not only in terms of time, periods, cultures, worldviews and preferences, but also in terms of confession and devotion. Through diverse liturgical songs we teach and proclaim that we are one church with one Lord, one faith, one baptism. All these facets are captured in singing liturgical music in unison (cf. Rothra, 2009:17; Viljoen, 2001:440; Malan, 1998:522; Kaiser Jr., 2000:34; Wright, 2010:246, 250).

3.2.5. Diverse liturgical music is a channel for supplying parameter incentives

Using the illustration in TABLE 8 above, Column 2, Rows 1 to 4, the full range of liturgical songs may be compared with a car's fuel supply system. The system is designed to draw the fuel by a pump from the fuel tank, to supply fuel via a fuel pipe and filter to a carburettor or fuel injector, which then delivers it to a cylinder chamber for combustion (cf. Weiss, 2015). The full range of worship songs (psalms, hymns and spiritual songs) makes the teaching, admonishment, singing and thanksgiving more effective (cf. its parallel in Eph 5:19; cf. also Bruce, 283f4; O'Brien, 202:218; Schweizer, 157; Lightfoot, 222; Percy, *Probleme*, 395, and Bruce, 283, 284). The prepositional phrase 'in psalms, hymns and spiritual songs' is linked to participles (teaching, admonishing, singing and thanksgiving). There is no need to insert 'and' before singing (ᾄδοντες) with an aim of linking singing with 'psalms, hymns and spiritual songs' as the RSV and NIV translation do in Colossians 3:16, since 'and' does not appear in an original Greek text. The psalmodies, hymnodies and other canticles in the 16th century were used as doxological teaching aids to vitalise the Christian faith and theology.

Psalmodies and hymnodies promote Christian doctrine in terms of propagation of the gospel and defence against heresies.

3.2.5.1. Singing diverse liturgical music in unison is a channel to promote unity in diversity in the Church

Like-minded homogeneous units or individuals can never adequately express the love of Christ and, hence, never attain to the fullness of God in Christ. God never intended diverse people to be monochrome and uniform, either as individuals or as groups, instead, God is seen and understood better through a multiplicity of cultures, because each can illuminate one or more of the attributes of God (Davis, 2003:104).

According to Van der Walt (1997:162), and Davis (2003:104), many cultures are (1) like a dish of soup (one dish with separate ingredients); (2) like white light as a blend of rainbow colours; (3) like a rainbow nation such as South Africa – one nation with many diverse cultures; (4) like the beauty of a diamond consisting of many facets.

Paul emphasises unity in diversity by (1) alluding to the Triune Blessing (eulogy – Eph 1:3-14; cf. other Trinitarian language – Eph 1:17; 2:18,22; 3:4-5, 14-17; 4:4-6; 5:18-20; also Lau, 2008:45); (2) praying that the Church should comprehend more of the immensity of Christ's love, which surpasses the full extent of

knowledge in this dispensation (Cole, 2007:4; Keating, 2003:12); (3) preaching that the human race is one, yet many (Acts 17:26) and that God loves both unity and diversity.

It is a confession and expression of, and **witness to, God-ordained diversity** as His mission is that the Jews and the Gentiles

(1) should be on the same page (one mind of Christ, cf. Phil 2:5; 1 Cor 2:16);

(2) should be built on the unchanging Word of God (cf. Rom 15:3a, 4-5, 9a, 9b-12 and 13);

(3) should grow in their knowledge of the unknowable – the immense love of Christ (Eph 3:18-19);

(4) should sing unified praises as a teaching aid to promote unity of diverse members (Rom 15:6) under Christ as the one Head;

(5) should corporately and mutually disciple, edify and enrich each other as a Church (Mt 28:19; Bosch, 1991:448f).

(6) should be stimulated towards the same inclusive, adaptable, accessible and cross-cultural and missional mind-set;

(7) should be an expression of the core of the Gospel, to strengthen the faith and the missional vision of believers;

(8) should be evangelically impressive to unbelievers present in the Church (cf. 1 Cor 14:24,25; Rothra, 2009:17).

3.2.5.2. Singing diverse liturgical music in unison is a channel for expressing holistic heartfelt worship

The Greek terms ‘psalm’ and ‘psallo’ were understood in the whole Roman Empire (including multicultural centres like Corinth, Ephesus and Rome) as singing while plucking at strings of a musical instrument. After mentioning liturgical music made by means of flutes and harps, Paul argued that the mind and spirit (intrinsically and holistically) should be engaged in accompanied singing (psallo – 1 Cor 14:7-8; 15).

	NAME	DATE	THEIR WRITINGS TESTIFY THAT PSALMOS/ PSALLEIN / PSALLO MEANT 'TO SING BY PLUCKING STRINGS'
1.	Philo of Alexandria	30 BC–50 AD	Jewish Philosopher with thorough Greek education and philosophy. He was influenced by Plato etc. He wrote on the sect of Therapeuts in his work (On Contemplative life) (cf. Yatskaya, 2001:20-23 & also Detwiler, 2001)
2.	Titus Flavius Josephus	37 – 100 AD	Roman Jewish Scholar. His work includes 'The Jewish War' (AD 70) & 'Antiquities (AD 94)–to him Psalmos/Psallo were songs by plucking (Antiquities, Bk.6. chap. 8 # 2 (pg.185-186) 6.166.Whiston & chap. 9 #3 6.213. Whiston).
3.	Pliny the Younger	61 – 113 AD	Roman Governor of Bithynia (AD 111/2)- In one of his letter (Epistles 10.96.3-4) to Emperor Trajan (Wilson-Dickson, 1992:27, 28): (He said they gather Sunday before sunrise & repeat antiphonally 'a hymn to Christ as God')
4.	Clement of Alexandria	150 – 215 AD	Christian Gnostic scholar & catechetical school head (Eskew & McElrath, 1995:80; Ewell, 1997:1f; Wilson-Dickson, 1992:22) [Ante Nicene Father, Vol.2. The Instructor (Paedagogos) Book 2, Chap. 4 on Ps.33:3-3]]
5.	Hippolytus	170 – 236 AD	Bishop of Rome-disciple of Irenaeus (disciple of Polycarp-the disciple of John the beloved of Christ). He wrote "The Apostolic Tradition" [Ante Nicene Father, Vol.5. (Hendriksen Ed., printed by Christian Book Discount House)]
6.	Tertullian	170 – 225 AD	He describes some of Christian practices "After the washing of hands and the lighting of lamps, each is urged to come into the middle and sing to God either from sacred scriptures or from his own invention." [James McKinnon,ed.,Music in Early Christian literature (Tertullian Apologeticum 39:17-18; McKinnon, 1987 74). & also Flynn, 2006:770]

TABLE 9. The testimony regarding the Psalmos, Psallein & Psallo as 'singing by plucking strings. Source. Author's own construction

Source Origins	Estimated Dates	In Greek & in Jewish-speaking world-Psalmos/Psallo –meant an accompanied singing
Septuagint -the LXX-as the Bible of NT writers	Classic Greek -900-300 BC & LXX started by +/- 250 BC	Ps.4:1; 6:1; 8:1; 54:1; 55:1; 61:1; 67:1; 76:1; 81:1; 84:1 (Neginoth/ Neginah/ Gittith notes to chief Musician) Ps.33:2-3; 57:7-9; 71:22-23; 81:2; 92:1-3; 98:4-6; 108:1-3; 144:9; 147:7; 149:3;150:3-5-refer to instruments
Septuagint-LXX-used by first Early Church Writers	James 5:13 (late AD 40s) & Paul-1Cor.14:15-mid AD 50	LXX was the Bible of Paul's time (2 Tim.3:15). He read, quoted & esp. authorized Hebrew nagan & zamar to mean Psallo (singing using instruments) in 1 Cor.14:15 (AD 55) & Rom.15:9 (AD 57).
An etymological & lexical meaning of Psalm/Psallo in & outside OT means "singing by plucking"	In Classic/in Koine Greek periods-Paul's time-Psallo-meant singing by plucking (instrument-accompanied)	The root meaning of a Greek term Psalm designates accompanied song and this is a general character in & outside the O.T. (cf.1 Cor. 14:15, 26), for the three terms-in Col.3:16 & Eph.5:19- have a distinct meaning (cf. Turner (1977) & Trench (1854)-cf. http://www.wordsfitspoken.org/plain_talk/v14/v14n1p4.html , & http://www.studylight.org/lexicons/tsn/view.cgi?n=68 accessed 2014/11/29) & Davis-2008/09 ad gloriam Dei
The misunderstandings & Eisegesis of "Psallo" in NT, esp. Pauline texts	Assume: <u>Language change from Classic to Koine mean the change in the meaning</u>	(1) Paul knew what Hebrew "nagan" & "zamar" meant & hence used "Psallo" for singing using instruments: (2) After citing melody-making flute & harps by plucking its strings, he used "Psallo"(1 Cor.14:7-8;15)-AD 55 (3) Quoting Ps.18:49 Paul confirmed God's prophecy that "Psallo" will be used among nations (Rom.15:9)

TABLE 10. The testimony in the Greek and Jewish-speaking world regarding the Psalmos, Psallein & Psallo as 'singing by plucking strings. Source. Author's own construction

He exhorted the multicultural churches to sing unified liturgical praises while plucking the strings or using accompanying instruments. Paul cited Psalm 18:49 to confirm God's mission and prophecy that *psallo* (cf. their Hebrew equivalents of *nagan* and *zamar* cf. 1 Sam 16:16; 2 Kgs 3:15; Ps 33:2f; 68:25), will be sung by the nations (cf. Rom 15:9). In Greek, Roman and Jewish cultures, musical instruments were commonly used at banquets, weddings, funerals, official events, and ritual or cultic occasions (Ferguson, 1993:84, 98). The change from Classical Greek (from 900 to 300 BC) to the Koine or common Greek (from 300 BC onwards) did not

necessarily change, both in the New Testament and beyond, the etymological meaning of these terms. This is confirmed in the writings of Philo of Alexandria (30 BC-50 AD), Flavius Josephus (37-100 AD), Hippolytus Bishop of Rome (170-236 AD) and Tertullian (170-225 AD) (cf. Chupungco, 1988:288; Porter, 2000:712; cf also TABLE 9 & 10 above). It is evidence that singing should be a holistic as it should involve (1) the mind (the heart thinks, understands and believes what is being sung – 1 Cor. 14:15f; Mt 9:4; 13:15; Rom 10:10; cf. also Frame, 1996:116f); (2) the emotions (the heart loves, longs for and rejoices in, singing to and for the Lord – Rom 10:1; Mt 12:30; Prv. 3:5; Jn. 16:22); (3) the will. The heart obeys a set plan of what one sings (Prv19:21; 2 Cor. 9:7; Rom 6:17); (4) the conscience. The heart is conscious of sinful tendencies in human nature while singing – 1 John 3:20-21. ‘Human nature’ should here be distinguished from a skin-deep, impersonal Greek *idios* or Latin *persona* (cf.ouweneel, 2009:32-33), as it is expressive. It is joyful and exuberant, and is felt from the innermost and deepest core of one’s religious life which relates to God (Prv. 17:22; 23:7; Hos. 7:11; Jer. 17:9; 23:20; cf. also Heuvel, 1999:5). Such singing should be part of the Church’s liturgical worship service (MacArthur, 1986: 256).

3.2.5.3. Singing diverse liturgical music in unison is a channel for defending and propagating the gospel

Diverse liturgical music is a doxological teaching aid to vitalise the Christian faith and theology (cf. the first Lutheran hymnal of 1524, the Strasbourg Psalters of 1525 & 1537, the Constance Hymn Book of 1540, and Genevan Psalters of 1539, 1542 and 1562 among others (Leith & Kuykendall, 1984:47-52).

(1) The biblical Psalms, including Gospel canticles and catechetical hymns as the songs of the Holy Spirit, are rich sources for congregational singing, received from God Himself, and sung also by the angels (cf. studies and commentaries on Psalms using Hebrew by Church Fathers Augustine and Chrysostom, among others, and Reformers like Bucer and Calvin. Compare also to Leith & Kuykendall, 1984:40.

(2) The hymnodies were used as teaching aids (cf. the hymnody structures: (2.1) praise songs; (2.2) festive songs according to the church calendar including Christmas, Easter, Ascension, Pentecost; (2.3) related to the catechism topics including the Ten Commandments, the Apostolic Creed, the Lord’s Prayer, baptism, and holy communion, (2.4.) general prayers; (2.5.) Christians’ home rules; (2.6.) human miseries, (2.7) last four doctrinal issues: death, resurrection, judgment and eternal life); (2.8) different times of the day; (2.9.) professions, status and journeys et cetera (Eskew & McElrath, 1995:113, 291).

4. Conclusion

This chapter reviews parameter incentives for singing diverse liturgical music in unison in a glocal context. Living in a multicultural context, the local and global church will always deal with diverse presuppositions, tastes, preferences and privileges, which include liturgical styles. The main question is: how should they be measured?

For an instance, Lamm, K., 2011, mentioned objective and subjective criteria in evaluating the liturgical music and songs for worship which are at least common in most local churches:

For objective criteria: he emphasised the lyrics of the songs, saying that we should ask questions like:

- (a) Are the lyrics biblically and doctrinally sound?
- (b) Are the lyrics spiritual and God-centered?
- (c) Are the lyrics edifying (profound) and instructive (substantial)?
- (d) Are the lyrics clear and understandable?
- (e) Are the lyrics addressed to the heart and mind?

For objective criteria: he emphasised other music elements, including the melody, harmony and rhythms;

- (i) Are they compatible and/or fit well with the lyrics?
- (ii) Do they make the song(s) singable, easy to learn and memorable?
- (iii) Do they make the song(s) relate(s) with and/or reinforce(s) the message or topics?
- (iv) Are songs stylistically (full range) balanced (ie. Psalm, hymns and spiritual songs)

This chapter attempts to point out least six key principles in handling disputes regarding the objective and subjective choices some of which are mentioned above by Lamm (2011) as an example. How do we handle dispute regarding personal tastes and preferences. Romans14:1-15:13 gives the parameter incentives including: (1) Prayer/Praise as the Gate; (2) Love as the Gear for motivation; (3) The Kingdom as the Guide (like a GPS); (4) Scripture as the Ground (or criterion); (5) Christ as the Guarantee (or confirmation); (6) Glory as the Goal. Such parameter incentives were also identified and reviewed in Ephesians 5:18-21 and in Colossians 3:16. The reasons for selecting these letters was that Ephesians and Colossians contain the head-and-body metaphor. The metaphor summarises the relationship between Christ and His Church, which also provides parameter

incentives that address the identity crisis of ‘unity in diversity’. The identity crisis that developed in the multicultural context of AD 50s and continued in the AD 60s were helpful to Paul. It helped him to step in and give practical advices on many issues in the Church including how to handle liturgical music styles in the multicultural local church. As it became clear in this chapter, liturgical music and songs have been affected by the prevailing worldview or spirit of every age, as Johansson (1992:35) argues. Due to restrictions of space, this chapter focused on how the 16th century Reformers, particularly Bucer, Luther, Zwingli and Calvin. This chapter pointed out that the reformers mentioned above, applied the key principles and the parameter incentives in their own time. This chapter noted that though each Reformer had his own distinct emphases, they generally agreed that the Church should let the person, the word, the love, the rule and the glory of Christ ‘dwell’ richly in their worship praises. The Reformers developed this idea to counter the Roman Catholic liturgical system which was designed to earn merit and salvation. In their distinct socio- historical settings, these key principles and parameter incentives helped the Reformers, like the Apostles, the Apostolic Fathers and the Church Fathers before them

(1) to distinguish the Early Church liturgical music from other worship songs;

(2) to revive and reform liturgical songs (psalms, hymns and spiritual songs) by giving them Christological content;

(2) as criteria to establish the canon of the New Testament and also to draw the line between Christianity and Judaic-Hellenic influences regarding music in general and liturgical music in particular.

5. Recommendations

Due to restrictions of space in this chapter, some issues need further clarification, particularly of how the key principles and the parameter incentives addresses diverse liturgical music styles, myths, presuppositions, tastes, preferences and privileges. It is therefore necessary that we review biblically based patterns for creational doxology in general and human doxology in particular. All this should be done to enhance a missional identity in the singing of diverse liturgical music compositions in a glocal context and hence for handling disputes about liturgical music matters.

CHAPTER 5

Pattern of creation doxology as a missional response to God's mission in Christ – a reformation review

Abstract

The creation doxology accompanies and celebrates God and His mission in Christ. This chapter attempts to review the biblical correlation of creational doxology in response to God's major missional acts that culminate in Christ's salvific acts. There is a pattern which sets the precedent for, and secures the practice of, human doxology. The main question is: How does the correlation between creational doxology and God's mission in Christ show us how to handle disputes about liturgical music styles? It becomes clear that biblical correlation between creational doxology and God's acts reveals the scope, nature, agents, motive, manner, subject and object of liturgical music. This awareness is necessary for us when we respond to the legacy of music myths from Ancient Near Eastern religions and Ancient Greek cosmology which are still distorting the worship music today!

1. Introduction

‘The foundation of our activity in music is the creation’.

DeMol's (1999:2) statement above means that it is always helpful to set disputes about liturgical music styles in the context of God's original intentions, as Apostle Paul did when addressing worship issues (1Tim 2:13ff) and Jesus Himself when He spoke about divorce (Mt19:4ff). The discussion in this chapter has the overarching themes of formation (creation), deformation (the fall of humanity into sin) and reformation (redemption and hope), as articulated by DeMol (1999:2) and Wright (2006:64). The discussion will firstly pass by all claims based on the concept of underlying superstitions about Fate from Ancient near East religions, or on speculation in Ancient Greek Cosmology concerning liturgical music. The main question here is: Should music myths impact on the Church's liturgical music today, and do they have an underlying influence on it?

Despite its limitations, the metamorphic process will be used to explain the formation, deformation and reformation process (cf. TABLE 1, below; Guroian, 1997:377; Brown, 2011:17). This chapter endeavours to point out that underlying myths, superstitions and speculation are embedded in cultures of different groups, and that they distort and shape our worship songs even today! We have to review and reclaim the significance of

creation doxology as a missional response to God, who planned, created and united creation in Christ through His Spirit, and who deserves, predicts and expects creation doxology in Christ, including the liturgical doxology from individual Christians and the Church.

2. In the formation of the world, the creation doxology responded to God's mission in creation

God created, and then He approved His creation as 'good' six times (cf. Gen 1:4,10,12,18,21 & 25) and as 'very good' at its completion (cf. Gen 1:31; Wright, 2006:399). The completed creation is still unfolding and hence lies vibrant to be developed through our God-given cultural mandate (cf. Gen 1:28; Wolters, 1985:36). The cultural mandate is not primarily a command to be obeyed but is (1) a blessing or sign of God's active presence when communing and fellowshiping with His noblest creature (cf. Gen 1:26-28) and (2) a gift by which He equips and enables humanity to increase, inhabit, rule, cultivate and care for creation (cf. Gen 1:26, 28, 2:15; Ps 8:6-8; Begbie, 1991:153; Van der Walt, 1994:178-179). Liturgical music should be understood as part of God-given cultural mandate. Sound and its waves and properties, the human larynx, wood, metal, and reed lie vibrant to be developed and moulded into worship music (cf. Eph. 5:19 & Col. 3:16).

2.1. The basic point: God deserves human doxology, through liturgical music

God made each human being after His image (*eikon in Greek*) (Gen 1:27). Each human being has a creation right and capacity to be addressed by and accountable to God and hence is aware of God's communication (cf. Wright, 2007:421, 422). The image and the cultural mandate are neither separate nor supplementary, but are intertwined with the core of our being (who and what we are, cf. adverbial explanation of an image cf. Lightfoot 1892:144-48) and with the our regal qualities (wisdom, power, goodness, gentleness – Ps 93, 145, cf. the adjectival explanation of an image according to Wright, 2007:421f). God made us to increase, inhabit, rule, cultivate, and care for, creation (Gen 1:26, 28; 2:15; Ps 8:6-9; cf. also Van der Walt, 1994:165,178-179; De Bruyn, 2000:55-58). He summoned all people groups (Ps 117:1; 104:10, 21; 148 & 150:6) with one ultimate goal (Ps 67; 86:9; 148:11f) that He alone will be glorified, worshiped, admired, be marveled at, praised, and enjoyed (Ps 96:10-13; 98:7-9). This is what God Himself desired, expected, predicted and deserved from the beginning (Ps 22:27-28; 46:10; 66:4; 56:9). As voices and priests of creation all human beings are secretaries of praise for the rest of creation, for creation, inarticulate yet never silent, becomes articulate in humanity (Begbie, 1991:177-178).

FROM THE MISSIO DEI PERSPECTIVE

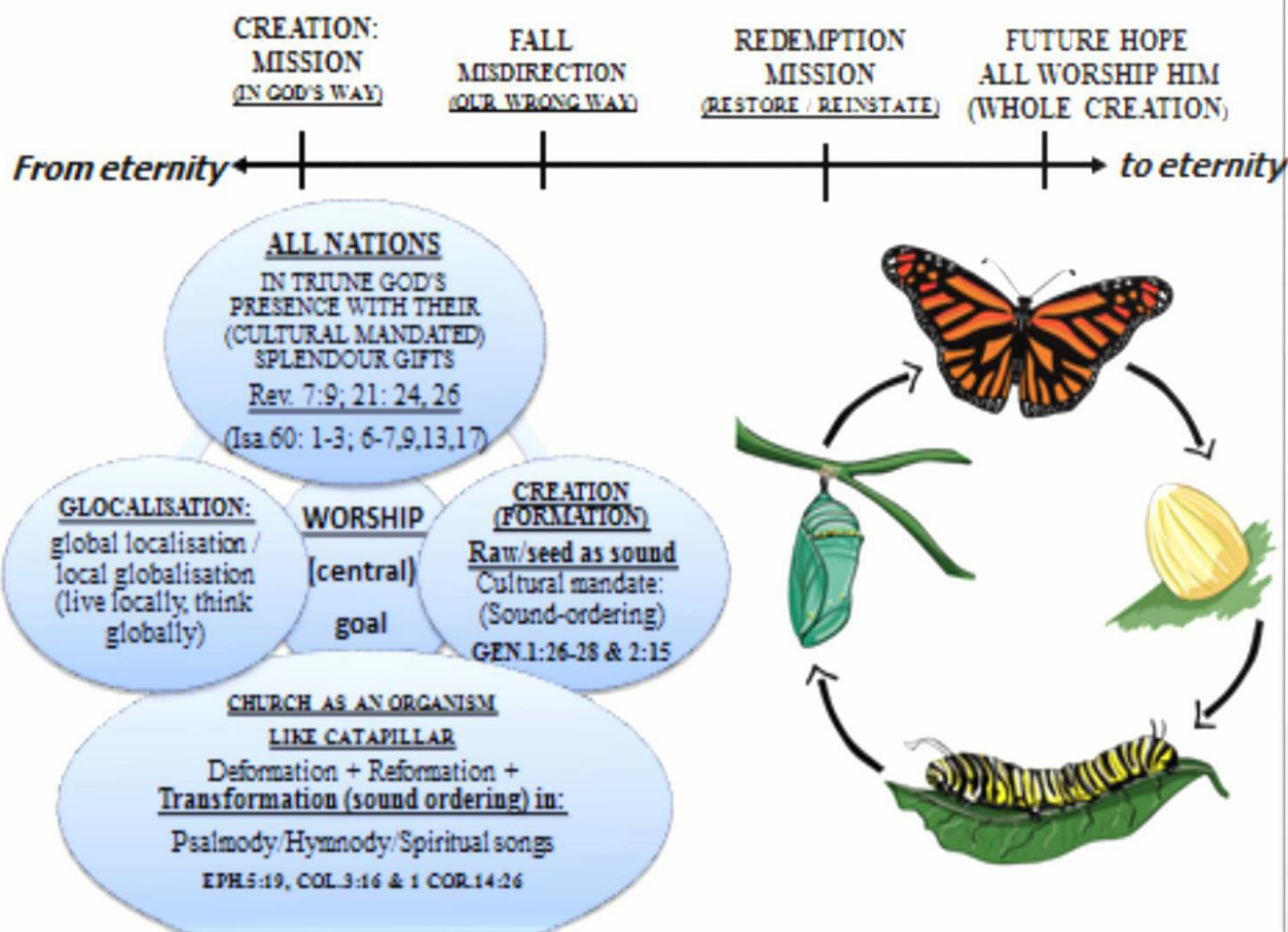


TABLE 1. Metamorphosis process to explain formation, deformation and reformation of liturgical music.

Source: Brown, 2011:17; Guroian, 1997:377 & Wright, 2007:421-422)

2.1.1. Human doxology should be manifested through the heartfelt liturgical music

Music should take control of the inner and deepest core of one's religious life which relates to God (Prv 17:22; 23:7; Hos 7:11; Jer 17:9; 23:20; cf. also Heuvel, 1999:5). Heartfelt should be viewed holistically as it involves, (1) the mind (the heart thinks, understands and believes what is being sung – 1 Cor 14:15f; Mt 9:4; 13:15; Rom 10:10; cf. also Frame, 1996:116f); (2) the emotions (the heart loves and desires, and rejoices in, singing to and for the Lord – Rom 10:1; Mt 12:30; Prv 3:5; Jn 16:22); (3) the will (the heart obeys a set plan of what is to be sung – Prv 19:21; 2 Cor 9:7; Rom 6:17); (4) the conscience (the heart is conscious of sinful tendencies in singing – 1 John 3:20-21). Joyful, exuberant and heartfelt singing is one of the evidences that the church is Spirit-filled (Stott, 2007; MacArthur, 1986: 256) and not shallow and impersonal (Ouweneel, 2009:32f).

2.2. Critical point: the deformation of human doxology and the misdirection of liturgical music

The fall of Adam and Eve into sin defiled, distorted and corrupted the creation, including the image of God in humanity, and so their response to and communion with God became spiritually dead. The fall of humanity into sin misdirected human praise and worship, and some glimpse of this misdirection can be studied in biblical and extra-biblical accounts of creation, as in polytheism, and in the music of the Ancient Kingdoms of Assyria, Babylonia, Sumeria, and Egypt. This chapter will give a brief account of the myth of music as a response to Ancient near Eastern superstitions about Fate, as well as of the Platonic speculation about forms. These superstitions and speculations have a strong impact on liturgical music today.

2.2.1. Music as a response to the call of Fate in the Near Eastern polytheism

Ancient near East people saw themselves as part of nature and as controlled by natural forces (Roper, 1994:316). This was a mythical construction in which forces control the cycle of seasons, and winter and summer follow each other in an eternal battle for supremacy (Bosch, 1991:17). People and their gods are caught up in this cycle. They can neither be above it nor in control of it, and hence they are irrevocably bound to it. In this context music is part of cult or ritual and is used to pacify the hostile and unavoidable forces of nature.

Music was regarded as a solution for neutralising or balancing forces of nature that manifest themselves in the cycle of seasons, rain, storms, draught, life and death, and fertility (Eichrodt, 1961:45, 46). For example, it is claimed that Baal was subjected to the fate of having to die every year (as was Tammuz of the Babylonians, and Sardon of the Hittites). It was the function of Anath to conquer the god Moth every year in order to revive Baal, to be united to him and thus to inaugurate the rainy season every autumn (Eichrodt, 1961:542; Jacob, 1962:47f).

2.2.1.1. Music is believed to be a call to and from the heavenly bodies

The Ancient Kingdoms of Assyria, Babylonia, Sumeria and Egypt related sound and, in particular, music to the creation of the universe. Their respective musicians were mostly priests who calculated the calendar and astrological measurements of the heavenly bodies, supervised ceremonies and cured the sick (Aluede, 2006:32). Miller (1960:4) states that Egyptian music was very likely quite extensive. The Egyptians believed that their god 'Thot' had created the world by his voice alone and that four other gods – who populated and organised the world – were born out of this voice. Persians and Hindus believed that the universe had been created by sound which, when emerging from the primordial abyss, became light. Gradually this light became matter, and each material thing continued to retain more or less of the sonorous, acoustical substances out of which it was created (Alvin, 1966:13). This idea influenced Greek music theory (cf. Homer's poems, *Iliad* and *Odyssey*: Stumpf, (1993:4)). In the Plato's *Timaeus* (96-97) the stars and planets are members of the human race and can beget living creatures. Pythagoras, associated and attributed music to the motion of the planets, based on the belief that the music is produced by the movement of celestial bodies (Edgar, 1986:28f). Plato argued that though such music is inaudible, its harmony can be conceptualized through mathematics and astrology (Alvin, 1966:14).

2.2.1.2. Music is attributed to the gods of Fate

Most Ancient Near Eastern religions attributed the origin of music to their gods of Fate. Music was bestowed on human beings by supernatural beings (McClellan, 1988: 1). Music instruments were named after the respective gods and were associated with worship, because they were believed to have inherently divine qualities and healing power. It was believed that the gods responded to and through certain sounds in nature such as rain, storms, waves, trees or animals, and through the human voice, and through things like flutes and drum beats.

According to Alvin (1966:86-116), music was a way (1) to communicate with self, others and gods; (2) to identify with personal experiences; (3) to associate with different events and functions; (4) to create mental images of flights to an invisible world; (5) of self-expression by exploring one's inner self; and a way of (6) acquiring knowledge of self and others as a shared experience.

From the polemic language and terminologies used in the Ancient Near East, an 'omniscient' narrator¹³ interpreted history to emphasise the main difference between the biblical and the extra-biblical texts in the ancient Near East (Pritchard, 1969; Walton, 169-189), and to teach his readers that from the outset Yahweh, the Sovereign Lord, is in complete control of the universe (Waters, 1997:13). Yahweh revealed His supreme power, authority, presence, wisdom and glory over against the Near Eastern myths of creation and polytheism (cf. the sea monster of chaos called Dragon or Rahab in Job 9:13; 26:12-13; in Job 3:8;41:1 the fleeing and twisting serpent or seven-headed sea monster called Leviathan and, in Job 7:12, the Yam or 'sea'; cf. also the Ugaritic myth of Baal's struggle against Yam and, in the Babylonian creation epic Enuma Elish, Marduk's fight with the Sea Monster Tiamat; cf. too, the Hittite myth of the storm-god and the dragon Illuyankas, with variations in Sumerian, Egyptian and Phoenician literatures. In contrast to these, Yahweh is free to operate beyond dichotomism or dualism, towards paradoxical categories (Anderson, 2007:5; Boorer, 1998:119).

2.2.2. Music as a response to the Platonic speculations about forms

In the ancient music tradition, there was a myth of two contrasting and warring gods of music, namely Apollo and Dionysus (Abraham, 1982:25). There is a tension between Apollo, god of beauty, dreams, imagination, order, calm, harmony, measure, structure, and urban civilization, and Dionysus, god of free nature, mystic feelings, emotions, forgetfulness, intoxication, magic, barbaric lust, and tribal consciousness. Bredenkamp (2006: 72) pointed out that Greek philosophers like Socrates, Plato and Pythagoras systematically speculated that individual, societal and universal crises could be solved through rational deduction and the pursuit of mathematical principle. This speculation led to a gradual shift from superstitions about Fate towards the world of speculative forms – of beauty and ideals. The tripartite music schema is related to Plato's speculation about Forms. In the tripartite schema, the *Musica Mundana* –heavenly music – is related to the logos, while the *Musica Humana* or earthly music, is related to the harmony of tones, and the daily *Musica Instrumentalis*, the

¹³ 'Omniscient' narrators narrate what they see behind the scenes and also the characters' private thoughts, feelings and moments (Deist, 1986:75).

inferior, audible music, is related to rhythm (Willis, 2010:15). To Plato, the speculative forms are ‘the essential archetypes of things, having an eternal existence, apprehended by the mind and not the senses, for it is the mind that beholds “real existence, colourless, formless and intangible, visible only to the intelligence”’ (Stumpf, 1993:60). Most people came to believe that behind the music there is a speculative world of form and the impersonal god of form. The proper tuning of music purifies the body and the mind and also elevates the mind to pursue the invisible and speculative world of form and, ultimately, the impersonal god of form (Edgar, 2003:82; Will, 2010:13-16). To Plato, through music we pursue the impersonal form of the god who inspired beauty, harmony and order (Hodges, 2010:3-4). The Platonic tripartite schema became the criterion whereby to measure cultural and musical development – hence non-western music was to a large extent viewed as bad or evil (Conn, 1984:35, 55, 85). It was therefore in their best interest that non-westerners’ music should be moved up the scale of development (Conn, 1984:35). The tripartite music schema and views of Pythagoras and Plato had varied implications, some of which are:

2.2.2.1. The tripartite schema influenced the way music and musical instruments are viewed

	The world	Its nature	The mediator	The structure	The philosophy
Plato’s dualism	Invisible vs Visible	Forms vs Matter	Soul (prisoned) inside the body	Heavenly (abstract logos) vs Earthly (mixed rhythm)	It is good/real/ideal/eternal vs an evil (bad) copy/image/temporal
Plato’s Tripartite Scheme	(1) Invisible (2) World soul (3) Visible	(1) forms (2) Soul (3) matter	(1) Reason; (2) Spirit; (3) Appetite	(1) Musica Mundana; (2) Musica Humana; (3) Musica Instrumentalis	(1) Logos (abstract); (2) Harmonia (not mixed); (3) Rhythmos (mixed)
Proto-Gnosticism & Docetism	(1) Unknowable (2) Aeons unfold (3) Sophia lowest	(1) The One; (2) Pleroma; (3) Demiurge	(1) Original one; (2) god’s ‘fullness’ (3) Judaism (God)	(1) Pythagoras god; (2) Proper tune therapy; (3) Music rhythms;	(1) Pursuit: good/beauty/justice; (2) Rescue: the imprisoned soul; (3) Stoicism: Ascetic empathy

TABLE 2. Sources: Lohse 1971:127; House 1992: 56; Edgar, 2003:82f & Will, 2010:13f

TABLE 2 illustrates the Plato’s dualistic and tripartite schema, and with the resultant proto-gnostic and docetic teachings. Plato’s demiurge of form (cf. Plato, *Timaeus*, 91; 95-96; Sophist, 1961:265), is an abstraction and was given many names like ‘divine thought’, ‘logos’, and ‘energy’. This concept of the demiurge was so powerful that it distorted the biblical view of the nature and structure of the cosmos and humanity. It proposes that the human body and sensible matter – creation – are a mere copies of real, invisible and ultimate ‘forms’. As such they are insufficient copies of real, invisible forms, like darkness comes from being far from light (Carr 2001:2001). The ‘divine soul’ is made up of the divine mind and material elements and is the intermediary between the invisible and the visible world. It has creation ordinances that order humanity and the rest of the

sensible world, so that a human beings can live by them and in that way allow the soul to leave the prison of the body and the sensible world and to return to its real destiny, the divine world of form (Plato's *Timaeus*, 97-98).

These teachings influenced Christianity and distorted the biblical view of the nature and structure of the cosmos, including humanity and music. The tripartite schema of Plato depicted anything related to the body and its emotions, including musical instruments and strong musical rhythms, drumming, elaborations and expressions, as inferior and inherently evil (cf. Hodges, 2010:4; Edgar, 2003:82) and associated them also with immorality and pagan worship because they were used to invite gods to worship and to expel demons (Edgar, 2003:82; Will, 2010:14).

According to the Platonic music scheme, the proper tuning of the single scaled, harmonised and abstract beat of music and melody with definite scales of major and minor (Jones, 1940:8) not only avoided mixing in bad or evil musical and emotional expressions, but also helped to expel trouble of soul and to elevate the mind to God (cf. the Neo-Platonist and an Italian Humanist, Marsilio Ficino, as discussed by Willis, 2010:13-16). With this in mind, it is argued that the early Church (especially before 400 AD) not only emphasised singing in unison and the chanting of audible words, but also rejected musical instruments due to their damaging effects on the soul – the sound of musical instruments were thought to directly ‘melt and ruin’ human beings’ energy and initiative until their spirit ran out (Andrews, 1992:31; Solomon, 1992:1; Chupungco, 1994:105; Fourie, 2000:112).

2.2.2.2. The influence of Platonic idea of forms on the Greek view of music

Music and medicine were interrelated disciplines in the Greek mythology; Apollo, Greek god of music and medicine, presided over both. Pythagoras called his practice ‘musical medicine’ because as mathematician and physician he used music with mental patients (Alvin, 1966:24, 34; Edgar, 2003:24). In the *Encyclopaedia International*. Vol. IV. Lexicon, Dickens (1969) points out that the word ‘therapy’ is derived from a Greek verb *therapeuein* which means ‘to take care of’ and its noun *therapeia* means ‘service and treatment’; hence music therapy was defined as the art of using musical sounds to bring about changes from a person’s undesirable, unhealthy condition to a more comfortable one. The Pythagoreans argued that the health is achieved when the body is ‘in tune’ with properly tuned strings, for the body was viewed as a musical instrument (Stumpf, 1993:12). Music therapy was commonly used to attain perfect harmony between body and soul, because illness was viewed as disorder of body and soul which needed to be balanced and restored. Music therapy is used to

treat the physical and mental disorderliness, illness and disability (Alvin, 1966:86). Over time, after the Greek music myth of reason-inspiring Apollo defeated the Greek music myth of emotion-inspiring Dionysus, music therapy was rejected. Western culture is now to a large extent indifferent to, if not sceptical of, the music therapy because it is associated with the expression of deep emotions. Unlike African and related cultures, and due to the tripartite schema of Western music, funerals or weddings are designed to prevent embarrassment and to keep expressions of deep emotion out of public sight (Wilson-Dickson, 1992:23).

2.2.2.3. Worship music as a response to speculative ideas of form

Plato's work, especially *Timaeus*, influenced many scholars and some early Apostolic and Church Fathers to advocate Docetism (from the Greek *δοκεῖν* meaning to seem or to appear – Schneemelcher, 1994:220). Docetism is the doctrine that denies the humanity of Jesus Christ; it alleges that He only seemed to be human and that His human form was an illusion. It first appeared in the letter by Bishop Serapion of Antioch (197-203) as explained by Ridgeon (2001: xv). According to Plato, human beings contain a divine part called the rational soul, which makes them capable of rational thought and guides them to pursue of justice (*Timaeus*, 96-97). Plato argues further that if human beings are able to live a righteous life and learn to love, the divine soul would return to the heavenly realm and if not, it would continue to pass into a woman to be reborn or reincarnated (*Timaeus*, 97-98). Plato represents speculative Greek philosophy which teaches a god's non-material form or 'abstract existence', 'divine' thought, idea, energy, and mind. Plato believes that the soul is imprisoned temporally in an evil body or flesh, but that it is immortal and that its real home is in the invisible and spiritual realm. This means that the body cannot be saved and hence cannot be resurrected. Like other New Testament authors, Paul fought against these teachings. According to Nash, Paul's metaphorical use of the body in Romans 7:24 does not imply a Platonic view of the body as prison (*πληλακε*) instead Paul confirms the resurrection of groaning bodies (Rom. 8:23; 1 Cor. 15:12-58). Paul uses the word 'flesh' (*sarx*) to mean the sinful nature (Rom.7:5).

Human elements, namely matter and spirit, are integrated to be a living soul and hence an image of God (Genesis 2:7). Paul knew and argued with Stoic philosophers, and even quoted their writings (Acts.17:28). The Stoics teach that human beings must submit themselves to a destiny decreed by an impersonal, uncaring, unknowing and unloving nature. Their ethics are ethics of apathy in which one is viewed as virtuous when one

has so eliminated all passion and emotions from one's life that nothing troubles one anymore. In Colossians 2:16-23, Paul attacks their teaching that 'pain is good and pleasure is evil', backed by the Platonic call of 'freeing the soul from the evil body'. Plato's dualism distorts the biblical view of the cosmos and humanity (Hodges, 2010:4).

2.2.2.4. Platonism also nurtured the Colossian heresy in a pluralistic context

PROTO-GNOSTIC Col.2:8, 20	Christ + Special (γνῶσις) Knowledge given to few	From angelic/cosmic elements powers/principalities/aeons...	access to divine fullness (good) from earthly (lower/evil) level;	Lohse (1971:127 - 130); Bruce (1977:75) et cetera
JUDAISTIC VIEW Col.2:8, 16, 20-21	Christ + Mosaic laws; Don't handle/taste/touch	(1) Essenes (Jewish sect); (2) Merkabah Mysticism	Strict asceticism to gain access to angelic/ heavenly mediations	(1) Lightfoot (1879:73f) (2) Bruce (1984:3f; 195))
JEWISH- HELLENISTIC	Christ +something/one (Christ-is not sufficient)	Melt pot of religions/cultures; Led to eclecticism/syncretism	Christ is diminished /reduced (dethroned/devalued/diluted)	(1) Martin, (1973:10, 17); (2) House, (1992:56)

TABLE 3. Sources: Lohse 1971:127 and House 1992; 56

The Colossian heresy grew out of the melting pot of culture and religions in Asia Minor. In the Colossian pluralistic context, Christians developed a receptivity for the message of inclusion (Green, 2003:163). The Colossian heresy was nurtured by Jewish-Hellenism and emerged as proto-Docetism, an early Gnosticism, which emerged later according to Gnostic texts found in Nag Hammadi in Egypt in 1945 (Lightfoot, 1875, 1997). According to Bruce, 1977:75, 'the Colossian heresy may be described as a refashioning of the gospel, so as to fit it into the framework of a Jewish-Hellenistic syncretism.' The religious fusion (eclecticism) of Jewish legalism (asceticism) includes mystic worship of, or access to, angels (cf. Martin, 1973:10, 94) on the one hand, and Asian Minor paganism on the other, with a Greek philosophical superstructure, manifested in Jewish-Hellenistic syncretism (cf. cf. TABLE 3 above; Lohse 1971:127; House, 1992:56).

Constable (2015:6, 7), states that Paul was combating the tripartite heresies of (1) *false philosophy* or speculation, which 'leaves God out of the picture' and is based on venerable tradition (2:8) claiming to have knowledge not yet available to an average Christian; (2) *false mediation* (2:16-18), which teaches that Jesus

Christ did not really come in a body of flesh and blood, but merely in one that seemed to be human; hence this heresy does not deny Christ outright, but diminishes, reduces, dethrones, dilutes and devalues His person and deeds; (3) *false confidences* (2:20-23) which teaches not to ‘touch this or taste that or handle’ (cf. House, 1992:57f; Vaughn, 1978:168). In the time that Paul wrote the letter to the Colossians, the line between Christianity and Judaism was already drawn and so he was the only writer who wrote about the order in the worship service as well as about church worship music (Detwiler, 2001:1; Dunn, 1996:236; Martin, 1982:51). Epaphras, the founder of the Colossian church (1:7, 8; 4:12-13) and other churches not yet visited by Paul in the Lycus Valley, including Hierapolis (Col 4:13) and Laodicea (Col 4:16), reported false teachings in the church of Colossae (cf. Col 1:4; 2:1). Even then Paul already foresaw that the gospel would break out of its Jewish cultural moulds and take shape in a variety of cultures and religious expressions (Van Engen, 1996:178, 179; Liesch, 1996:36; Bosch, 1991:57). On the other hand, he also anticipated heresy, as is clear in his warning to the Church leaders during his final public ministry that the false teachers would start to attack the Church from within (cf. Acts 20:29-31; Bosch, 1991:46).

Using an inscription on an altar dedicated to ‘an unknown God’ as a point of contact (Bruce, 1977:41) Paul preached the all-knowing, all-loving and all-sufficient God, who left no room for false gods (cf. Acts 17:16ff; Deffinbaugh, 2004a). In Luke’s report, the spread and the victory of the gospel, especially in Asia Minor since between 30-40 AD against the Jewish-Hellenistic spiritual opposition (Acts 8:9f; 13:6; 45f; 14:2,5,19; 17:5f; Eph. 6:12f; 1 Cor.15:32; 2 Cor.1:8f; 11:23f; cf. also Schnabel, 2008:235f; Dunn, 1996:183) led to Christianity being gradually distinguished from other religions, and Judaism in particular. This distinction was confirmed in many ways, including (1) Jewish opposition and persecutions and a plot to kill him (Acts 19:9-20; 21:27, 31; cf. also Rapske, 1998:247); (2) Demetrius the silversmith, who led an economic uprising citing Paul and his preaching as the main cause of the drop in sales of images of Artemis (cf. Acts 19: 26; also Deffinbaugh, 2004b); (3) the Roman official who viewed Christianity as distinct from Judaism (cf. Acts 11:26; 26:28; Bacchiocchi, 1983:18f) and on that basis secured and rescued Paul. This rescue was very cautious, as the Romans were aware that Jewish religious sentiment could escalate into unrest and revolt and that the Jews were making false accusations against Paul and plotting to kill him (cf. Acts 23:29; 24:22; 25:25; 26:26, 28, 31; cf. Schnabel, 2008:235f; Rapske, 1995:83ff).

2.3. Reformation (transformation) addresses the completed, yet unfolding creation of sound

Worship music should be understood as part of our God-given cultural mandate. Sound – its waves and properties, the human larynx, wood, metal, and reed lie waiting to be unfolded, developed and shaped into worship music (Eph. 5:19; Col 3:16). In the fall of humanity into sin, God's image in humanity was neither eradicated nor destroyed (Gen 9:6; Ja. 3:9; 1 Cor. 11:7; cf. also the Canons of Dordt, Article 4). God's image needs to be restored. The redemption process, anticipated in the Old Testament, was fulfilled in Christ, and the Great Commission given to the Church to bring Christ's redemption to humanity and to the rest of creation (cf. Lightfoot 1892:143f; Vaughan, 1978:182). In Christ's redemption, the Great Commission is given to the Church 'to make disciples' (Mt 28:18-20) and hence to restore the cultural mandate, including the mandate 'to make music'. In this regard, 'making disciples' and 'making music' are complementary mandates and hence God calls, gifts and enables specific people fulfil them (Edgar, 2003:102-107; Rothra, 2009:1). As articulated by Verkuyl (1981:38), Kritzinger, Meiring & Saayman (1994:36), (Matthews 28:18-20) Christ's church exists by redemption and right of commission to fulfil three goals namely

(1) to glorify God (*gloria Dei*) as the first and the ultimate goal (cf. Piper, 2010:232; the Heidelberg Catechism, Lord's Day 1, Question 1);

(2) to plant and edify the church (*plantatio ecclesiae*) as a mediate goal; and

(3) to call people to conversion (*conversio gentium*), by proclaiming (the Hebrew word *basar* is equivalent to *euangelizomai* 'to bring good news'), that is, by making declaration (cf. *exangello* in LXX version of Psalm 9:14) of God's character and conduct, and doing this also in doxological songs (Kaiser Jr., 2000:34; Wright, 2010:246).

2.3.1. Human doxology as a response to Yahweh, the personal God of the Bible

Paul preached that God valued and approved of His creation as 'very good' (Gen 1:31; cf. also Wright, 2006:399) where humanity is made in God's image (*eikon*) (from our intrinsic, inner core and essence of our being, cf. Gen 1:27; cf. also Lightfoot 1892:144-48). Each human has a creation right and the capacity to be addressed by and accountable to God, and is aware of God's communication (Wright, 2007:421, 422).

A human being is a thinking, feeling and acting being. The whole being and as such must respond to God through worship music. God's call to love Him with all his being, including the emotions, will and mind, is a call to obey His first and greatest commandment (Mt 22:37). In scripture the 'heart' is the undivided, integral centre of one's entire being, and it is addressed by and responsible to God (Ps 9:1; 24:3-4a; 15; 73:1; 103:1-2; 119:9). The heart represents the entire human being – body, mind, will, emotions, spirit, and action. The separation of heart (emotions) from head (mind) is an unnatural division and distortion and has consequences for worship music. The Psalms are the models for human prayer, praise and piety. Through worship and worship music, human beings are made whole and all elements of the heart are integrated. The Psalms point human beings in the right direction. They call upon human beings to worship God holistically and hence to witness to the integration of head, heart, and hand. The Psalms address the whole person and call for a response from one's whole being to the majestic revelation of God as Creator and Sustainer of the universe.

Therefore it is misleading to view the human body and music (including musical instruments like drums) and all that is associated with emotional expression as intrinsically inferior or evil (Wilson-Dickson, 1992:23). Due to sin, the human body and music (including musical instruments) are misdirected and hence confirm that the fall of Adam and Eve into sin defiled and distorted the view of the cosmos, including the knowledge that humanity is the image of God, as well as the way humanity can communicate with God through music. However, the good news is that the intrinsic values of the cosmos have remained intact, and we still can know that humanity is the image of God, and that we are called to communicate with God through music. This knowledge has been distorted but not eradicated by sin. In Christ it should be restored, reinstated and redeemed (Gen 9:6; Ja 3:9; 1 Cor. 11:7; cf. also Canons of Dordt, ch.3 / 4 Article 4).

It is unfortunate that that Plato singles out the mind and reason when he claims that a proper melody elevates the mind to pursue the invisible and speculative world of form, beauty, harmony and order (Hodges, 2010:3-4). He does so at the expense of musical expressions as practised by non-westerners, because those who hold Plato's views on music then regard non-westerners as inferior on the scales of cultural and religious development, and their music as inherently evil (cf. Conn, 1984:35, 55, 85; Fowler, 1995:20f).

2.3.2. God in Christ deserves even angelic doxology as a response to God's mission

God revealed Himself both in nature (a whirlwind) and in His word (speech in Job 38:1-40:5). God planned and united everything in Christ, the Lord Yahweh (יהוה) as indicated by the Hebrew word עֲשֵׂה *etsah* in Job 38:1-4a. עֲשֵׂה

It is a loaded word with multi-meanings and connotations, including counsel, design, purpose, plan and 'also the power and governance to carry that plan through' (cf. Job 38:1f; Cooper, 2012:28). God's purpose and goal for all creation is called His mission from creation to recreation (cf. Acts 20:27; cf. Eph 1:9-10; Wolters, 1985:13; Wright, 2006:63, 64, 2010:24).

With this in mind, it can be deduced that in Job 38:7 all angels sang in unison, celebrating and accompanying God's mission in creation and its management. All this was fulfilled in accordance to God's plan in Christ. Job affirmed Yahweh's power to carry that plan through (Job 12:13f; 35:16; 38:2; Cooper, 2012:28). Job understood the righteous and faithfulness of Yahweh as arbiter between God and man, and as witness, advocate, intercessor, pardoner, deliverer, saviour and mediator (Job 7:21; 9:33; 13:16; 16:19-21; 19:25) between him and God. Yahweh, as Job understood Him, was not only responsible for carrying out God's plan (Job 12:13; Psalm 145:17), but personally vindicated him by giving him a song at night (Job 16:19-21; 33:23f; 35:10; Ps 40:3) and also gave him perspective by referring to angels – the shining stars – who were created before him and who sang to celebrate God's counsel, wisdom and righteousness. To Boorer (1998:118) 'The very fact that Yahweh appears to Job at all, in the theophany in the whirlwind (38:1), vindicates Job ... in that God encounters him, in that Job confesses to God "my eyes have seen you" (42:5) ... (and) ... directly fulfils his hope of seeing God for vindication ...'. (cf. Constable, 2012:35). Woodin (1996) summarised the situation by saying, 'at that moment what Yahweh revealed to Job was enough. So God's revelation contained both answer and mystery, disclosure and silence.' He reveals Himself as the Creator of the universe (Job 38:5-6); He laid its foundation (Ps 102:25-27; Heb.1:10-12; Col 1:16; cf. also Horner, 2001:12; Habel, 2000:129; Smith, 1992:12); He governs both nature (Job 38:8-37) and the animal kingdom (Job 38:39-39:30) including the 'sea monster' called Behemoth (40:15-24) and Leviathan (41:1-34).

Of particular importance here is the relationship between God's creation and the Song of Angels, which reveals the scope, nature, agents, manner, subject and object of the song. This element will be discussed as a microcosmic pattern of songs that accompany and celebrate God's mission.

2.3.2.1. The angelic doxology in response to God's mission reveals the scope of the creation doxology

From the creation to the recreation of the world, there is a clear correlation between God's major missional event and creational doxology. Worship songs accompany God's purpose for creation, its redemption and its final consummation. This purpose is related to what Bosch (1991:512) calls 'major salvific events'.

He points out six such events in the New Testament, namely 'the incarnation of Christ, his death on the cross, his resurrection on the third day, his ascension, the outpouring of the Holy Spirit at Pentecost, and the parousia'. The selected texts in TABLE 4 show the correlation between *missio Dei* (God's new acts) and angelic songs (in response to them).

	God's new moves (mission Dei)	New song	Reference(s)
1.	Yahweh's creation - laying of earth's foundation	All angels sang joyfully / shouted with Joy	Job 38:7
2.	Yahweh's Kingdom in general	" Praise the Lord, you his angels, you mighty ones...."	Psalms 103:19 - 20
3.	Christ's (Incarnation) birth	'a great company of the heavenly host sang with the angel'	Luke 2:13-15
4.	Christ's (repentant sinner)	"....there is rejoicing in the presence of the angels of God..."	Luke. 15:7,10; 1 Pet.1:10f
5.	Christ's (redemption and exaltation)	'...the voice of many angels...in a loud voice they sang :...'	Revelation 5:11-12
6.	Christ as the heavenly temple (centre)	'..You have come to...angels in joyful assembly ...and to God'	Revelation 12:22-23
7.	Christ led the final Consummation	"a great multitude in heaven shouting : " Hallelujah! ..."	Revelation 19:1,6-8

TABLE 4. God's new moves and the scope of creation doxology. Source: Author's own construction

2.3.2.2. The angelic doxology in response to God's mission reveals the nature of the creation doxology

Some biblical worship songs are described as 'new songs' (cf. TABLE 5 below). The descriptive word 'new'(Psalms 33:3; 40:3; 96:1; 98:1; 144:9;149:1; Isa.42:10; Rev.5:9 & 14:3) does not denote a newly composed tune, but expresses new events in God's mission and reign which are then responded to by worship songs directed to God, who reveals new experience, new reality, new harmony, new reliability, new eschaton and new creation (Brueggemann, 1995:22; Bartlett & Taylor, 2010:83). These 'new songs' are evoked when the big picture, which is the *missio Dei*, is apprehended. According to Horton (2002:125, 139), singing a new song is evoked by a taste of the powers of the age to come, and it is a significant aspect of worship. Horton (2002:125) elaborates that eschatology is about events to come and also about what has happened and is happening. Eschatology attends to God's unfolding plot from beginning to end, and its answers are a significant aspect of

worship. In Job 38:7 it is clear that the worship song of angels is the first and oldest song, and that it accompanied and celebrated God's new work of creation (cf. TABLE 5 below). The angelic worship songs are as old as the universe and hence their earliest biblical record appears in Job 38:7.

	Reference(s)	New song evoked	God's new moves (big picture)
1.	Job 38:4a,7	When all the angels in unison sang joyfully or shouted for joy	Yahweh's creation - laying of earth's foundation
2.	Psalm 33:3,6,19	"Sing to him a new song; play skilfully, and shout for Joy."	Yahweh's creation & salvation among others
3.	Psalm 40:3,9,10	He put a new song; in my mouth, a hymn of praise to our God	Proclaiming Yahweh's righteousness & salvation
4.	Psalm 96:1,2-3	Sing to the Lord a new song; sing to the Lord, all the earth.	Proclaiming Yahweh's salvation & declaring His glory
5.	Psalm 98:1-2	Sing to the Lord a new song; sing to the Lord, all the earth.	By Yahweh's hand, salvation is made known to nations
6.	Psalm 144:7,9,11	I will sing a new song to you, O God....I will make music to you	By Yahweh's hand, He saves and rescues
7.	Psalm 149:1-2	Sing to the Lord a new song, his praise in the assembly....	Yahweh is their maker and king
8.	Isaiah 42:1-4,10	Sing to the Lord a new song, his praise from the end of the earth	Yahweh as the Servant-Messiah
9.	Revelation 5:9,10	And they (the 4 creatures and the 24 elders) sang a new song...	Christ's (redemption and exaltation)
10.	Revelation 14:3	And they (the 144 000 – redeemed saints) sang a new song...	Christ led the final Consummation

TABLE 5. God's new moves and the nature of creation doxology. Source: Author's own construction

2.3.2.3. The angelic doxology in response to God's mission reveals the agents of the creation doxology

The agents of worship songs were, firstly, all the angels (including the devil before he fell), and they were collectively called morning stars, though the image is not the same as the term 'bright morning star' used only for Jesus, as indicated in the New Testament, with the definite article 'the' or 'ho' making a clear distinction (cf. TABLE 6 below; Rev 2:28; 22:16; 2 Pet 1:19); secondly, the sons of God (in the plural denoting angels) by creation right, distinct from the Son of God (in the singular denoting Christ) by birthright; thirdly, the children of God – the Christians – by adoption right. In Job 38:7, Yahweh made it clear that all angels in unison are the first singers, and included Satan before he sinned.

Praising God, His name, attributes and mission (Ps 135:3; 147:1) remain the highest purpose of the angelic songs. As voices and priests of creation, human beings are secretaries of praise for the rest of creation, for in humanity creation, which is inarticulate yet never silent, becomes articulate (Begbie, 1991:177f).

ANGEL(S)	AS A RIGHT	REFERENCE	EXPLANATION	ABOUT MUSIC:
AS CHRIST The morning Star	By birth-right (Star in singular)	Revelation 1:20; 2:28; 22:16; 2 Peter 1:19.	The highest, brightest & brilliant Angel. He is the (only) bright morning star (distinct from others).	In <u>Zep.3:17</u> , He enjoy singing; In <u>Mtt.26:30</u> He sang hymn (Ps. 113-118) with His disciples;
AS SATHAN ‘Son of the dawn’ (before fall)	By creation-right	Eze.28:14f; Isa.14:12f	Son of Dawn ¹⁴ was full of light & blameless before he desire to raise his throne above other stars	He sang with other Angels collectively before he fell from his position.
AS ANGELS “Sons of God” “Morning Stars”	By creation-right (Stars-all a collective)	Job 1:6; 2:1; Ps.104:4; Rev.5:11.	Literary-they are like bright stars shining at dawn till the morning. Figuratively-they’re full of glory, purity & light to obey God’s will	In <u>Job 38:7</u> All the Angels sang in unison in accompanying or in celebrating or in response to the creation of everything
AS SAINTS (Children of God) Born-again by the Spirit	By adoption-right	Gal.3:26f; Rom.8:14,19; Jn.1:12; 1Jn.3:1,10; 5:10, etc	Only until the New Testament human becomes a son of God – children in his spiritual family by being born again by His Spirit.	Cf. point 2.2.2.3. above

TABLE 6. Christ and the agents of creation doxology. Source: Author’s own construction

2.3.2.4. The angelic doxology in response to God’s mission reveals the manner of the creation doxology

In Job 38:7 the manner of singing is described. The Hebrew word *ruwa*, correctly translated in the NIV as shouting for joy or singing jubilantly, is an enthusiastic expression of joy (2 Chron 29:30), a loud cry of gladness and excitement. In the King James Version *ruwa* is mistranslated as ‘making noise’ in Psalm 66:1; 81:1; 95:1-2; 98:4, 6; and 100:1. The Hebrew word for noise is *hamown* (cf. Amos 5:23; Mt 9:23-24). The song of all angels accompanied and celebrated God’s work of Creation from its very beginning (cf. TABLE 6 above). In doing so, they testified to the power, wisdom and goodness of Yahweh as the sole Creator, Redeemer and Restorer of creation, and contradicted Ancient Near Eastern accounts of creation as the outcome of divine malevolence. The highest purpose of the song of all angels was to praise (Ps 147:1), worship and glorify the Lord, his name, attributes and mission (Ps 135:3).

¹⁴ In the 4th century AD, Jerome mistranslated the Hebrew ‘Ben Shaachar’ (Son of the Dawn or Day Star) as Lucifer (light-bearer) in Isa.14:12 & Ezek.28:14. The mistranslation was adopted by translators of KJV (King James Version). They used Jerome’s Latin Vulgate not the Hebrew text. {cf. Ellenburg (2000:918), Payne (1999:2252) and Woods (1911-1912:159)}.

3. Conclusion

In this chapter it has been made clear that most people believed that behind music there are two invisible worlds, namely the world of Fate – the unavoidable forces of nature – and the world of ideals, forms and beauty. These invisible worlds determined how most people lived in the past, including how Ancient Near Eastern religions and Ancient Greek cosmology, caused people to view and practise music. It was made clear that music was used negatively as a response to the call of either the forces of nature and Fate, or the force of ideals and forms. The gods and heavenly bodies were viewed as the main sources of sound (even of music and songs); Music was attributed to gods or heavenly bodies in the Ancient near East religions.

There was a gradual shift from the belief in the world of Fate to that of forms, beauty and ideals. Music was associated with Plato's tripartite music scheme in which these forms were the tool and ultimate goal of attaining perfect harmony between body & soul; music's proper tuning, in a single-scaled and abstracted beat, elevated the human mind to divine things; music associated with pagans (instruments, heavy drumming, elaborations and expressions) were discouraged; Plato's tripartite scheme elevated the head (mind) over the heart (emotions) even in terms of music;

From the *Missio Dei* perspective it is clear that creation doxology should be a positive response to God's mission of bringing total restoration and healing through Christ, because:

- God in Christ predicted, expected and deserves creation doxology, including human doxology;
- God in Christ deserves angelic songs as a response to His mission.
- the relationship between God's creation and the Song of Angels is of particular importance in this study, as it reveals the scope, nature, agents, manner, subject and object of creation doxology as a pattern of the songs accompanying and celebrating God's mission.

4. Recommendations

After this chapter, some issues need further clarification, particularly the fact that the reclamation of biblical patterns for human doxology still need practical application in our actual global context, particularly when it comes to disputes about liturgical music. It is therefore important to learn from the relevant experience of other Christians, in order to strengthen a missional identity when singing diverse liturgical songs in a global context.

Chapter 6

Perceptions about singing diverse liturgical music in unison in the Good News Community Church – a case study

Abstract

This chapter evaluates the findings of a case study conducted in the Good News Community Church (GNCC) from the 9th of August 2014 to the 09th of March 2015. The case study emanated from a study on how to handle disputes about music in a glocal mission context. This chapter presents the perceptions of respondents from the GNCC – perceptions regarding disputes about liturgical music – in order to learn from them in their context. From the collected, interpreted and presented empirical data it becomes clear that liturgical music with diverse musical heritages have spread globally and are sung in the local church in different languages. The marginalised, free, or unofficial worship songs were initially suspect and not part of the preferred, official liturgical music, but a change of attitude came as a result of the respondents' reflection on the role of language in Genesis 11:1-9, Acts 2:1-13 and 1 Corinthians 14, and also because of their exposure to diverse liturgical songs, to a point where the songs are now accepted and sung. The gathered information of their perceptions and experiences are applicable in Hillbrow, Johannesburg and in other contexts. It can help to stimulate further research that will enhance the handling of disputes about music in other contexts.

1. Introduction

Utterly amazed, they asked: 'Are not all these men who are speaking Galileans? Then how is it that each of us hears them in his own native languages? ... Amazed and perplexed, they asked one another, 'What does this mean?' Acts 2:7-8, 12 (NIV).

The people were astonished and marvelled when they heard Christ's disciples proclaiming God's mighty work in languages understood by fifteen different linguistic groups from among the nations. These sentiments confirmed and captured by Nelson Mandela (2012) who said, 'If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language that goes to his heart.' Singing diverse worship music in

languages used by people in the multicultural church context evokes a question of 'What does this mean?' as in Acts 2:12, not only among worshippers in the Church, but especially to millions of people in the city.

Urbanisation and globalisation are gradually creating a global village and a multi-cultural context. Travel, trade, and technology are shortening time, closing distances, crossing borders and connecting people everywhere. As a result, many and varied global worship songs, values and practices are shared. It is against this background that the researcher and respondents should be understood.

Moreover, urban areas are the new frontier of Christian missions. In these areas, God brings all nations to Christians and to churches' doorsteps. Christ urges them to fulfil his mandate. Knowing and singing familiar worship music in a multicultural context opens a net of relations. It is in this glocal – global and local – context that this case study should be understood.

It became apparent from the respondents' perceptions that Christian roommates, classmates, friends and relatives are the first circle who easily identify with, and hence participate in, singing worship songs which are well-known in two senses, namely, those which are globally known and those locally created and based on familiar tunes. The glocal context clearly manifested itself in the respondents' experiences when they were singing worship songs which are familiar globally as well as locally.

Christians and churches gradually move beyond worship song styles and beyond particular interests. The main question behind the empirical research was: How to bridge the gap of gender, age, and ethnicity when singing diverse worship songs together? The qualitative method of research was chosen, so as to learn from the people's perceptions. GNCC members were involved in this research. The selected respondents consisted of five Christian families and five individual Christians from both genders and from diverse ages and ethnicities. This chapter presents the results of the collected and interpreted empirical data. It also proposes some guidelines on how diverse Christians and churches in the context of the global village can sing diverse worship songs together.

2. The case study is described

2.1. Hillbrow is in Johannesburg, and is a densely populated area

The Johannesburg metropolitan area has an annual urban growth rate of nearly 4% with a population of more than 4.4 million people (cf. Stats SA, 2013/14). The population makes up about 36% of the Gauteng and 8% of the national population. The city continues to attract people who are looking for better economic opportunities and quality of life. People migrate from other provinces, and almost half of the Hillbrow population (48%) is born outside Gauteng. The centrality of the location means that the country's road, rail and air networks radiate outwards to the rest of the country and indeed, to Africa and the world. It is a cosmopolitan city with a population drawn from all quarters of the globe. It is a global business centre and strategic gateway to Africa and the world (cf. Growth and Development Strategy of Jo'burg, 2014/11). The residents are settled in 1644 square kilometres, with an average density between 1962 and 2696 people per km² (cf. TABLE 1 to 5. below). This is the smallest land area of all metropolitan areas in Gauteng, with the highest average population density of all urban areas in the country.

Rank	City and Country	Total Area (km ²)	Density per/km ²)	Population (year)
1.	Shanghai, China	6.340.5	3.800	24.1 million (2013)
2.	Karachi, Pakistan	3.527	1.288	23.5 million (2013)
3.	Beijing, China	16.410.54	5.994	21.1 million (2013)
54.	Johannesburg, SA	1.644.98	2.696	4.4 million (2011)

TABLE 1. Johannesburg is one of the densely populated areas compared to other global cities.

Source: http://en.wikipedia.org/wiki/World%27s_largest_municipalities_by_population accessed 30/05/2015

Rank	City and Country	Admin. Area (year)	Population and a year (and some comments)
1. 1	Lagos, Nigeria	17.3 million (2006)	21 million (by 2010)
2.	Cairo, Egypt	7.8 million (2006)	15. million (by 2010)
3.	Kinshasa, DR Congo	5.5 million (1998)	11. million (by 2010) - It included Brazzaville-(a capital district)
4.	Johannesburg, SA	4.4 million (2011)	7.5 million (2011) It included 3.1 million-(Ekurhuleni municipality)

TABLE 2. City of Johannesburg is ranked as the number 4 mostly densely populated area in Africa

Source: http://en.wikipedia.org/wiki/List_of_the_largest_metropolitan_areas_in_Africa accessed on 30/07/2015

Rank	PROVINCE	MAIN CITY	1996	2001	2011	Mid-2015	% Mid-2015
1.	Gauteng	Johannesburg	2,639,110	3,225,309	4,434,827	13,200, 300	24.0 %
2.	KwaZulu-Natal	Durban	2,751,193	3,090,122	3,442,361	10, 919 1000	19.9 %
3.	Western Cape	Cape Town	2,563,612	2,892,243	3,740,026	6,200, 100	11.3 %

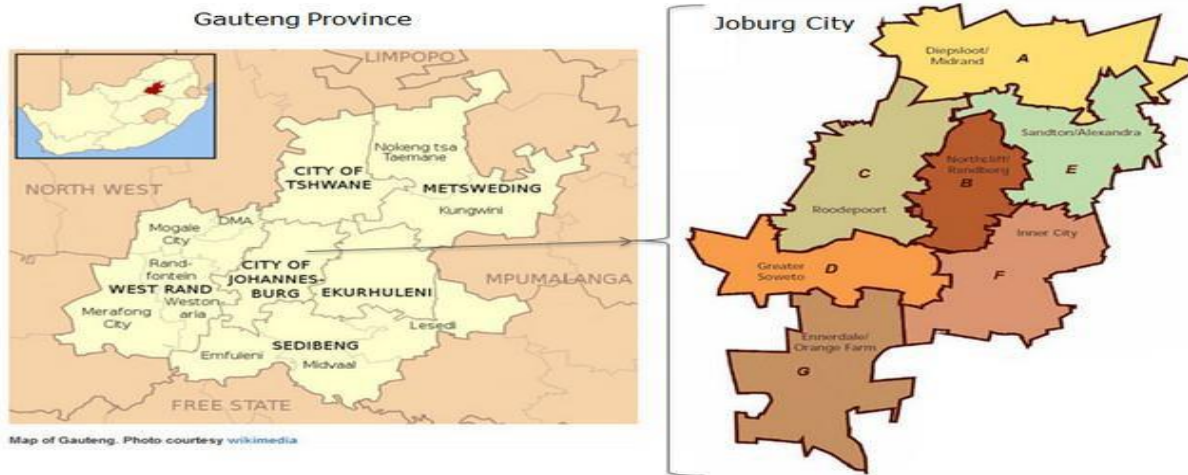
TABLE 3. City of Johannesburg is ranked number one (1) major urban area in South Africa Source: http://www.statssa.gov.za/?page_id=1021&id=city-of-johannesburg-municipality, accessed on the 18/10/2015)

RANK	ETHNIC GROUP	Gauteng	%	City of JHB	%	JHB	%	Hillbrow	%
1.	Black Africans	9493684	77.4%	3389278	76 %	614793	64 %	72888	98.3%
2.	White	1913884	15.6%	544530	12 %	133379	14 %	638	0.9%
3.	Coloured	423594	3.5%	247276	6 %	133029	14 %	296	0.4%
4.	Indians/Asians	356574	2.9%	216198	5 %	63918	7 %	189	0.2%

Table 4. The ethnic groups in Gauteng province, city of Johannesburg, Johannesburg and Hillbrow

RANK	ETHNIC GROUP	% in 2001	% in 2011	CHANGE	According to Census 2001 and 2011
1.	Black Africans	95.6%	98.3%	2.7% increase	
2.	Coloured	2.5%	0.9%	1.6% decrease	
3.	White	1.5%	0.4%	1.1% decrease	
4.	Indians/Asians	0.4%	0.3%	0.1% decrease	(http://beta2.statssa.gov.za , 30/05/'14)

Table 5. Black Africans are an increasing majority (ethnic group) in Hillbrow. Source: <http://beta2.statssa.gov.za>, 30/05/'14



MAP 1



MAP 2

MAP 1 & 2. Source: (<http://www.mydestination.com/johannesburg/668959/region-overview> accessed, 18/10/2015)

2.1.1. The demographic realities of Hillbrow, Johannesburg

In Map 1 above, on the right, it is shown that the City of Johannesburg is comprised of the following areas: **A** (Midrand-Diepsloot), **B** (Randburg-Northcliff), **C** (Roodepoort), **D** (Greater Soweto), **E** (Sandton-Alexandra), **F** (Inner-City), and **G** (Orange Farm-Ennerdale). An Inner-City (**F**) area includes Newtown, Braamfontein, Hillbrow, and other suburbs in the central business area of Johannesburg (cf. Map 2 below on the right). Hillbrow is being revitalised into a fascinating and safe tourism area. In the 1970s Hillbrow was a 'whites only' area, but in the 1980s the rapid population growth of diverse ethnic people caused many white middle class residents to move to neighbouring suburbs. The major buildings decayed and most of the existing infrastructure is not coping. By the 1990s the urban slum emerged. Some apartment blocks are still run by illegal or absent slumlords. Some buildings are hijacked and managed through intimidation and violence. Some Hillbrow residents from inside and outside the country bring with them diverse social problems, caused by drug trafficking, prostitution, homelessness, and street children. As a result of its high density and diverse cultures, Hillbrow is a busy place with retail activity, many exotic restaurants, clubs, hotels, education centres and thriving informal trade on the streets. An informal economy exists at street level, and childcare facilities and eating establishments exist at various levels in the apartment blocks. The poor and marginalised move into the

city and congregate in the inner-city's informal dwellings (slum houses) where there is generally poor service delivery of water, electricity, and sanitation – mostly in the western inner-city, as Monsma (1989:118) explains.

Griffiths & Clay (1982:9), say, 'the often-cited high crime rate in Hillbrow must be seen in relation to the high population density, and is not the highest in the country ... [B]ecause more people are crowded (by choice) into Hillbrow than anywhere else in South Africa, there's naturally more of everything else. Hillbrow itself is never static. The first place in South Africa to reflect the changes in society, to follow the trends, it's something like a barometer of what's new in the young, free world and it reflects all the economic ups and downs of South African society – of which, for all its differences, it's very much a part'. The city's industrial and densely populated inner areas, where the unemployed, low-earning and poor working-classes mostly live, are seen as the new frontier of Christian mission. In these areas God brings all nations to the doorstep of Christians and churches so that people formerly distant become Christians' roommates, classmates, friends and relatives, and now Christ urges his disciples to fulfil his mandate (cf. Mt 28:19; cf. also Greenway, 1978:6; 1989:72-79; Greenway & Monsma, 1989:45).

2.2. The quota sampling method

The quota sampling method was used in this research. The three Christian couples; an elder; a deacon and two young men and two young women voluntarily participated in the project. Besides representing both genders, they also represented diverse ages, generations, ethnicities, socio-economic statuses and worship styles in the inner-city. They represented various aspects to be investigated and they were also a microcosm of the majority who could not be interviewed. The time and place for the interview was established and agreed upon (Janse van Rensburg, 2007:8).

2.3. The ethical aspects

Ethical aspects were maintained throughout this research. This means that the anonymity of the participants was maintained, that the participants were assured that the information they gave would be treated confidentially; and that participants showed their voluntary participation by mutually agreeing on the times, places and agendas

for the interviews. The study also does not reflect or support discrimination based on race, age, ethnicity, gender, sexual orientation, social class, or disability (Mason, 2003:225). The facilitator listened empathetically and carefully, without drawing judgmental conclusions. The encounter followed seven steps.

(1) The discussion was preceded by two songs, and then by prayer by participants; (2) Ice-breaking self-introduction of all (Gerald West, 1993:11); (3) the biblical texts, Genesis 11:1-9, Acts 2:1-13 and 1 Corinthians 14 were read aloud to get the first impression, and their understanding of the text in relation to the role of language in liturgical music; the facilitator only guided and channelled the proceedings; (4) The input of all groups was captured and tabled in rough on newsprint, and much discussion was allowed at this stage. As the groups presented their findings, the facilitator allowed them to ask questions about one another's presentations to explain their concepts. They were allowed to comment on input from the group, to add or seek clarification. The discussion was quite open and frank; (5) the interaction was guided by a set of statements and questions; (6) the participants drew a plan of action suggesting solutions to an issue. This approach was used to interpret Genesis 11:1-9, Acts 2:1-13 and 1 Corinthians 14.

2.4. The data analysis

The collected data was analysed objectively. The text was broken up into digestible pieces, rearranged, compared (noting similarities and differences), and systematised, so as to make sense of the data and to see the 'big picture'. It was a time-consuming but necessary process, because common themes, general patterns and central issues came to the fore. The collected data was interpreted to uncover the meaning of what the participants said, and the findings were presented in this subsection. The participants had the chance to review the interpretation to see if they agreed with the researcher's conclusions.

2.5. The researcher's experience in singing diverse liturgical songs in Good News Community Church (GNCC)

In the column from the left to right of the Table 7 below, shows the researcher's experience of singing diverse liturgical songs in the GNCC is illustrated, to indicate (1) his distinct ministries (2) in the Reformed Churches in Southern Africa; (3) the periods of these ministries; (4) at which place and to which ethnic or cultural groups each

ministry was rendered; (5) the worship hymn-book or song-book used in Sunday worship services; (6) the main composers and lyricists (where it was possible to name them).

His ministry as:	In Reformed Church	Years	Ethnic	Worship Song book	Main composers and/or writers
Church Member	Home Church–Tshivhade (Soutpansburg Synod)	1990 up to now	Venda	Nyimbo dza Vhatendi	Dr. PE Schwellnus (a missionary of the Berlin Missionary Society)
An evangelist	Hosiyata (Nkowa-nkowa) (Soutpansburg Synod)	1994 to 1998	Tsonga	Tinsimu ta Vakriste	Evangelical Presbyterian Church or (Swiss Mission in South Africa)
An evangelist	Hosiyata (Nkowa-nkowa) (Soutpansburg Synod)	1994 to 1998	Pedi	Difela tsa Kereke	Dr. PE Schwellnus (a missionary of the Berlin Missionary Society)
Seminary student	Potchefstroom-Noord (Potchefstroom Synod)	1995 to 1998	Afrikaans	Liedboek van die Kerk	Liedboek van die kerk from its original form in 1806, its review in 1944 and its recent appearance 2001
Church minister	Gauteng (Midland Synod)	2001 to 2004	Sotho and Tswana	Difela tsa Sione	Parish Evangelical Missionary Society in Lesotho i.e. by French Missionaries
Church minister	Gauteng (Midland Synod)	2001 to 2004	Zulu and Xhosa	Imbongi-Zulu; Inkqubo Nkonzo (Xhosa)	Dutch Reformed Missionaries-Inqutu, Durban (Zulu) & Free Churches of Scotland in SA (Xhosa).
Church member	Good News Community	2005 +	Many/varied	All-mentioned	Many and varied
Missionary lecturer	Vila Ulongue-Mozambique	2007 to 2010	Chichewa	Nyimbo za Mulungu	From 'Sacred Songs and Solos' (Sankey); The Keswick Hymnbook & The Methodist Hymn-book;
Missionary lecturer	Vila Ulongue-Mozambique	2007 to 2010	Portuguese	Portuguese	Compiled from various sources including some of the ones mentioned in this diagram.
Church Minister	Good News Community	2010 +	Many/varied	All-mentioned	Many and varied

Table 6. The Researcher's experience of singing diverse worship songs in the past 20 years: Source: Author's construction

2.6. The respondents' perceptions and experiences when singing diverse liturgical music in the GNCC

The respondents are members of a multi-cultural church and come from different races, cultural backgrounds, and music styles. They are English, Afrikaans, Venda, Tsonga, South Sudanese, Ugandan, Sotho, Tswana, Pedi, Zulu, Shona, Chewa, Swahili, Congolese and Cameroonians. They worship together in the same morning worship service, using hymnals of Western origin and also diverse free, non-official worship songs. The majority of the respondents, exposed to the full range of worship songs, and ready for and candid about it, also exposed themselves to a better chance of gradually changing their attitudes – attitudes shaped by previous experience and perceptions of worship songs. Hence they came to enhance, enrich, and enlarge their worship songs, and learned how to worship together. They gradually moved beyond particular worship song styles and beyond particular interests.

2.6.1. Respondent couple no.1 – AFRIKAANS

These two respondents are the Afrikaans-speaking couple who have been married for 40 years. They were in the Reformed Church around Johannesburg for 20 years before they came to GNCC. They used to sing from the, “Liedboek van die Kerk” (originated in the 1800s, with copyright in 1937 and revisions in the 1940s and 2000s). They have been in GNCC for the past 40 years. In their previous denomination they used to sing mostly the Psalms which were paraphrased and/or reproduced in a vernacular poetry style so that they are rhymed (metred) verse by verse (versified) so that they can be sung as hymns in church (Smit:2007:192). In GNCC, they sing diverse worship songs. Initially it was difficult to learn and to sing them, but multicultural contacts, exposure and conversations led also to cross-fertilisation in terms of music. They were also inspired and influenced by the missionaries in the Parish Evangelical Missionary Society in Lesotho, especially in the way the mission-oriented liturgical hymns are structured. They share with the researcher these hymnbooks, with the theological (doctrinal) themes like (1) God’s creation, provision, preservation and government; (2) human misery, sin and need; (3) salvation, sanctification and grace; and (4) death, resurrection, judgment and eternity. These hymns are structured to teach basic Christian faith and theology. They enjoys singing diverse liturgical (worship) songs in GNCC, including the Gospel music and choruses, with short, repetitious and minimal content that compromises profound, substantial and topical-rich content. They love for multicultural fellowshiping of worshippers has made them realise how many and various Christians express themselves before the Triune God in many and various ways. They have also come to realise that the subjectivity and personalisation in hymns and choruses are not in themselves wrong. They points out, arguing from the extensive use of ‘I’ and ‘we’ in the Psalms (Ps 3-7; 11-12; 13; 22; 26; 28), that songs about personal salvation are part of worship when specific texts are read in their context.

2.6.2. Respondent couple no.2 – Cameroonian.

The respondents are the 10 years married couples. They are Cameroonian-speaking couples. The husband has been in the Evangelical Church in Cameroon for the past 10 years before he came to Johannesburg and specifically to GNCC. The wife has been in the Roman Catholic Church in Cameroon for the past 15 years before she came to Johannesburg and specifically to GNCC. They used to sing from Cameroonian Hymnbook which was translated by Missionaries in the 1900s from the European Hymnbook of their respective Church traditions. The husband has been in the GNCC for the past 20 years. The wife has been in the GNCC for the past 10 years. They expressed

their love to contemporary gospel music and choruses accompanied by musical instruments. They love their traditional missionary songs, despite their lengthy and outdated melodies and tunes. In GNCC, they sing diverse liturgical (worship) music and songs. They are motivated to sing these diverse liturgical music because they express the unity of the Church, with members from different cultural background. Initially it was difficult to learn and to sing the Psalm and other traditional hymn melodies and tunes, but due to the multicultural contacts, exposure and conversations, they get used to other church members and the diverse ways of singing.

They took initiatives extending their hands to and loving many and varied cultures and willing to learn from these heterogeneous cultural groups. As time goes by, they became sensitive to other cultures and their worship music styles. The guideline according to them is that worship music should be gospel-centred to strengthen the Christian faith and life so that their worship music should also be a tool or instrument to invite unbelievers to accept Christ as their Saviour and Lord.

2.6.3. Respondent no.3 – CHEWA.

The respondent is an unmarried woman. She is a Chewa-speaking lady. She has been in GNCC for the past 13 years. Her social work calling exposed her to many and varied people inside and outside the church. Her international exposure motivated her to sing the diverse songs. She viewed music as a medium not only pointing God's salvific acts and events in Christ {Christ's birth, ministry, death, resurrection, Ascension, Pentecostal and Parousia (second coming of Christ)}, but also witnessing and testifying Christ to the world. She is also fascinated by Evangelical hymns with structured content which includes the calendar of important Christian festival songs including those of Christmas, Easter, Ascension and Pentecostal.

Her Sunday Children ministries include singing because she believed and experienced that the evangelical-oriented singing of inner-city children is bringing parents and family heart-felt conversion and social cohesions in the multi-ethnic heart of the city in Hillbrow-Braamfontein part of Johannesburg. The After-School-Care of the Primary and secondary school children which she initiated includes evangelical-oriented singing and is bearing fruits, because parents and family relatives who are invited in many and varied occasions and events are touched and caught by the gospel through those evangelical singings.

According to her, the singable and memorable tunes and hence the rhythmic movements and dance is well-received by Black-African inner-city Children and youth alike. The gospel songs and choruses are regularly used in the local church Sunday Children ministry and in the After-School-Care education ministry and are gradually becoming part of the Sunday church service, cell-groups, youth programs, mission camp services, weddings, funerals et cetera. They bring together not only the old and the new generation, but also daily and church life.

2.6.4. Respondent no.4. – Congolese.

The respondent is a deacon in GNCC. He is a Congolese-speaking. He has been in GNCC for the past 14 years. He is motivated to sing the diverse songs because as a musician himself, he is not only an advocate, speaking for convergence of the traditional and contemporary worship music, but he is responsible for the Seekers-sensitive or friendly music ministry. He is at home in a multicultural context and it is easy for him to socialize and to learn more from other cultures. According to him is necessary that worship music and songs adopt, adapt and adjust the Gospel music style and chorus tunes which are common and ordinary. According to him, the common and ordinary Gospel music and choruses bring together the old and the young people together, especially from the black African background, because they enjoy singing them irrespective of age, generation, gender, class and denominational background. Christians from different church denominations could sing them together. Like hymns, the Gospel music and choruses have universal status (they are sung everywhere) that they have the ecumenical potential of bringing Christians from different church denomination together. They express the rich, common, missionary and music heritage, which bind and unite Christian of many and varied denominational background and tradition. The full range of worship music and songs sang in GNCC defines, identifies and characterizes the Christians who are and who comes in GNCC. To him the songs' content should always be checked for their biblical and theological soundness.

2.6.5. Respondent couple no.5. – ENGLISH.

The respondents are the 38 years married couple. They are English-speaking couple. They have been in GNCC for the past 35 years. They used to sing English Hymnbooks. They are part of the flood of the late 20th century (or the last thirty years of) hymn renaissance. In GNCC, they sing diverse worship songs. Their difficulties was in

singing short, repetitive and emotional songs, which are oriented to the seeker-sensitive and appeal more to the outsiders who visit in the Church. As time goes on, they gradually become motivated to sing these diverse songs. It was due to the demographic reality in and outside the church that of the majority of black African Christian members, who sing these common and popular tunes, sang even outsiders the Church and hence appeals also to the outsiders who visit in the Church. They acknowledge the fact that these songs tend to be poor doctrinally and they have one general thought with minimal content, but their interpersonal contacts and dialogue with the majority of black African Christian members help them to relate and identify with them better. Due to the missional motive of these songs they advise other Christians and churches sing them. According to them, there was some difficulties experienced in the beginning in singing diverse songs because, firstly, some melodies and tunes were strange to their ears and secondly, the beat (rhythm) invoked movements and dances, but as time goes by and through exposure to these diverse worship style and tune, they get used to them. Their advice is that Christians and churches should have interpersonal relationship and dialogue with people from the other ethnic and age groups. In that way they can get used and get exposed to their worldview and context and hence the diverse worship styles as expressed in respective worship song styles could be understood and easily practiced.

2.6.6. Respondent no.6. – TSWANA.

The respondent is the 29 years old lady. She is Tswana-speaking youth. She has been in GNCC for the past 20 years. She has and sang from *Lifela tsa Sione* hymnbook (originally composed by French missionaries of the Parish Evangelical Missionary Society in Lesotho). She liked the way the content of the hymns are structured. She pointed especially the theological (educational) themes like (1) God's creation, provision, preservation and government; (2) Human miseries, sins and general needs; (3) Salvation, sanctification and grace and (4) Death, resurrection, judgment day and eternity – et cetera. She also pointed out the practical side of it in the Sunday worship service. The hymns are creatively structured to teach basic Christian faith and theology. She also enjoys the Gospel music and choruses, with short, repetitious and minimal content which compromise profound, substantial and topical-rich content. Her love for multicultural fellowship gathering of worshippers, made her realize many and varied Christian with many and varied ways of expressing themselves to Triune God. She also came to realize that the subjectivity and personalization in hymns and choruses are not wrong in itself. She pointed out that as much as there is extensive use of 'I' and 'we' in the Psalm (Ps.3-7;11-12; 13; 22; 26; 28), the singing about the personal salvation is part of the worship when specific text are read within their context.

2.6.7. Respondent no.7. – VENDA.

The respondent is a Venda-speaking teenager of 19 years of age. He has been in GNCC for the past 9 years. His use of the Lutheran hymnal (which has high poetic and doctrinal qualities) has motivated his love for *a cappella* music (music without instrumental accompaniment). This love has brought him closer to other like-minded youth in the church and the connection has led to a youth choir with a multicultural mix. In the choir, many multicultural songs are sung and the respondent is slowly learning other languages, especially the so-called ‘bantu-languages’. As he has put himself in the shoes of others, his interest in varied multicultural songs has emerged. It is clear to him that there is no central ethnic group music which can serve as a standard for other ethnic group music, but the decentralisation of ethnic group music styles enhances and enriches worship music, and in that way the church and Christians benefit more. His guideline is that worship music should be future-oriented. By means of music, Christians should be able to manifest the vision in Revelation 5:9 and 7:9, which anticipates worship songs sung by a multitude from every nation, tribe, people and language. This eschaton vision, according to him, should dispel any cultural bias in a worship music war, which pushes one ethnic group with one music style to the centre, and others to the periphery. The challenge for the *a cappella* youth choir is to transform from a Western-oriented style to a more African-oriented one, especially with an increase of freedom in the use of the vocal and bodily rhythms are integral to *a cappella*.

2.6.8. Respondent no.8. – XHOSA.

This respondent is a Xhosa-speaking church elder and is 58 years old,. The respondent has been in GNCC for the past 40 years and used to sing from the Xhosa Hymn book with 150 Psalms, Inkqubo Nkonzo. The third edition of the Xhosa Hymn book of Psalms was initiated and printed by the Free Church of Scotland in South Africa – the Lovedale Press. In GNCC, the respondent sings diverse worship songs. His interpersonal contacts and dialogue with the majority of black Africans coming from sub-Saharan African countries help him to relate to them. He is exposed to their worldview and context, and hence can understand the diverse worship styles as expressed in worship song styles. According to the respondent, the local church elders take the lead in checking the biblical and doctrinal soundness of these worship hymns, gospel music and choruses as some tend to be doctrinally poor. These well-known songs with minimal content (mostly one general thought) have popular tunes that they appeal to the outsiders who visit the services as their music styles defines, identifies and characterises the people who are in and who come to visit the local church. They also express the common, missionary and musical heritage, which binds and unites Christians of many and varied denominational backgrounds and traditions.

3. The respondent's theological reflection of Genesis 11:1-9, Acts 2:1-13 and 1 Corinthians 14.

The respondents in the case study regarded the languages of the people in the vicinity of the church as the vehicles, not barriers, to the Kingdom and Christ's church. Their general perception of the biblical texts was that God intends the proclamation of the Gospel, including the singing of worship songs, to be done in the languages of the people who live in the vicinity of the church.

The respondents noted the paradox in the biblical passages which say, on the one hand, that all spoken languages are equally important before God in the establishment and expansion the Church and, on the other hand, native languages and the lingua francas are important when proclaiming the gospel, yet they are not to be used as an excuse to exclude people from hearing God's word or from singing diverse worship songs.

The respondents attempted to highlight some biblical guidelines regarding the role of language in three texts: Genesis 11:1-9, Acts 2:1-13 and 1 Corinthians 14. The feedback from the three bible-study groups is given below. The researcher participated as the facilitator. The respondents' multicultural backgrounds and experiences played an influential role in the interpretation of the text, and the scholarly and non-scholarly interpretations were later integrated.

It will be difficult within the limits of this chapter to give a comprehensive exegesis of the text while dealing with the role of language in the establishment and expansion of the early Church. However, it is critical to note that language plays the important role of being the vehicle – not a barrier – to the establishment and expansion of the church.

3.1. The role of language in Babel, Jerusalem, Corinth and in other multi-cultural city-like contexts

At first consideration, some respondents viewed Pentecost in Jerusalem as a cancellation of the confusion of tongues in Babel (cf. Gen 11:9; cf. Helberg, 1993:53). After many discussion it was generally agreed that it is in fact a confirmation of it. It was noted that the selected texts, namely Genesis 11:1-9, Acts 2:1-13 and 1 Corinthians 14 confirm God's original intention, His cultural mandate, for which He blessed and commanded people to multiply and scatter over the world to do His will (cf. Gen 1:28; 9:1, 7; Calvin, 1847:328; cf. TABLE 7 below).

God's intention	Genesis 11:1 - 9	Acts 2:1-13	Transition era (in Acts)	1 Corinthians 14
In the three texts	The beginning and the bridge to the known world	The beginning and the bridge to the known world	In Genesis 11:1 – 9 & Acts 2. The role of the language was miraculous (His hand)	In Corinthians 14-The role of language is by learning and translations (interpretations)
In the three cities	Babel (post-flood city)-One ethnic group united using one language to disobey scattering mandate;	Jerusalem (the first or early Church was launched using all known languages to obey scattering mandate;	To the 'Israelites', foreign languages were always viewed as God's signs of judgment (Genesis 11:1-9 that is to come through Messiah (Isaiah 28:11).	To Paul foreign languages were always viewed as God's signs of the judgment to all unbelievers and of grace to all who believes in Christ (1 Cor.14:21).
By ethnic groups	The homogenous nations united by same progeny-point of reference I.e Noah, Adam & God got scattered (confused)	The chosen ethnic group-the Jews in the diaspora or scattered to the known world were gathered (united) by faith in Christ	To the true Israelite, it was unthinkable to convey the truth of God in another tongue. It was an amazing sign to both unbelieving Gentile and Jews hearers (Acts 2:7f, 10:45ff & 19:6)	By speaking foreign tongues the wall of division is broken down & the message is extend to every nation. The tongues are not intended to be another Babel (chaos/ confusion (1 Cor. 14:33, 40)
God's mandate	Scattering to the world was by multiplication (not by division) as the biblical motif (Gen. 1:28; 9:1, 7; cf. also Calvin, 1847:328)	God did not will or prescribed the division in Genesis 10:25; 11:4, 9. It is a simple statement (Helberg, 1993:51f; Strauss, 1995:21).	Scattering to the world was by unity in diversity and not by unity on the expense of diversity. The early Church's lesson in the first general Church meeting in Acts 15:8f; 10:45f; 11:15f	Guideline: (1) at least 2 to at most 3 should translate; (2) they should take turns; (3) if there is no translation, they should keep quiet in church and speak to himself and to God (1 Cor.14:27 – 28).

TABLE 7: Source: The Author's own construction after respondents' interpretation of three passages, namely Genesis 11:1 – 9; Acts 2:1 – 13 and 1 Corinthians 14: 1 - 40

Respondents noted that Babel is a signpost of both God's grace and judgment. In judging them, God confused the language of the first ethnic group who were survivors of the flood (cf. Gen 11:1, 6). In His grace, God restrained the first post-flood ethnic group from getting worse and redirected them to God given, willed and approved command and/or cultural mandate, which is to be fruitful, multiply (scatter), fill, subdue and control the whole earth (cf. Gen 1:28; 9:1, 7). It is also confirmed and attested in the continual building of city-states (cf. pre-and post-flood cities) and in the development of music (cf. Gen 4:21; 10:10).

The respondents agreed that Genesis 11:1-9 reveals that God scattered homogenous people who spoke one language and use it to attempt unity without God and hence tried to disobey God original command (Gen 11:4, 6, 9; Atkinson, 1990:183). It is an eisegesis to read 'division' (not multiplication) as God-willed prescription and to interpret unity in diversity as a sin and a rebellion against God in a simple narrative statement that the entire event happened in the time of the division (cf. Gen. 10:25; 11:4, 9, Helberg, 1993:51f; GK Synod 1985:429; 1991:160ff; Strauss, 1995:21).

The respondents agreed that:

- (1) Genesis 11:1-9 reveals that God scattered homogenous people who took advantage of the fact that they spoke one language, and so attempted unity for wrong reasons – the central reason being a rejection of God and His original command that they should scatter;
- (2) Acts 2:1-13 reveals that during the Pentecost God gathered a homogenous people – the Jews – who were exposed to all the known languages (over 15 diverse linguistic groups) of the times were used to proclaim Christ firstly to the Jews in and around Jerusalem, and also to the Diaspora Jews (cf. Lev 23:15ff; Mtt. 10:5, 6; Acts 6:9; Jn. 19:14, 31; Breytenbach, 1998:329-330; Calvin 1859:42; Lategan, 1998:469).
- (3) For the disciples to speak in foreign languages that all could hear was remarkable and significant, to both unbelieving Gentiles and Jewish hearers. It was happened during the Pentecostal and for the first time ever (cf. Acts 2:5-12) that the inspired truth was revealed by God in languages other than Hebrew. A true Jew would never proclaimed God's truth and wonder in a foreign language. They viewed foreign languages as a signs of judgment (cf. the early Church's debates in Acts 10:45f; 11:15f & 15:8f). To the Jews, the reference to foreign languages in Isaiah 28:11 confirms that the Messiah is coming to fulfil God's judgment which was already made in Genesis 11:1-9.
- (4) To Paul, the reference to foreign languages in Isaiah 28:11 is used as a sign of judgment (a call for repentance to unbelieving Jews and gentiles) and a sign of grace (a call to both Jews and Gentile to remain in believing the gospel of Christ in own tongue)-cf. 1 Corinthians 14:21f. The purpose of foreign languages is not to cause the confusion or the second Babel, but to break the wall of division or barrier and to make the Christian message understandable to sceptical Jewish and to Gentile foreigners and hence extended to all ethnic groups everywhere at any time.
- (5) To Paul chaos and confusion is neither God-initiated (authored) nor God's attribute and hence God is neither glorified nor pleased where such noise or chaos reigns (cf. 1 Cor. 14:33). The Holy Spirit gave the Corinthians a message – just as on Pentecost – when the wonderful works of God were proclaimed in the hearer's native tongues. The linguistic miracles during the launch of the Church in Jerusalem through the Holy Spirit in Acts 2:5-12, and repeated in Acts 10:44-48 and 19:5-7, were unique events in the transition period as illustrated in Table 5 above. Paul never mentions that he performed such linguistic miracles.

- (6) To Paul church worship services should be decent and ordered (cf. 1 Cor. 14:40). He corrected and condemned sign-gifts abuses, tongues in particular, stating that God is not behind incomprehensible languages. Foreign languages had to be comprehensive. Paul lived in many places and was gifted at foreign languages. Apparently, he spoke Aramaic, Hebrew and Greek, and very probably Latin, Arabic, Syriac and many dialects of Asia Minor and Greece.) Paul certainly had the opportunity to learn and speak more languages than all the members of the church of Corinth together.
- (7) Paul deals with real, spoken and meaningful languages (1 Cor. 12:30 14:1, 10) and with words which are not understood (1 Cor. 14:2, 9). He was against a speech without mind or intelligence (cf. the negation of the Greek word νοῦς, in 1 Cor. 14:14-15 and 19, and the adjective ‘anitos’ in Luk 24:25; Rom. 1:14; Gal. 3:1, 3; 1Ti. 6:9; Tit 3:3). Speakers and hearers turn out to be ‘barbarians’ to each another (1 Cor. 14:11) since the language spoken cannot be understood; hence such a meaningless and useless noise is called ‘idiotes’ (from Greek word ἰδιωτης and cf. the English word ‘idiot’; cf. also Acts 4:13; 1 Cor. 14:9, 14-16, 23, 24; 2 Cor. 11:6). Paul calls for clarity of the message in a public Church worship service, so that hearers will hear and *understand* the message. Paul also use the Greek word ‘ἐρμηνεύω’ which means ‘to translate, interpret, explain’ (cf. 1 Cor 12:10, 30; 14:5, 13, 26-28; Heb. 7:2). He repeatedly uses three verbs to emphasise clarity: (1) to ‘hear’ (ακουω in Greek),(cf. 1 Cor. 14:2); (2) to ‘know’ (the Greek, γνωσκω) (1 Cor. 14:7, 9) and (3) to ‘have an idea’ – from the Greek οἶδα, between verses 14-15 and 19. He gave a guideline for the translation process, that (1) at least two to three at most should translate the message, and (2) each speaker and the subsequent translation should be done in turn; (3) but if there is no translation when the speaker speaks in tongues, the speaker should keep quiet in the church and only speak to God (1 Cor. 14:2) and to himself to edify himself personally by his own words (1 Cor. 14:4, 28). Occult practices are never mentioned in Paul’s letters or in other New Testament letters. The lack of knowledge destroys God’s people (Hosea 4:6). Paul was not condoning the phenomenon of a mind in pursuit of spiritual euphoria, hysterics and mysterious words and prayers as manifested by the pagan religions (cf. Dt. 18:10; Mtt. 6:7-13; 1 Cor. 14:4-5, 18). Instead of using the well-known Greek word, ‘manteia’ (μαντεια) used for such practices in the Hellenistic pagan world, Paul used the Greek word ‘glossa’ (γλωσσα), or tongue (the physical organ in one’s mouth) meaning language accessible to human understanding, and ‘laleo’ (λαλεω) – to speak.

3.1.1. Languages of the day play a role in building and expanding local and global multi-cultural churches

It was also deduced from the respondents that common language(s) should be considered in the proclamation of the gospel for establishing, building and expanding the Church. This deduction was based, firstly, on their interpretation of Peter's preaching. He apparently used the common language – understood by nearly everyone in his audience – when he preached the kingdom of God and taught about the Lord Jesus Christ (cf. Acts 2:14ff; De Villiers, 1983:211). As a result, 3 000 repented and were filled with the Holy Spirit. Secondly, in the first-century the Jews often spoke Greek, the common language of commerce, Latin, and many other dialects, though in the religious context of the Temple they spoke, listened, prayed and sang in Hebrew-Aramaic about the wonderful works of God, because that was deemed the language of God and His people. Sign-gifts were used for the edification of others, not for one's own edification (1 Cor. 12:7; 14:12, 26; Eph. 4:11-12; 1Pe 4:10); thirdly, Paul's missionary and professional activities could have exposed him to an opportunity of learning languages like Aramaic, Hebrew and Greek, and very probably Latin, Arabic, Syrian and many dialects of Asia Minor and Greece, more than all the members of the church of Corinth together (cf. 1 Cor. 14:18).

3.1.2. Languages of the day play a role of building and strengthening the believers (the Church)

To Paul the aim of translating and clarifying languages (1Cor 14:16-17; 11-12; 5-6) was to edify others (1 Cor. 14:4, 16 and 17). He used the Greek word *oikodomeo* for building and edification *by* the truth (cf. verses 3, 4, 5, 12, 17, and 26) to stress that everything done in the public worship service has to edify the hearers. Therefore Paul spoke of translated prayers (1Cor 14:13) and that one cannot confirm a prayer with 'amen' when the language used in prayer is not translated. Paul said (1 Cor. 14:18) that he spoke more languages than all the members of the church of Corinth together as he was exposed to more languages in his missionary activities (1 Th. 2:9; 2 Th. 3:8; 2 Cor. 12:23-28). The primary purpose of spiritual gifts is the edification of the others and of the church and hence those who practice gifts of teaching, counseling, or foreign languages should use them in such a manner that others are edified (cf. 1 Cor. 12:4-7; 14:12-17, 26; Eph. 4:11-12; 1 Pet 4:10).

4. The synthesis

4.1. The synthesis took into consideration the three broad periods and the ‘spirit’ of the times

Table 8 below, gives the three broad historical periods¹⁵, namely the modern, the post-modern and recent post-postmodern period. The worldviews and paradigms of respective periods (cf. Bosch’s analysis, 1991:181) sum up the perceptions and experiences of respondents representing three generation¹⁶ groups who are all living in the post-post-modern period (the digital/google/dot.com period) with their respective and distinct level of exposure to diverse liturgical music traditions due to their specific socio-political contexts and challenges (cf. Table 8, no. 3 up to no. 7 below; cf. also Miller, 2004:14ff & Smit, 2008:108f).

NO	Three (3) broad periods	Oral & Print Age (? – pre-1945)	Broadcast Age (1946 – 1994)	Digital Age (1994 - ?)
1.	The generation (Age) A general estimations of three key/broad groups	The last group (veterans/survivors) who are born before 1945. Currently 70 years and above (mostly retired)	Baby-boomers (1946 to 1976) & Baby-busters and also called Generation X (1976 to 1996)	Generation Y (1996 to 2016)-the so-called ‘born-free’-Digital/google/dot.com period Post telephone/Radio/TV/Computers
2.	General Spirit of an age General background & trends/paradigm/contexts	Traditional & modern worldview with mythopoeic/ Ptolemaic (fate) apocalyptic/platonic speculative forms;	Postmodern worldview with the Cartesian /rationalism/modern science/ secularism enlightenment presuppositions et cetera;	Post-postmodern Worldview; the local globalisation and the global localisation of ideas/products/services et cetera
3.	Level of exposure and influence of the liturgical music & song (spectrum)	On the country, local, tribal, village level (exposed to the narrow contexts); Printed official Psalm/Hymn-books	On international level with official Psalm/Hymn-books dominating & exposed to traditions/contemporary liturgical music;	On glocal (global + Local) level Cell-phones/I-Pad/Tablet network; Digital images/ pictures (in liturgical worship);
4.	Worship tradition(s) & Liturgy/worship heritage	Judaism/Hellenistic/Medieval with Chants/cantillation/unmetered styles	Baroque (1600s)/Classic (1750s)/ Romanticism-1820s-Classic liturgy/music	The Latin-American/Asian/African liturgy heritages/(liturgical) music instruments;
5.	COMPOSED LITURGICAL MUSIC AND SONGS FOR WORSHIP BLENDED BY THE LINGUA FRANCA, COMMON STYLES,TUNES & OTHERS ARE TRAINED.	Luther/Zwingli/Bucer/Calvin (1500s) Isaac Watt & J.S Bach (1600-1700s) John & Charles Wesley (late 1700s); D.L. Moody & Ira Sankey (1800s); Billy Graham/Cliff Barrows (1900s) Western missionaries (1700-1900s);	Church denominations (the established churches) transplanted their official Psalm/Hymn-books and their tonic sol-fa method & notation to their respective mission schools colleges, seminaries, institutions and planted churches.	Composers, musicians and performers adapt the popular (ordinary) tunes of both traditional & contemporary liturgical (worship) music and (gospel) songs by digitally blending (glocalisation). Efforts are made to train others to sing well.
6.	Socio-political context and moral ethics and values	They were born after the world wars; Moral ethics/virtue: to be /to do good;	Born during the Cold war and apartheid age & are urged to discover/fulfil oneself/feelings	They are born after the collapse of the cold war, the apartheid & the Berlin walls
7.	Challenge of using full range of liturgical (worship) songs;	Retired & their ideas/writings are alive; Enjoy chants/cantillation/unmetered	While the Boomers maintain Psalms/Hymn most Busters have mixed feelings about it;	They are more virtual, contextual & glocalized and more blended singing;

Table 8. (Bosch’s 1991:181f, Schramm, 2007:1f, NAS report, 2014, Miller, 2004:14ff, Smit, 2008:108f).

¹⁵ The modern period is the period before 1945, which began with the invention of the movable-type printing press in the 1480s by Gutenberg, the discovery of America by Columbus in 1492, and the sailing around Africa by Vasco Da Gama on his way to India (Combee, 2011:201). The year 1945 marked the end of the Modern age with the collapse of its strong faith in science and a missionary triumphalist utopia, and influenced by many factors including, the Enlightenment and, towards its close, the two World Wars (1914–1918 & 1939–1945) (Bosch, 1991:350).

¹⁶ In this research, the generations are reckoned according to the Biblical definition of adults, as in Numbers 1:1-3, where people of 20 years and above are reckoned as adults. Counting 20 to 30 years between 1946 and 1976 is the first generation (the Baby-boomers); the second generation (Baby Busters) are those who are between 20 to 30 years by 1996; the third generation (the born-frees) are those who are between 20 and 30 years by 2016.

The veteran generation group are those who were born before 1945. They are 70 years and above and they are the last witnesses of the modern period (cf. Table 8, under Oral & Print Age above);

The first and second generation group are the Baby-Boomers (born between 1946 and 1966) and Baby Busters (born between 1966 and 1986) respectively (cf. Table 8, under Broadcast age above).

The third generation group are the ‘born frees’ (born around 1994 and beyond). They were born around the time when the period when the freedom was (about to and already) attained in South Africa in 1994 (cf. Table 8, under Digital Age above).

4.1.1. The exposure to particular liturgical music traditions (heritage) influences one’s preferred liturgical music style

From the respondents it is apparent that there are mixed feelings about singing official and non-official worship music amongst the Baby-Boomers, Baby Busters (Generation X) and Generation Y. It depends mostly (1) on their respective and distinct level of exposure (even attitude) to diverse liturgical music traditions and, (2,) on their specific socio-political challenges (cf. Table 8, no.3 to no. 7 above; Miller, 2004:14ff & Smit, 2008:108f).

4.1.2. The respondents’ perceptions and experience of singing diverse liturgical music in unison

From the interpreted summaries above, the majority of the respondents are younger than 40 years and were born between the 1980s and 2000s, in the time when the singing of gospel music and choruses was dominant in rural and urban churches. The respondents pointed out that psalms and hymns are sung to some extent by the established churches who mainly consist of the first and the second generation of people older than 50 and born in the 1950s, when classical psalm and hymn singing predominated.

They have an in-depth information on psalm and hymn traditions and have been singing them for more than 40 years in the Church, though in the local church their number is dwindling by the day. Most of them are currently

the most influential church leaders in meetings where issues of liturgical music are discussed. The respondents had generally experienced diverse liturgical music, and are willing to sing diverse liturgical music in the local church. Such awareness and recognition necessitated the retention and promotion of unity despite the differences in the first General Synod, Act.2009:743; 2012:226-227, especially points 1.4.1 up to 1.4.5.).

But the outcome of discussing the general liturgical framework (cf. chapter 2); the key biblical principles (cf. Chapter 3), the parameter incentives (cf. chapter 4) and doxology patterns in accordance to *missio Dei* perspective (cf. chapter 5) gradually changed the attitude towards the marginalised (free or unofficial worship songs) which were initially suspected and which were not part of the preferred (official) Church liturgical music and are part of liturgical music.

Such contact, exposure to, and communication with one another about diverse liturgical music traditions and biblical guidelines are indicated as incentives towards solutions regarding the handling of disputes about liturgical music. The respondents are in the process of experiencing all liturgical heritages under the biblical guidelines mentioned above, as part of a spectrum of singing diverse liturgical music together. They recognise and accept liturgical music styles, rituals and symbols from European, North American, African and Asian origin. They have moved beyond the dichotomous debate about mono-cultural ethnocentricity and disputes about liturgical music.

5. Conclusion

Respondents were exposed to diverse languages and cultures. Most of them were initially suspicious of most African (free or unofficial) worship songs. They preferred western (official) Church liturgical music. They gradually accepted the singing diverse liturgical music in unison. Translations of the diverse liturgical songs were made so that the meaning of the songs is not only checked against the Bible and confessions, but also that it can be understood while being sung. What was helpful in their perceptions and experiences was also the outcome of the discussion based on the general liturgical framework (cf. chapter 2); the key biblical principles (cf. Chapter 3), the parameter incentives (cf. chapter 4) and doxology patterns in accordance to *missio Dei* perspective (cf. chapter 5) and selected biblical texts, Genesis 11:1-9, Acts 2:1-13 and 1 Corinthians 14 and their exposure to diverse contexts and worldviews and to diverse liturgical music and music traditions. The gathered information of their perceptions and experiences are applicable to Hillbrow, Johannesburg, and to other contexts, and can help stimulate further research that will enhance the handling of music disputes in other contexts.

Chapter 7

Summary, conclusion and recommendation

7.1. Summary

In short this research pointed out that it is important to enhance a missional identity in singing diverse liturgical music in a glocal context and hence the glocal mission paradox is necessary for handling disputable liturgical music matters. The selected 16th century Reformers like Bucer, Luther, Zwingli and Calvin worked in their own distinct socio-historical settings. Like the Apostles, Apostle Fathers and the Church Fathers before them, the Reformers agreed on the fundamental point that the local and global church – operating in a multi-cultural context - should allow or let the person, the word, the love, the rule and the glory of Christ ‘dwells’ richly to be the liturgical (worship) framework of praises (allow herself to be Word, love, rule, glory and Spirit-filled Church). These key biblical criteria were distinctly and respectively discussed as principle, parameter incentive and pattern to use positively as incentive for the smooth and proper functioning and running (progress to maturity) of the glocal church and negatively as incentive in handling disputable liturgical matter.

7.1.1. Problem investigated

7.1.1.1. Background of the problem

The researcher experienced the global-village tension between the official hymns and free songs, in Johannesburg, which is becoming an inevitable and gradual global-village multi-cultural context. The question arises as to whether liturgical music (as well as rituals and symbols) from European and North-American origin will and should stay in the centre and those from African and Asian origin in the periphery (or vice versa)? Or should there be a movement beyond such mono-cultural ethnocentric dichotomy (of the centre vs periphery) towards the revisualization of ‘our hymnal

cultural heritage(s) as part of a spectrum of congregational singing in which our inherited traditions are among many ways to sing and pray’? (Hawn 2003:2, 6, 13) or should there be a blending or converging of the traditional and contemporary worship styles on the same Sunday morning service, whereby official western hymnodies and unofficial (free) songs can be 50/50 or 25/75 or 60/40 depending on the compositions of the people and the church’s history and traditions (Liesch 1996:25)?

7.1.1.2. The problem statement

From these underlying problems, the main question, is: What is the glocal mission paradox for liturgical music and how may it contribute in handling disputable liturgical music matters in such a glocal context?

The individual problems which were set be investigated are:

- What is the nature of the disputable liturgical music matter that is experienced in a glocal worship context?
- What are the key biblical and missional principles in handling disputable liturgical music matters?
- How are the parameter incentives for singing diverse liturgical music in unison realised in a glocal context?
- How significant is the pattern of creation doxology as missional responses to missio Dei in liturgical music?
- What are perceptions captured from the case study findings of singing diverse liturgical music in unison?
- What is a practical mission via music model for enhancing a Church’s missional identity in glocal context?

7.1.2. Aim and objectives

The aim of this study including the case study conducted in Good News Community Church in Hillbrow, Johannesburg is to uncover the glocal mission paradox for liturgical music including handling disputable liturgical music matters in a glocal mission context.

The study focuses on the following objectives:

- To discuss the nature of the disputable music styles that are experienced in the glocal worship context?

- To uncover the key biblical and missional principles in handling disputable music matters;
- To realise the parameter incentives for singing diverse liturgical music in unison;
- To indicate the significance of the patterns of the creation songs as missional responses to Missio Dei;
- To evaluate the perceptions from the case study findings regarding singing diverse liturgical music in unison;
- To show a practical ‘mission via music’ model for enhancing Church’s missional identity in glocal context;

7.1.3. Central theoretical argument

The main argument in this research is based on the following assumptions: The glocal missional paradox is inevitable and significant in liturgical music in general and in solving disputable music matters in particular. The disputable liturgical music debate reflects the underlying dichotomy-power struggle between the preferred and marginalised liturgical music throughout the history of the Church up until now.

From closer analysis, the dichotomy for the preferred and marginalised worship music and song styles is socio-historically influenced and motivated and not necessarily biblically founded. It is therefore inevitable to discuss the glocal mission paradox in handling disputable liturgical music matters.

To do so, it is inevitable,

Firstly, to discuss the nature of the disputable music styles that are experienced in the glocal worship context,

Secondly, to lay a foundation by uncovering the principles from the Bible,

Thirdly, to set up a scope by reviewing the parameter incentives;

Fourthly, to map up some guidelines by reclaiming some biblically based patterns for creational doxology;

Lastly, to learn from perceptions and experiences of other Christians on the matter;

All this is done to enhance a missional identity in singing diverse liturgical music in a glocal context and hence for handling disputable liturgical music matters.

7.1.3.1. From chapter 2

This chapter discusses the contestation between the Western (established churches) and African (receptor churches) regarding the liturgical music. In the discussion, the disputable liturgical music debate reflects the underlying dichotomy-power struggle between the preferred and marginalised liturgical music throughout the history of the Church up until now. From closer analysis, the dichotomy for the preferred and marginalised worship music and song styles is socio-historically influenced and motivated and not necessarily biblically founded.

There are at least five biblically founded precepts for liturgical music used by the 16th century reformers, especially Luther, Bucer and Calvin which can be helpful in handling diverse liturgical music styles, namely:

Firstly, that music is a gift from God and hence diverse liturgical music style should be handled from that precept;

Secondly, that singing should be congregational, that is, all people young and old of all ethnic groups should sing;

Thirdly, that an understandable language/vernacular of ordinary people should be used in singing liturgical music;

Fourthly that the popular melodies/tunes familiar to the people concerned should be used in their respective songs;

Fifthly that the congregation should be trained/equipped so that everyone can sing vocally and chorally well;

At least these five biblically founded precepts for liturgical (worship) music framework can be used as a base in handling the contestation between the preferred (official) Western Psalters and hymnodies and the marginalised (unofficial) black African (free) worship songs, yet they are not silenced.

Recommendations

Due to space and time in this chapter there are issues which need further clarity, particularly the fact that the five precepts for liturgical (worship) music are biblically founded. It is therefore inevitable to: (1) to lay a foundation by uncovering the principles from the Bible; (2) to have a scope by reviewing the parameter incentives; (3) to map up some guidelines by reclaiming some biblically based patterns for creational doxology and (4) to learn from perceptions and experiences of other Christians on the matter. All this was done to enhance a missional identity in singing diverse liturgical music in a glocal context and hence for handling disputable liturgical music matters.

7.1.3.2. From chapter 3

Paul gave key principles in handling disputable matters (Rom.14:1 – 15:13). In this chapter, it is made clear that the essence of the Kingdom of God or the fruit of the Spirit (righteousness, love, peace, joy, patience, hope et cetera) is and should remain primary criteria which keep diverse Christians from being divided more and more by disputable matters but kept focused on the King Jesus Christ and His Kingdom. Such a focus, direction and perspective is helpful because it keep diverse Christians, liberal and conservative alike, united (like-minded) around the same Lord and His authoritative word (scriptures) who called all of them to worship and glorify God with one voice or mouth. To save the Church's time, energy and money and to preserve unity, those who are in dispute should make an agreement that certain matters are nonessential because they are neither directly commanded nor forbidden by God. To pave the way for such a move, there should be respect and acceptance of diversity. Each group on either side of the dispute should acknowledge the common confessions that bind them together, but at the same time they should acknowledge each other's God-given potentials.

7) Such preliminary initiatives need a guide: God's Kingdom: for vertical and horizontal directions! God's Kingdom is compared to some extent with a Tour Guide who directs and/or guides the tourists to the right direction (in the jungle). So many diverse Christians and Churches struggling with disputable matters need the Biblical clues so as to give the vertical (God-ward) direction which influences their horizontal (human-to-human) direction as far as handling disputable matters is concerned. Such Biblical clues are the foretaste, the first fruits (Rom. 8:23), and/or fruits of the Holy Spirit namely, love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control (cf. Gal. 5:22-23 NIV)!

8) Such preliminary initiatives need a gear: Love: the strong should love the weak for who they are! Love is compared to some extent with a gear: a machine which connects different parts for the sake of movement. It took Apostle Paul a whole chapter (1 Corinthians 13) to define love and its significance in connecting many diverse Christians and Churches struggling with disputable matters. Our Lord Jesus Christ pointed it out that loving God (in a vertical direction) and loving others (in a horizontal direction) is the essence of the teaching of the Bible (Matthews 22:34-40). Love connects Christian groups in disputes and hence preliminary initiatives should be taken whereby the strong (liberals) initiate the first move towards the weak (conservatives) in love and/or vice versa. Paul continued to address disputable matters by giving concluding motivations for accepting unified doxology/worship (including prayers and praises/songs) as last and lasting solution to the disputable matters.

9) Prayer remains a gate wide open for unified doxology (or worship) to be realized (Rom.15:6, 13);

- 10) Scripture is used as a ground or authoritative foundation for unified doxology (or worship);
- 11) In Christ an establishment and maintenance of the unified praises is guaranteed (Rom.14:3, 9, 15; 15:3a);
- 12) This establishment exists in Christ so that a unified doxology as an ultimate goal can be realized from now to eternity (Rom.15:6,7c – 8, 13).

From these six (6) key principles, therefore, Christians and churches should and could handle disputable music matters anywhere in any time through

- (1) Prayer as a Gate (which is wide open);
- (2) Love as a Gear (or Cog wheel);
- (3) The Kingdom as the Guide (or Tour Guide);
- (4) Scripture as the Ground (or the foundation);
- (5) Christ as the Guarantee (or the confirmation);
- (6) Glory as the Goal (or ultimate purpose) (cf. the arrows in Diagram 10 below);

7.1.3.3. From chapter 4

This chapter review parameter incentives for singing diverse liturgical music in unison in a multicultural context where the local and global church always deal with diverse presuppositions, tastes, preferences and privileges, which include the liturgical (worship) music styles.

Two long sentences: from Paul's bipartite letter, namely, Ephesians 5:18-21 and Colossians 3:16 were used in the review. The reasons for selecting them was that they both are part of the head-and-body metaphor used by Paul in these two letters. The metaphor not only sum-up the relationship between Christ and His Church, but which also provide parameter incentives which addressed the identity crisis of the paradox of 'unity in diversity' developed in the AD 50s and continued in the AD 60s in the multicultural context which Paul worked in.

Adding to what was discussed in Chapter 3, namely the six (6) key principles in handling disputable matters (Rom.14:1 – 15:13), chapter 4 further discussed the parameter incentives which measure individual Christian and corporate Church's progress and maturity towards the fullness of God in Christ by the Spirit including in handling diverse liturgical music styles.

In the chapter it was clear that God through Paul instructs Individual Christians and the corporate Church to allow, what this chapter calls the parameter incentives, namely the person, the word, the love, the rule and the glory of Christ to dwell richly in their liturgical (worship) praises

These parameter incentives are applicable in a glocal context. Living in a multicultural context, the local and global church will always deal with diverse presuppositions, tastes, preferences and privileges, which include liturgical styles. The main question is: how should they be measured?

For an instance, Lamm, K., 2011, mentioned objective and subjective criteria in evaluating the liturgical music and songs for worship which are at least common in most local churches:

For objective criteria: he emphasised the lyrics of the songs, saying that we should ask questions like:

- (f) Are the lyrics biblically and doctrinally sound?
- (g) Are the lyrics spiritual and God-centered?
- (h) Are the lyrics edifying (profound) and instructive (substantial)?
- (i) Are the lyrics clear and understandable?
- (j) Are the lyrics addressed to the heart and mind?

For objective criteria: he emphasised other music elements, including the melody, harmony and rhythms;

- (v) Are they compatible and/or fit well with the lyrics?
- (vi) Do they make the song(s) singable, easy to learn and memorable?
- (vii) Do they make the song(s) relate(s) with and/or reinforce(s) the message or topics?
- (viii) Are songs stylistically (full range) balanced (ie. Psalm, hymns and spiritual songs)

This chapter attempts to point out least six key principles in handling disputes regarding the objective and subjective choices some of which are mentioned above by Lamm (2011) as an example. How do we handle dispute regarding personal tastes and preferences. Romans14:1-15:13 gives the parameter incentives including: (1) Prayer/Praise as the Gate; (2) Love as the Gear for motivation; (3) The Kingdom as the Guide (like a GPS); (4) Scripture as the

Ground (or criterion); (5) Christ as the Guarantee (or confirmation); (6) Glory as the Goal. Such parameter incentives were also identified and reviewed in Ephesians 5:18-21 and in Colossians 3:16. The reasons for selecting these letters was that Ephesians and Colossians contain the head-and-body metaphor. The metaphor summarises the relationship between Christ and His Church, which also provides parameter incentives that address the identity crisis of 'unity in diversity'. The identity crisis that developed in the multicultural context of AD 50s and continued in the AD 60s were helpful to Paul. It helped him to step in and give practical advices on many issues in the Church including how to handle liturgical music styles in the multicultural local church. As it became clear in this chapter, liturgical music and songs have been affected by the prevailing worldview or spirit of every age, as Johansson (1992:35) argues. Due to restrictions of space, this chapter focused on how the 16th century Reformers, particularly Bucer, Luther, Zwingli and Calvin. This chapter pointed out that the reformers mentioned above, applied the key principles and the parameter incentives in their own time. This chapter noted that though each Reformer had his own distinct emphases, they generally agreed that the Church should let the person, the word, the love, the rule and the glory of Christ 'dwell' richly in their worship praises. The Reformers developed this idea to counter the Roman Catholic liturgical system which was designed to earn merit and salvation. In their distinct socio- historical settings, these key principles and parameter incentives helped the Reformers, like the Apostles, the Apostolic Fathers and the Church Fathers before them

Recommendations

Due to space and time in this chapter there are issues which need further clarity. Though the key biblical principles discussed in chapter 3 and the parameter incentives discussed in chapter 4 to address the diverse liturgical (worship) music styles, but the music myths, presuppositions, tastes, preferences, privileges et cetera need further clarity. It is therefore inevitable to review biblically based patterns for creational doxology in general and human doxology in particular. All this is and should be done to enhance a missional identity in singing diverse liturgical music in a global context and hence for handling disputable liturgical music matters.

7.1.3.4. From chapter 5

In this chapter it became clear that most people believed that behind music there are two invisible worlds, namely the world of fate (inevitable forces of nature) and the world of ideals (of forms or of beauty) as it was viewed and practiced in the Ancient near East religions as well as Ancient Greek cosmology.

In this chapter it became clear there should a shift of the mind-set and the direction of doxology. The mind-set (direction) shift is important in handling diverse liturgical music that all music myths, presuppositions, preferences et cetera should be viewed from missio Dei perspective.

In this chapter, the missio Dei perspective uncovers the scope, the nature, the agents, the manner and the subject and object of the creation doxology including angelic and humanity doxology.

It became clear that the creation doxology including angelic and human doxology is and should be a positive response to God's mission (that is, all these doxologies should accompany and celebrate God's mission);

In handling diverse liturgical music it is necessary to be guided by missio Dei perspective so that the scope, the nature, the agents, the manner and the subject and object of the doxology is towards God and hence review the liturgical music styles with a tendency of responding towards music myths, presuppositions and preferences which are related towards the beliefs and/or convictions in either force of nature (fate) or the force of ideals (forms).

7.1.3.5. From chapter 6

In this chapter the findings of the case study was analysed and evaluated. The case study emanated from a study on how to handle disputable music matters in a global mission context. This research was enriched in many respect including the (1) respondents' perceptions and experiences of singing diverse liturgical music and songs in unison in a multicultural Church; (2) the outcome of the discussion based on the general liturgical framework (cf. chapter 2); the key biblical principles (cf. Chapter 3), the parameter incentives (cf. chapter 4) and doxology patterns in accordance to missio Dei perspective (cf. chapter 5) and also (3) the outcome of the discussion based on the selected biblical texts, namely Genesis 11:1-9, Acts 2:1-13 and 1 Corinthians 14 and their exposure to diverse contexts and worldviews and to diverse liturgical music and music traditions .

The gathered information was collected, interpreted and presented. From the information, it becomes clear that:

- (1) The marginalised (free or unofficial worship songs) which were initially suspected and which were not part of the preferred (official) Church liturgical music, are gradually accepted based on the outcome of discussing the general liturgical framework (cf. chapter 2); the key biblical principles (cf. Chapter 3), the parameter incentives

(cf. chapter 4) and doxology patterns in accordance to missio Dei perspective (cf. chapter 5). The discussion helped most of them to gradually change their attitude towards the marginalised (free or unofficial worship songs).

- (2) The respondents also reflected on the role of language based on the selected biblical texts, Genesis 11:1 – 9, Acts 2:1 – 13 and 1 Corinthians 14. Together with their exposure to diverse contexts, worldviews it was easy to sing diverse liturgical music in unison though they still prefer their own respective music traditions (heritages).
- (3) Such contact, exposure to, and communication with one another about diverse liturgical music traditions and biblical guidelines are indicated as incentives towards solutions regarding the handling of disputes about liturgical music. The respondents are in the process of experiencing all liturgical heritages under the biblical guidelines mentioned above, as part of a spectrum of singing diverse liturgical music together. They recognise and accept liturgical music styles, rituals and symbols from European, North American, African and Asian origin. They have moved beyond the dichotomous debate about mono-cultural ethnocentricity and disputes about liturgical music.

7.2. Conclusion

Global-village process is inevitably exposing Christians and Churches to diverse liturgical music, languages and cultures. In the context of ‘unity in diversity’ paradox, preferred western (official) Church liturgical music and marginalised African (free or unofficial) worship songs need continuous review against the general liturgical framework (cf. chapter 2); the key biblical principles (cf. Chapter 3), the parameter incentives (cf. chapter 4) and doxology patterns in accordance to missio Dei perspective (cf. chapter 5) and selected biblical texts, Genesis 11:1-9, Acts 2:1-13 and 1 Corinthians 14. Glocal context expose Christians and churches not only to diverse liturgical music and music traditions, but to diverse opportunities and challenges of enhancing glocal missional identity in singing diverse liturgical music in a glocal context while exposing Christians and churches more and more towards the remedy in handling disputable liturgical music matters.

7.3. Recommendation

The research study was applied in Good News Community Church, Hillbrow in Johannesburg. It can help in stimulating the further researches towards the remedy regarding the handling of disputable music matters in other contexts.

APPENDIX A.

QUESTIONNAIRE FOR GNCC CHURCH MEMBERS

Complete this questionnaire and know that you will remain anonymous

	Below 25 yrs old	Between 25 – 35 yrs old	Between 35 – 45 yrs old	Beyond 45 yrs old
My age is beyond or between: My wife's age beyond or between:				
I/we have been in the Church for: (Before I/we came to GNCC)				
I/we have been in the GNCC for: (Good News Community Church)				
Name of my former Church and the Worship Song types: (Psalms, Hymn, Spiritual songs, Choruses etc)				
Difference of worship song types: (between former church & GNCC)				
Similarities of worship song types: (comparing former church & GNCC)				
Difficulties in singing diverse worship song in unison in GNCC:				
Remedies towards singing diverse worship song in unison in GNCC				
Motivations for singing diverse worship song in unison in GNCC:				
Guidelines for sing diverse worship songs in unison in general:				

APPEDIX B

An evaluation: the respondent's experience of singing diverse worship songs in unison

No.	Respondent's identity	Their Abrev.	More description of respondent(s)	Years in Church	Former church Denomination	Differences Identified	Similarities identified
1.	Afrikaans	AFR.	Couple	60 yrs.	Other GKSA	Metered Psalm	God-centred
2.	Cameroon	CAM.	Couple	30 yrs.	Evangelicals	Choral music	Gospel centred
3.	Chewa	CHE.	Single woman	13 yrs.	Presbyterians	Gospel music	Salvation-focused
4.	Congolese	CON.	Deacon	14 yrs.	Pentecostals	Gospel music	Spirit-addressing
5.	English	ENG.	Couple	50 yrs.	Other GKSA	Versified Psalm	God-centred
6.	Sudanese	SUD.	Young man	5 yrs.	Lutheran	Cappella music	Eschaton-focused
7.	Tswana	TSW.	Adult man	20 yrs.	Methodist	Choral music	Christ-focused
8.	Ugandan	UGA.	Young woman	10 yrs.	Presbyterians	Xhosa Hymns	Evangelization
9.	Venda	VEN.	Young man	9 yrs.	Lutheran	Cappella music	Eschaton-focused
10.	Xhosa	XHO.	Elder	40 yrs.	Presbyterians	Xhosa Hymns	Evangelization

TABLE 8. Respondents' profile. Source: Author's own construction

Respondent's identity	Their Abrev.	Remedies followed and or Solutions sought in short	Multi-cultural Context motivation/ influences	Guidelines &/or Criteria Perceived in the dialogues
Afrikaans	AFR.	Communicate with others	Cross-fertilized music	Biblically sound
Cameroon	CAM.	Being sensitive to others	Heterogeneous music	Gospel-centred
Chewa	CHE.	Being open to others	International music	Salvation-message
Congolese	CON.	Friendship with others	Convergence music	Spiritually empowering
English	ENG.	Dialogue with others	Interpersonal music	Mind/ heart-addressing
Sudanese	SUD.	Loving one another	Decentralized music	Singable/ memorable
Tswana	TSW.	Fellowship with others	Multicultural music	Creatively balanced
Ugandan	UGA.	Accepting one another	Glocalized music	Compatible/ substantial
Venda	VEN.	Being on shoes of others	Decentralized music	Singable/ memorable
Xhosa	XHO.	Understand one another	Glocalized music	Compatible/ substantial

TABLE 10. Respondents' attempts towards the solution. Source: Author's own construction

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