

# A liturgical typological-hermeneutic approach for worship in African American Seventh-Day Adventist churches in Michigan

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## ABSTRACT

This research aims to show how the plausibility of a *liturgical typological-hermeneutic* (LTH) may advance the worship in African-American Seventh-day Adventist churches (AASDAC) in Michigan. The LTH approach, broadly, may be delineated as the process of codifying liturgical themes and principles from specific Scriptures and mediating them through music to proclaim the incarnate Word of God. This approach sketches the (LTH) principles from the biblical, liturgical, material context, content, trajectory, and teleology of specific Scriptures. The following specific liturgical themes and motifs will be examined: creation, covenant, Kingly, priestly, and temple. These liturgical patterns in the following books of the Biblical canon: Genesis, Exodus, Davidic, Solomonic monarchies, John, and Revelation. The research will try to show that an integrated-integrating, unitive-uniting LTH may bring cohesion to the seemingly disparate and discordant arenas about contemporary Praise and Worship music, where its Biblical form will align with its Biblical function in AASDAC liturgy.

**[Key words:** Worship, African American, Seventh-day Adventist Church, Liturgy, Typology, Hermeneutics, Liturgical Dancing, Contemporary Praise Music.]

## LIST OF ACRONYMS

AA	African-American(s)
AASDAC	African American Seventh Day Adventist Church
BA	Black Americans
CCM	Contemporary Christian Music
CPWM	Contemporary Praise and Worship Music
KJV	King James Version of the Bible
LTH	Liturgical Typological Hermeneutic
NIV	New International Version of Bible
NLT	New Living Translation of the Bible
NRS	New Revised Standard Version of the Bible
NT	New Testament
OT	Old Testament
RSV	Revised Standard Version of the Bible
SDA	Seventh Day Adventist
USA	United States of America

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## CHAPTER 1 INTRODUCTION, PROBLEM STATEMENT, AND AIM

### 1.1 Background

As of (2014 the *African-Americans Seventh-day Adventist Churches* (AASDAC) have a membership approaching a quarter million. The AASDAC, in fact, have been part of the Adventist experience from its inception (Baker, 1996:1-30). Furthermore, the AASDAC today functionally exists now to operate in mainly urban centers of North American metropolitan centers, which notably have a high African-American demographic (the term “African-American” is interchangeable with the terms “Black-American”/ “Afro-American”). The etiology or the background of the seemingly problematic tension-field with *Contemporary Praise and Worship* music in AASDAC pivots on two basic suppositions:

First, African-American roots of worship, according to Hodges, 2005:43; Redman, 2002:26; and Saliers, 1997: 193, has always been very animated and evocative, exuberant, emotional, and saturated with pathos. Until recent years, much of AASDAC worship retained its doctrinal elements in their method, components, and style of worship, however, there was a gradual shift to a more affective (emotional) rather than a balance between cognitive (intellectual-rational) and affective domains of worship. Numerous authors (Alexander, 2014:2-4; Preston, 2014:204; Sudheer, 2013:8-9; Hayes, 2012:70-71; Krystal, 2012:147-159; Paris, 2013:388-389; Kirk-Duggan, 2007:319; Burnim, 2006:3-7; Darden, 2005: 181-182; Best, 2005:17-18; Smith, 2004: 1-6) highlighted how *Negro Spirituals*, historically and religiously, have played a compelling role in African American culture. They also are about transformation and doctrinal education. They are lucid and ennobling in their grasp and commend those convictions, demeanors, and qualities that attest and recognize African-Americans as individuals in the United States. The first African-Americans conveyed their history, culture, and theology through the cultural nuances of their music. Similarly, singing African-American songs in AASDAC heritage tended to be a platform to reconnect them with the more substantial micro African-American culture and its more significant theological, missiological and eschatological paradigm.

Second, the emergence of contemporary *Praise and Worship* music styles, elements in AASDAC, has seemingly fueled some discord. In many African-American Seventh-day Adventist churches, the worship leaders and participants let the emotions roll, and the endorphins break their dikes (Newberg, 2014:3-5). The incorporation of liturgical dancing (praise dancing) into the worship in many cases fomented much dissension and division among church members. Many infer that the emotive pathos and the animated cathartic environment is a veritable affirmation of the visitation of God's power (Champion-Jones, 2014: 12,13-15,17; Cooke & Elcoro, 2013:1-6; Canale, 2012:70-75; Basden, 2004:103-105; Best, 2003:140, 151-153; Peterson, 2002:15,16). Emotion in worship is right, and the presence of God is real, but they are not necessarily mutually reciprocal or contiguous, they do not always coincide. Contemporary AASDAC liturgy is in harmony with the modern culture. This research submits, particularly emulating entertainment forms. In many cases, style appears to be more important than content and context of the liturgy (Langer, 2012:182-183; Price, 2012: 13, 31, 33, 43; Johnson, 2002:33-34; Frame, 1997: 59; Whaley, 1992:45-47; Heilbut, 1989:25). The places of worship have imported a band and acclaim and adoration groups, and the anticipated the acclaim and melodies are on a wide screen. In this period, a few people seem to compare adoration and liturgy with music; if the music is great, at that point, the liturgy is genuine. People appear to conflate liturgy with music (Caccamo, 2013:7-16; Laytham, 2013:1-6; Johnson, 2013:17-24; Best, 2003:138). Many denominations and congregations that aspire to evangelize the unchurched and articulate the gospel in inappropriate culturally relevant musical language; employ and embrace modern worship music forms and secular constructs of the liturgy in their charismatic theology. (Redman, 2002:55-57). The atmosphere mimics, and is a parody, and, to a large degree, reflects an entertainment culture and the worshiper is enticed to equate the two. Therefore, many bring the same disposition and values into worship that is in entertainment (Boone, 2013:8, 9; Ellis, 2012:97; Young, 2012:330). The worship activity degenerates into a liturgical theater. The focus appears to be on the liturgical dramatization (style, theatrics, performative methods) and not the presence of the Lord Himself (Block, 2012:6; Kaufmin, 2008:61, 62, 97, 105, 106; Park, 2004: 30,156; York, 2003: 48; Best, 2003: 138,153). This very fact is also a part and a lesson from the liturgical development through the ages in Christendom. The element of participation and dramatization (praise dancing) is a liturgical chorus and refrain that re-

performs and re-staged for generations. There appears to be, simply, very little systematic reading of scripture in most AASDAC (Neville, 2013:5, 7-10; Block, 2012:5, 6, 17-21; Park, 2004: 163; Maynard-Reid, 2000: 60, 61; Cox, 1995:139). The AASDAC appear to be in much danger of neglecting Scripture reading, doctrinal teachings, and prayer. The reading of scripture has been a stand-in for by another round of songs and choruses (Issler, 2012:118-119; Best, 2003: 40-41, 73,140). The worship has morphed or evolved and appears to cater to the horizontal subjective needs of the human person, and not the vertical objective attributes of the Deity. In other words, there seems to be a diminutive intersection between the horizontal and vertical elements of the liturgy. Much of AASDAC worship appear to be cultural in its aims. Abernethy (2008: 13-14) cogently and aptly illustrates this notion, “Not that all worship should lead to transformation, nor is transformation the primary focus of worship, but when worship does lead to transformation, there may be important lessons to learn.” This statement poignantly and saliently appears to reflect the current worship praxis in many AASDAC.

In the Bible, music functions not only as a communicative praise offering to God but also serves as a medium for divine revelation from God to humans. This preamble or prologue underscores the impetus and trajectory of this investigation into the function and form of liturgy in the AASDAC to ascertain the Biblical function and form of liturgy as a locus of control.

In this section, the research gives a conflated and truncated overview of *Practical Theology* as an approach to the dissonance and fragmentation among many AASDAC in their liturgy. The tension between what is happening and what ought to be transpiring in the liturgy. This research is about the liturgical communicative interchange and interaction in the liturgy with the transcendent God, who is also immanent and localized in our communication with each other. It is important to realize that the liturgical act and event must communicate vibrant properties of vital force and energy to help facilitate a daily liturgically transformed life. Therefore, this research is fundamental from the viewpoint of AASDAC. Practical Theology and the discipline of Liturgics seek not only to describe techniques but also to discern how God, through liturgy, is calling His people to move and act in the world.

The research does not intend to review the historical evolution of the field of Practical Theology; instead, the aim here is to examine significant movements in Practical Theology about Liturgics in the AASDAC<sup>1</sup> (Stanley & Stovell, 2012:10-14; Root, 2009:55-72; White, 1990:32). Moreover, theologians go to rather extraordinary lengths to attempt to conceptualize and articulate the life of faith cogently. However, the insights and conceptual frames resident in Practical Theology is employed to analyze or wrestle with the meaning of Liturgics and AASDAC life and daily experiences of liturgical events. The viewpoints gathered and collected from Practical Theology are to examine and assess the possible focal contention for the new religious philosophy of contemporary Praise and Worship music with regards to the AASDAC (Mosala, 1998:247). After this process, the research intends to offer up *LTH*<sup>2</sup> principles from Scripture, which may reconcile the theory of liturgy in AASDAC with the praxis of liturgy. The anticipation is that these unitive (tending to produce union) principles—sketched from the liturgical *context* of specific Scriptures. Moreover, and the uniting (bringing together to form) principles, drafted from the liturgical *content* of particular Scriptures in the canon may be deployed by proper Practical Theology perspectives in the liturgy to integrate theory and praxis of in AASDAC. More specifically, this LTH (Logo-centric [Word-centric]) approach envisages and understands the liturgical purpose of music as to proclaiming the Word of God. The music in this method is

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<sup>1</sup> As of (2014) The *African-Americans Seventh-day Adventist Churches* (AASDAC) have a membership approaching a quarter million. The AASDAC, in fact, have been part and parcel of the Adventist experience from its inception (Baker, 1996:1-30). Furthermore, the AASDAC today, functionally exists now to operate in mainly urban centers of North American metropolitan centers, which notably have a high African American demographic (the term “African-American” also may be used interchangeably with the terms “Black-American”/ “Afro-American”). See list of abbreviations above.

<sup>2</sup> White (1990:32) suggests that the word “*liturgy*” describes how the worship service was conducted in the first century. It is derived from the Greek word *leitourgia*, which is composed of words for work (*ergon*) and people (*Laos*). It means that the worship service was the work of the individuals and not of one person. It implies that the worship service was the work of the individuals and not of one person. Fink (1990:60) postulates it is also the work of God in the midst and within the people. Buchanan (2007:210) identifies the term liturgy as originating from the Greek noun *leitourgia*, originating in classical times as service to the state Beale (1994:396-401) observes, “*typology*” “indicates fulfillment of the indirect prophetic adumbrations of events, individuals and institutions from the Old Testament in Christ who now is the final, climactic expression of all God ideally intended through these things in the Old Testament.” Hermeneutics, in this research, explores the conditions and criteria that operate to try to ensure responsible, valid, fruitful practices and principles to apply to this field of tension.

incarnational (theocentric-anthropocentric) also (cognitive-affective) in nature—derived from the liturgical context and liturgical content of specific liturgical themes in the canon (Edwards, 2007:15-18). The research submits that God speaks to His church through His liturgical Word, and the church speaks with Him through *LTH*, Theo-musicology principles of prayer and praise codified from the Word and embodied and embedded in liturgical music and mediated through liturgical music. At the heart of the LTH, principles, and strategies should be the unitive *Liturgical-Christ* and the uniting *Hermeneutic-Christ*, and this approach may be regulative to align the form of Praise and Worship music with its function in AASDAC liturgy. Down to earth Practical Theology has the assignment of deciphering and developing formal standards from Scriptures for the ceremonial, liturgical existence of the congregation today. The integration put forward here is the *problem-based* and *action-oriented* process of translating Practical Theology insights and the liturgical themes of the biblical canon into the practice of the AASDAC theological, liturgical foundation and content.

The connotations and denotations of the phrase Practical Theology have lost some of its oxymoronic personality in many academic circles since Dale Andrew's published his *Practical Theology for Black Churches* (2002). His recognition of the chasm between the academic discipline of theology and the lived actualities of liturgical communities, principally African-Americans communities still resound astoundingly correct. The aim of bridging the ravine and tension between the theological academy, particularly Liturgics and Practical Theology, can be daunting. The work of thinking constructively with AASDAC communities, through the portals of Practical Theology and Liturgics, to address not only the (micro) daily experience of AASDAC but also discussing (macro) issues of justice and liberation in the social and religious communities from a unique Christological and eschatological lens is the goal. Thus, the research proposes to integrate significant liturgical elements within the biblical canon and incorporate them with a Practical Theological research conceptual framework. This synergistic conceptual approach of interlacing and interweaving *Liturgics* with a *Practical Theology* research design will be an integrated multiple process of deploying liturgical theoretical principles with Practical Theology perspectives in a mutually congruent, complementary, and corresponding way. Tangentially, this approach will ameliorate and bring about a changed praxis in

AASDAC liturgy. Moreover, rather than fissures or small cracks, perhaps a more concise biblical metaphor is a “breach.” The chasm between the members is as vast as the Red Sea.

## 1.2 Problem statement

There has been an epochal seismic philosophical and theological paradigm shift in AASDAC forms, methods, styles, and elements of the liturgy. Many churches globally have adopted an approach to reconciling the traditional hymn-books by revising or contextualizing the lyrics with the musical score. The friction or liturgical tension between the text and sub-text generates dissonance and disorientation in the liturgical community when there is not a unitive-uniting coherence between the two (Cilliers, 2002:6-11). From a Biblical purview, liturgical hymns effect and shape people’s lives on multiple planes in the liturgical and shared concourse of life (Vernooij, 2002:108). The germaneness of this concept is essential, and intersectionality (the interconnected nature of the social meaning of liturgical hymns and theological meaning) of them within the scope of this investigation is critical. The traditional AASDAC liturgy did not incorporate *drums; praise dancing, raising the hands, shouting, and clapping*. However, in recent years, with the advent and emergence of contemporary *Praise and Worship* music, the practices were isolated before having now evolved and escalated as the norm in many AASDAC. Neumann (2006, 41-48) adroitly states a variety of musical instruments have been employed [in AASDAC] to heighten the effect of the emotional appeals of contemporary Praise and Worship songs in the liturgy.

Music is a fundamental piece of the Black church involvement. In understanding the essentialness of African-American spirituals, history demonstrates that African-American slaves have experienced a foreboding churning “Red Sea” and have encountered “Pharaoh’s armed forces” (Miller, 2011:30-34; Langston, 2008:147-149; Johnson, 1994:13-17). More importantly, these people have experienced deliverance and triumph from God (West & Glaude, 2003:29). African Americans all through history have utilized their tunes of triumph through religious and enthusiastic tunes called spirituals (Bacchiocchi, 2000:300-317; Long, 1999:165). Spirituals have served to be an eternal indication of the hardship and work they have encountered, alongside God’s triumph. The spirituals empower Blacks to hold a measure of African character while living

amid American subjugation and providing the substance and the mood commonly to adapt to human bondage and the changes of life. It was through the aggregate medium of singing the spirituals that enabled the slaves to encounter God and religious liturgy that is liberating in their oppression and bondage.

The Negro spirituals in the long run transformed and evolved into gospel music, which is another classification and genre of Christian music (Thompson-Bradshaw, 2014:10; Castellini, 2013:11-12; Banjo and Williams, 2012:26; Kwon, 2011:1; Redman, 2002:52-53; Whaley, 1992:45-47; Heilbut, 1989:25). Negro spirituals rose out of the subjugation experienced by Africans who were in bondage in the new land. In a startling and outsider nation, they are in subjugation, minimized, abused by the very individuals who acquainted them with Christianity! This one of a kind history enables the accumulated Christian people to group to call itself by whatever moniker it picks unreservedly. African-American, Black, and Afro-Americans trade and traffic away from the names spuriously given by Euro-American evangelizers (Costen, 2007: 5). Costen, in his former work (2004:2), states, Black gospel music is both a sort (tune frame) and a style of execution, typifying the profound articulations of the historical backdrop of Black individuals all through subjugation and looking with delight to what is to come. Like the spirituals, gospel music joined Biblical tenet and identified with the Christian's day to day life. The verses of gospel music tend to underline salvation and solace to the individuals who are in need. They also function to transport the listener and singers to another dimension of connectedness: *intra-personally* (within oneself), *inter-personally* (to others and the environment), or *trans-personally* (to God) (Hamilton *et al.* 2013:26-38). Numerous authors (Marti, 2012: 52, 62; Banjo & Williams, 2011:115- 117; Hendricks, 2011:2-4) allude to the focal component of the Negro spirituals as a wellspring of comfort and assertion concerning life and demise in the tapestry and web of the Black community. Moreover, the vocal lyrics and tonality in Negro Spirituals were here and there vociferous, some of the time quelled and somber, of individuals from whom the measure of biting oppression and enduring flooded their souls. They flood in these eerie hints of superbness, magnificence, power, and quietness in the concourse of their lives (Marti, 2012:44-45; Hamilton *et al.* 2012:26-38; Robison-Martin, 2009: 595; Costen, 2004:71-79, 89; Redman, 2002: 26). These spirituals spoke viscerally and volitionally to the portals and chambers of African-Americans' burdened souls with greater efficacy than a host of florid prolixity, and verbose words did. The

Negro spirituals lyrically and stylistically expressed the inarticulate groans of terrible agony and anguish of African Americans. The AASDAC liturgy has always had much rhythm and music to experience regenerative energy. Singing and music constitute an essential element of AASDAC worship, where there is an excellent diversity regarding styles and genres of music; but now, in many AASDAC, it looks as if there is abandonment and vacating of Scriptural principles as being a paradigmatic and authoritative role for transformation and doctrinal education. Singing songs of the macro Black heritage has, in the past, tended to reconnect them to a more substantial AASDAC theological and musicological, ethnological, and eschatological paradigm. Singing in the African American community produced an embodied and lived theology (Smith, 2004:1-6; Saliers, 1997: 179-193).

Banjo and Williams (2011:115,117) postulate that *Contemporary Christian music* (CCM, also known as, *Contemporary Praise and Worship music*) is thought to have emerged in the 1960s on the heels of what was referred to as a ‘Hippie’ movement called the “*Jesus People Movement*.” The development of this genre was the produce of various artists collaborating and integrating a religious message with the Contemporary Praise and Worship music of the day, which in most cases were rock music and other contemporary forms. *Praise and Worship* composition has become a very popular and fast-growing sub-genre of *CCM*. Whereas many Black gospel songs thematically focused on overcoming opposition, *CCM* focus on inspiration and devotion. The present acclaim development looks as though it offers another ceremony and liturgy considering another philosophy of acclaim. It tends to seem to worship with adulating, everything else is fringe and optional, and that is a piece of its allure, the explanation behind its accomplishment in touching and moving individuals. Scriptural liturgy must be composed, soaked, and created by reality and energy of the Canon (Peterson, 2002:64). This perceived dynamic crisis seems to beckon AASDAC to construct a sound theology of praise and worship as taught in the Scriptures. Deuteronomy 32 serves as prophetic historical memory and chronology of Israel’s unfolding liturgical drama and historical dynamics (Bible, 1995). The golden *liturgical-calf* incident in (Exodus 32) is a grim chronicle of Israel’s idolatrous liturgical history (Bible, 1995). The resonances of this pericope are illustrative and demonstrative, in an analogous way, of the episodic, dynamic crises of the liturgy in the AASDAC.

The writing audit here fills in as a synopsis of the discoveries of critical examinations, and it helps in creating inquiries regarding ideas and thoughts working on written pages. The motivation behind the chosen distributions is to pass on what thoughts and substance exist on the subject. It will also analyze what their strengths and weaknesses are. The research will examine the following themes or issues in the coming reviews of the literature: AASDA cultural paradigms of worship, and scholarly publications on AASDA elements of worship, which encompasses style and genre of music. The goal here is to, broadly, highlighting limitations, disparities, questions, gaps in the respective approaches that may indicate the *pertinence* of this research. The literature review listing is a diachronic way to show the conceptual progression of AASDA: ideology, philosophy of worship.

Nixon (2003:1-30) in his dissertation, endeavors to formulate a theology of worship for Oakwood University Church (which is a pejorative Black Ethnic Seventh-day Adventist institution located in Huntsville, AL). His aim was to chisel and mine a theology of worship from the New Testament only. His work, while helpful, does not appear to be comprehensive or in-depth in its scope to constitute a biblical hermeneutic of worship for AASDAC.

Blue (2005:137) in his research, makes an interesting admission after he iterates a methodology on contemporary Praise and Worship music to reach the African American middle class, “The selection of music often creates tension in the church. This discord over appropriate music may be forever true for churches in transition that are seeking to bridge cultures and classes. He does not appear to offer a resolution to the problematic field of tension with the dynamic element of music in his praxis.

Byrd’s (2007:3-9, 153) framework highlighted a new praxis for AASDAC. It called for vivacious, lively music, energetic, charismatic preaching, and informational participatory fellowship in the corporate worship service. He calls for the inculcation of the drama and the arts through the Ministry of Praise and Dance-Drama Teams, and utilization of technology to creatively communicate and color the gospel to capture the interest and increase attendance. While his work is helpfully in many ways, it does not appear to go far enough to develop biblical principles of worship.

There are a handful of scholarly sources available that address the use of music in the AASDAC. Cunningham-Fleming's (2013:5-8) dissertation explores the African American identity of music in the Ephesus Seventh-day Adventist Church in New York City, 1970-2010. Bucknor's (2008:75-78) research deals with the issues of cultural shifts in music used in the SDA Church in North America; and her thesis advocates how to integrate Black cultural elements and themes within the worship framework of AASDAC.

In summary, the scholarly publications on worship by AASDA do not appear to concentrate on a biblical-theoretical framework for a theology of worship, or hermeneutic of worship, as a nexus and locus to govern and regulate, style, method, forms, elements of liturgy from the Old and New Testament. While the publications on worship offer insights into the cultural practices and patterns in AASDAC worship, they appear to be somewhat remiss in propagating any theology of worship from biblical principles that would be pedagogical, penitential, and pragmatic.

The literature publications by AASDAC scholars offer insights into the various modes and styles of music in worship; they do not appear to provide any concise or clear biblical rubric to critique or sanction its use in worship. However, their material is helpful in allowing us to look through the prism of adoration through an AASDA cultural and ethnocentric milieu.

Brooks (2002:34-47) iterates the note of concern when he states: "Many of our people [AASDAC] who love the truth but don't know what to love are getting caught up in the subjective, ecstatic experience. The 11 o'clock service is like cocaine, a temporary fix—culture is becoming our religious experience." In parsing and nuancing Brook's announcement, he throws a more extensive understanding than he seems to imagine. His portrayal of the obscuring of the line between worshipping God and the ethereal, enthusiastic discharge may lead a few admirers to liturgize their experience, as opposed to the liturgy of God. The accentuation on the feelings in prevalent brain science may pull in many post-moderns to the liturgical involvement for cathartic bliss. Also, by development, he insinuates that the encounters rapidly disseminate without a profound scriptural, formal transformational encounter that grasps the whole individual (cf. Redman, 2002:150). Thiele (2008:33-53) trumpets the notion applicable to AASDAC, "The music of worship is not to appeal to the carnal

or sensual mind, but rather music should turn the mind from selfishness and idolatry to the holiness of God.” He avers that there is a radical contrast between the ancient custom and the uses to which music is now too often devoted. Moreover, his appraisal is that many employ this gift to exalt self, instead of using it to glorify God.

Woods and Walrath (2007:16) maintain that in contemporary *Praise and Worship* music, in many cases, the songs lack cognitive and intellectual rigor and diminish the reality of sin and human weakness. They assert that CPW music fails to adequately capture the plight of human suffering and the universal suffering of Christ on the cross. In this assessment, they hint at a dichotomy in the lyrics between the liturgical (grace-mercy) of Christ and His attribute of justice. They adduce that this genre of music is somewhat “me-centered,” repetitive, and devoid of depth to elucidate and exposit the broader biblical doctrines of salvation in a comprehensive way. They make a rather cogent and right observation about this music and its ability to have a cultural broadening effect, by putting worshipers in contact with other ethnic groups and their musical styles (2007:16-17). Doukhan (2009:257-258) elaborates when she insightfully states, “Unfortunately, during recent years it [music] has a force that drives churches apart into separate factions and leads people away from attending worship. Often the pastor himself/herself contributes to this split in the church.” In this statement, she cogently captures and conveys the patent, startling reality that music is a problematic tension field in the Adventist Church in general. Moreover, this vast chasm, which seems to be separating old and young, the conservative and liberal in the AASDAC is a real problematic tension-field. Evans (2006:57) maintains the worship wars that rage in so many congregations is preventing us from indeed being the Church of [unity]. Can we find some way to avoid the discussion about worship styles from becoming fierce and bitter battles waged between two entrenched camps?

Forbes (2000:2), contextualizing *Contemporary Praise and Worship* music from a cultural milieu insightfully and deftly, defines culture as a neutral term that includes the whole range of human products and thoughts that surround our lives, providing the context in which we live. Popular culture (*Latin root, “of the people”*) disseminates through forms of mass media and mass culture and does not depend on mass culture to exist or to find an audience. Also, he indicates that the prevalent social component is corresponding to how much that

element is intelligent of the general population convictions and qualities (2002:5). Popular culture (which this research contends Contemporary Praise and Worship music is a product of) expresses, communicates, and resonates with the values of the audience (Mazur & McCarthy (2010:8). Contemporary Praise and Worship music in the AASDAC appears to be under the influence of evolving contexts and values of popular culture (Cusic, 2002:407-442-454). There seems to be an intensification in the genres of Contemporary Praise and Worship music in the AASDAC. Pollard (2008: viii) employs a rather deft phraseology to depict the culture and religious phenomenon of contemporary worship music; she calls it a secular cultural liturgical party. These adages are the adoption of the secular refrain that runs through Black culture. Research submits that this statement tentatively reflect the liturgical climate in many AASDAC also.

This perceived fragmentation and dissonance appears to affect both the nurture and outreach efforts to evangelize effectively. The main contention revolves around a traditional concept of AASDAC worship versus a contemporary ideology of worship. The specific field of tension in AASDAC worship primarily revolves around *contemporary Praise and Worship music*.

In the light of the apparent dissension and contention in the AASDAC about the liturgical function and form of contemporary *Praise and Worship*, the research question is:

***How can it be shown that the normative impetus of liturgical typological-hermeneutic principles from Scripture may help to bring about a changed praxis in AASDAC liturgy regarding the discordant effect that current iterations of praise and worship music seem to have?***

Questions arising from this problem:

1. How might a descriptive detail empirical analysis capture and convey what the conflict over contemporary “*Praise and Worship*” music in liturgy is all about in AASDAC?
2. How can an interpretive analysis in a broader framework be explanatory as to why these patterns and practices of contemporary “*Praise and Worship*” music is igniting so much tension in AASDAC?

3. How might *LTH* principles from the Bible be a normative guide to critically assess and reform contemporary “*Praise and Worship*” music in AASDAC liturgy?
4. How might this area of the praxis of contemporary “*Praise and Worship*” music through critical theoretical reflection shape viable strategies to more fully to embody the normative commitments of AASDAC biblical, theological traditions and liturgical practices?

### 1.3 Aim

The central objective and aim of this study are to show how the postulation of the normative impetus of liturgical typological-hermeneutic principles from Scripture may help bring about a changed praxis in AASDAC liturgy regarding the discordant effect that current iterations of praise and worship music seem to have.

### 1.4 Objectives

The purposes of the examination are:

1. The *descriptive-empirical* study on contemporary “*Praise and Worship*” music to give a valid description of what is going on in the fragmented episodes in AASDAC liturgy.
2. The *interpretive task* of placing the data in broader context and comprehensive explanatory framework and ask the question why the elements of contemporary “Praise and Worship” music is so divisive in the AASDAC?
3. The *normative task* of focusing on “*LTH*” principles from Scripture as a theoretical reflective norm by which to critically assess, guide, and reform the dimensions of contemporary “*Praise and Worship*” music in the modern liturgical praxis of AASDAC liturgy, mining the academic community to unearth resources to respond to the experience context.

4. The *practical task* of deploying practical, theoretical reflective strategies and implementing the *LTH* as a normative rubric to bring about a changed praxis in contemporary “*Praise and Worship*” music practices.

## 1.5 Central theoretical argument

The hypothetical focal contention of this examination asserts that the regulating driving force and normative impetus of liturgical typological-hermeneutic principles from Scripture may bring about a changed praxis. This will occur in AASDAC liturgy regarding the discordant effect that current iterations of praise and worship music seem to have by aligning “Praise and Worship” music form with its biblical function in AASDAC.

## 1.6 Research design and methodology

This practical theological study is from the perspective of the Evangelical tradition. Evangelicals follow their history and progress through the accompanying:

1. The Protestant Reformation and restructuring.
2. The joining of Moravians and extracting theological principles from them.
3. The Great Revival and spiritual renewal in the eighteenth century.
4. The missionary developments and literature generation in the eighteenth century.
5. The utter rejection of outrageous liberal norms versus fundamentalist values from Scriptures.

The Evangelical convention can best be recognized and explained by six trademarks:

1. Transformation
2. Christo-centeredness
3. Biblicism/scriptural paradigmatic authority
4. Lordship and supremacy Christ interbred through the Holy Spirit
5. The significance of Christian people group

6. Respect of notable conventionality and orthodoxy (Noll, 2003:76-99; Ward, 2002:296-352; McGrath, 1995:19-36; Bebbington, 1989:1, 20-45).

These Evangelical tenets and pillars will form and inform the LTH approach in the exegesis of various liturgical texts in the Biblical canon. Moreover, against this backdrop and framework, these foundational pillars will serve as a locus of control of how to formulate LTH principles and specific guideline to implement normative pragmatic instructions to bring about a changing paradigm in AASDAC liturgy.

Moreover, these Evangelical tenets and pillars, metaphorically, function much like a kaleidoscope to color the streams of liturgical content and context of many AASDAC as they interact and process the complex and dynamic tension currently unfolding in the liturgical community.

Additionally, the Evangelical liturgical worldview will function as a prism to refract the various musical iterations of CPW music on the road maps of many AASDAC liturgical worship leaders and respondents to the survey questions. Effectively all outcomes of the assessments and investigations of CPW music will be indexed and critiqued by the Evangelical Biblical, philosophical, theological litmus test outlined in the six pillars above.

The support of Evangelicals is the declaration that Holy Scripture work as the last specialist forever and principle. This measurement of the Canon as the locus of control expands to the limits and scopes of ceremonial, liturgical music too. McGrath (1995:55) composes that the sense of duty regarding the aggregate need an expert of Scripture has turned into an indispensable component of the devout practice. This dedication diachronically and synchronically flows back to the Reformation, particularly in Luther's imprisonment to the Word of God (Noll, 2000:151-157).

In choosing a methodology suitable for this research, the researcher briefly examined other methods but has selected the method proposed by Osmer as the primary approach. Heitink (1999:165) works with three keywords in his approach to practical theological research methodology, namely *understanding*, *explanation*, and *change*. Three circles are into motion during research: the hermeneutical circle (with *understanding* as its

keyword), the empirical ring (with an *explanation* for its keyword), and the regulative circle (with *change* as its keyword). Browning (1996:13) depicts inquiry, description about action running from the portrayal to systemizing (investigating practical intelligence and comprehension), to strategizing (honing key, useful religious philosophy, and practical theology). Dingemans (1996:62) similarly observes that most practical theologians distinguish among the following dimensions in practical theological research:

- Analytic description of the practical theological situation;
- Study into normative viewpoints;
- Development of a strategy for change flowing from normative points of view.

This research will preferably utilize the research method proposed by Osmer (2008: 6-29) as this approach is suitable for the research question and aim of the study. Osmer's methodology mentions the role of discernment, which applies to this study. Osmer contends that much contemporary handy religious philosophy takes care of four assignments like a hermeneutical circle or winding. He proposes an intelligent practice in down to earth religious philosophy which is a consideration on praxis and for discourse with the sociologies as it experiences the standardizing assets of the Christian confidence. The approach of Osmer is the best decision as it gives space to engaging experimental research and considers the hermeneutical connection between the different stages.

Selecting a suitable research design and methodology is a matter of logic (Mouton 2001:55-58). Research design (Mouton 2001:55) is a roadmap that guides the planning of the study. The research design methods are to answer the various research questions. The research design is important because it guides the researcher to know the type of questions to ask and what elements to include. Creswell (2003:5) and Osmer (2008: 4-12) argued that knowledge of the design is crucial in a research study. Osmer (2008:4-12) depicts a contemporary practical theology framework as including the *descriptive-empirical, interpretive, normative, and pragmatic tasks*. Each of these undertakings correlates with a controlling question that one asks of a ministry environment or praxis.

Osmer (2008:4-11) encapsulates the four responsibilities of practical theological exploration as follows:

- For example, the *descriptive* empirical task attempts to answer the question of what is going on. It thus focuses on the actual, empirical state of some form of religious praxis in a social context. In this task, practical theology attempt to offer a concise, accurate, and complete description of a spiritual’ experience and episode. Practical theologians often pull upon the empirical research of social scientists or conduct their research, utilizing social scientific methodologies. Osmer’s framework (2008:32-35) at this stage endeavors to answer the question, what is going on in the contemporary “*Praise and Worship*” music experience of AASDAC? This is the descriptive task and, according to Osmer (2008:49), the core research objective is to contribute to the essential knowledge and concept of the theory and practice of worship in the AASDAC.
- The *interpretive* undertaking assigns the empirical data into a broader context or comprehensive explanatory framework and asks the question: Why is contemporary “*Praise and Worship*” music generating so much liturgical dissonance in AASDAC? In the interpretive task, practical theologians and other disciplines also offer explanations and attempt to point to patterns or themes in practical theology.
- The *normative* task focuses on the drafting and outlining of theological (LTH) norms from Scripture by which to critically assess, guide, and reform the dimensions of contemporary religious praxis. The primary resource for the exegesis in the normative task practical theologians answers the question: What forms ought the religious praxis take contemporary “*Praise and Worship*” music in the context of AASDAC? This function has the responsibility of assessing the theological reflections and mining the theological and literary community for polemics to respond to the experience and setting. It is important to note that the normative task of practical theology is always contextual, in that it is attempting to answer to a specific context.
- Finally, the *pragmatic* task (Osmer, 2008:134-145) takes the question of, how seriously might this area of contemporary “*Praise and Worship*” music praxis embodies more fully the normative commitments of a religious tradition in this context of experience for AASDAC? More succinctly, the pragmatic task wrestles with how to implement norms. Arguably, this assignment requires both discernment and creativity in proposing effective strategies in specific contexts (Osmer, 2008:176).

Osmer and Schweitzer (2003:3, 4) assert the pragmatic task is not always the culmination of the other undertaking; instead, they contend that religious praxis, when carried out reflectively, is epistemic. It yields knowledge and insights that are not observable in empirical research, expansive interpretation, or normative reflection alone.

The strategy or method for this investigation will utilize a multilayered examination natural to Practical Theology to inquire about plan and Liturgics to participate in a ritualistic change of the apparently precarious segment of contemporary “Praise, Acclaim and Worship” music in AASDAC.

The following methods answer the various research questions:

1. According to Osmer, research on a contextual matter begins with the question: What is going on? He proposes a method that he refers to as priestly listening or a process of deconstructing the story, discovering the cultural context, and investigating the problem, employing a diversity of theories (Osmer, 2008:6-9). Here in *chapter two*, Mapping the Terrain, the research will focus on the actual empirical state of contemporary “*Praise and Worship*” practices in the AASDAC in a liturgical context. A scientific-based questionnaire administered in this phase of the study, focusing on the liturgically tense elements: *contemporary “Praise and Worship”* music and other items. This survey is going to cover approximately five AASDAC pastors in the state of Michigan. Moreover, semi-structured interviews with the pastors of the respective churches that are respondents in the survey.

The following aspects regarding ethical assumptions are critical, namely:

The author declares the following:

- In conducting this empirical research, the author assured himself of the three pillars of human protection, namely:
  - The independent review in which he told the interviewees who he is and what this research is all about.
  - In the second place, the author received informed consent from the interviewees to undertake the interviews. The documents are also available for any inquiry.

- Third place, there was furthermore no exclusion of interviewees on the grounds of sex, age, disability, education, religious beliefs, pregnancy, marital status, social origin, and language.
  - The author also declares that there was no fabrication or making up of data, falsification or manipulating of results or plagiarism.
  - The risk of this study is low, and the benefits of this study for the broader society in Michigan are overshadowing the possible low risk.
  - The author made sure that this study is not an attempt to put different denominations in polarization against each other.
  - The author has thorough and previous experiences in conducting interviews.
2. Osmer's second phase of research now turns to the question, why is it going on? Moreover, refers to this problem as the researcher's interpretative task—theoretical reflection, discovering principles to guide new strategies and explore the past and present practices (Osmer, 2008:6-8). Here in *chapter three*, the research will be drawing on theories in the arts and sciences: *Theo-neurology*, *Theo-musicology*, *Church History*, *Anthropology*, *Hymnology*, *Musicology*, and *Social Psychology*, *Liturgics* to understand the patterns and dynamics better. Moreover, to explain seemingly, why contemporary “*Praise and Worship*” music is creating such disparate episodes. This field places the empirical data into a larger context and comprehensive explanatory framework, asking the question: Why is this going on? In the interpretive task, Practical Theology offers explanations and attempts to point to patterns or themes in contemporary “*Praise and Worship*” music evolution and origin in AASDAC.
3. The methodology of this normative (Osmer, 2008:6-10) section: What Ought to be Going On? *Chapter 3*, will employ a multi-layered and multidimensional method to analyze and derive biblical, liturgical norms from specific texts in the biblical canon, piloted by a manifold dimensional hermeneutic (Robbins 2010:192; Watson, 2010:166). This approach does not mean that one superior method is the process of integrating or amalgamating the compelling points of various exegetical strategies. This approach attempts to understand and establish the relationship between liturgical

facets of the text and context of the liturgical intent of certain liturgical words and themes in the canon. A *word-exegesis approach* will highlight the prominence of liturgical meanings and themes of certain words (O'Connor, 1993:877-879; Collins, 1978:228-44). Broyles (2001:13-62) suggests that exegesis ought to be thoughfulness to phases such as stylistic critique, historical analysis, lexical and grammatical analysis, form criticism, structural analysis, and thematic or theological analysis. Patterson (2004:4, 213-233) convincingly postulates, the utilization of the Scriptures ought to be upon meticulous, analytical formulae, which wherever conceivable comprise in legitimately adjusted syntactic, authentic/social, abstract, and religious information. This interpretative technique likewise attempts to clarify and complement evident words, ideas, features and highlights specific social, formal settings. Also, underscore and insert, social, authentic, tasteful, ideological, and religious data of writings and how these variables may impact the ritualistic importance of the substance and setting of the text (Robbins, 2010:192; Moon, 2004:4).

The secondary method to employ is a biblical “*typological-hermeneutic*” research methodology to engage in a liturgical inspecting of scriptural dialect. Moreover, it will look at symbolism, and societal, communal examples of occasions to give the interpretive grid and system of significance through which later scriptural creators deciphered the occasions they describe (Berlin, 2008:22; Hoskins,2006:21-27). Beale (1994:396-401) observes that typology denotes realization of the subsidiary extrapolative adumbrations of events, people and institutions from the Old Testament in Christ who now is the final, climactic articulation of all God superlatively intended through these things in the Old Testament. To study and engage in a liturgical reading of the *context* and *content* of the Bible canon. The research will exegete and analyze certain liturgical typological themes in the books of *Genesis* and *Exodus*, *Davidic*, *Solomonic*, *Psalms*, *John*, and *Revelation*. Revolving around the themes: creation, de-creation, recreation, *Kingly*, *priestly*, *covenant*, *temple*, with the objective of describing, sketching, drafting normative perspectives from Scripture for current practices in AASDAC. Invariably, the typological approach allows latitude to exegete the verbal, thematic, linguistic, and structural parallels of the text. The typology work in this examination is to impact philosophical, a ceremonial impression of the connection between people, occasions, and

establishments in the scriptural writings to draft and draw formal scriptural standards and norms (Hahn, 2005:101-136; France, 1970:13-16). Leithart (2000:32-33) states, “Like great novelists, the Biblical writers repeat a theme, word, or image throughout a book and it accumulates meaning and significance as it repeats.” The research will attempt to put forth the polemic that typology, in tandem with the word exegesis, is a valid method of the exegetical textual normative process of the Canon and can operate in Practical Theology research design to frame what ought to be going on in AASDAC liturgy. This phase offers liturgical theoretical principles derived from the Bible to assess, guide critically, and reform contemporary *Praise and Worship* episodes in AASDAC liturgy.

4. The pragmatic task; Osmer’s fourth phase (2008:12-29). Finally, in *chapter four*, the pragmatic task takes seriously the question of how this area of contemporary “Praise and Worship” music praxis might embody more fully the normative commitments of the LTH in the context of AADAC liturgy. The research in *chapter four* will propose integrated-integrating *LTH* strategies and tactics to bring cohesion to the seemingly irreconcilable disparate areas of dissonance in many AADAC fragmented liturgical episodes. The broader aim is to sketch an *LTH* that will be a metric so that the function and purpose of liturgy can regulate the form and method of “*Praise and Worship*” music in liturgy. The research in this phase endeavors to deploy a liturgical polemical momentum from the OT and the NT, which will crescendo into a liturgical literary apex of a *liturgical typological-hermeneutic* of worship. The end goal anticipated is a cohesive theological discourse that will be a vivid and visually dramatic and radical transformation of AASDAC.

Practical Theological research project these four tasks are not occurring independently from each other or in a strictly sequential way. During the research, the various functions continuously recapitulate in a circular, linear way as new insight emerges on the subject matter.

## 1.7 Concept clarification

The idea of liturgy in this investigation engages and evokes variances of meanings on the liturgical continuum. The primary connotation and denotation in this research will revolve and devolve on the nuanced range and cultic significance of the ritual custom of open, public liturgy of God's covenant individuals, Israel, and the individual liturgical act of a person. However, there will be a transposition and continuance of contemporaneity of the overarching range and meaning of the term. Cultic covenant formality in this association is not only restricted to the penances but has a broader ontological and epistemological connotation as it relates to the liturgical religious purpose of certain aspects of the canon, and the religious experience and encounter of the cultic covenant group and community (Ringgren, 1963: xx).

The emphasis of the concept liturgy—Liturgics may encompass the notion of the individual's direct relationship with God and the liturgical quality of individual living, as well as the study of liturgics (Erickson, 1996:1045-1146, 1302). Details about the origins of the biblical canon as a sacred text expressing faith, worship, and instruction of the community of faith are nebulous and debated among scholars (McDonald & Sanders, 2002). The canon formulates to establish which book are to read when the community gathered for worship (Sanders, 1987:162). Sanders, in substance, encapsulates the canon of the whole Bible as the sum of all its parts, coming to the church out of the liturgical and instructional life of the early believing community.

The liturgical context and content of the canon are broad, acknowledged and advanced. Furthermore, the concept that liturgy and canon were, in many aspects, synonymous--notes many in the scholarly community (Stuhlmüller, 1977:102).

Liturgy also alludes to other concepts: piety, religious experience, religion, man's response to his God. These terms, while distinguishable, are interrelated and interdependent and will be, to some degree, used synonymously in a liturgical sense in this research (Sabourin 1974:63). The literary analysis of the liturgical context and content of the Scriptures has enabled us to see how aspects of the final form of the canon reflect, among other things, their use in the liturgy.

The prominent liturgical exegesis and execution of the Bible are what occurs in the Church's sacrament. It is in pursuit so anyone might hear its sermonic messages. It is prayed, sung, contemplated upon, remembered and recounted. Its story re-tells in different structures. It is our discussion compass and liturgical road-map and to ascertain the form and function of the liturgy in the faith community.

The displacing of typological—intertextually and liturgical ways of reading Scripture and the rise of pure grammatical-historical exegesis may, in fact, facilitate much of the obscured or distorted manifestations of the liturgy that is manifested today in the christian realm. This research will argue that Liturgy provides the faith community with a hermeneutical context and content for reading and understanding the function and form of the Word of God in the liturgy.

## CHAPTER 2 DESCRIPTIVE-EMPIRICAL PERSPECTIVES

### 2.1 Introduction

The first task, according to Osmer's methodological insights, is the descriptive-empirical task. Practical theological investigation begins with incidences and milieus that demand elucidation. Practical theology interprets the transcripts of current lives and practices, "living human person documents" (Osmer, 2008:32). The *descriptive-empirical* task seeks to answer the question, what *is going on?* Osmer grounds the descriptive task regarding a spirituality of presence (Osmer, 2008:33-35): "It is a matter of focusing on what is going on in the lives of individuals, families, and congregations." He refers to such attending as pastoral attending. In a congregational setting, priestly listening can be informal, semi-formal, or formal. While valuing informal and semi-formal attending, Osmer focuses on formal attending, which he defines as investigating occurrences and contexts through empirical research (Osmer, 2008:38). He argues that qualitative research methods do not necessarily treat people as objects and are thus consistent with priestly listening.

The strategies of inquiry will proceed along the lines of a qualitative and mixed method. The research plan in this chapter engages outcomes around the ensuing:

- (1) The people or setting to investigate on a descriptive plane.
- (2) The precise methods to use to collect information.
- (3) The individuals that will conduct the research.
- (4) The order of steps that will be followed to carry out the project in a specific timeframe.

Osmer lists and concisely explains six methods of empirical research: interviews, participant observation, artifact examination, demographic analysis, and focus groups. He also offers four steps in the empirical research process: (a) data assemblage, (b) data dictation, (c) data evaluation and interpretation, and (d) research reporting. In the data analysis phase, the objective is to discover patterns and themes in the data.

There is a challenge confronting descriptive-empirical research. The various problems facing the descriptive-empirical method that the researcher must be cognizant of to maintain validity are:

- (a) depiction: reflection itself is theory-laden, so the representation of data is never purely or solely factual; and
- (b) legitimation and validation: the criteria for legitimizing research vary, depending on the kind of investigation and its driving purpose (Osmer, 2008:57).

## **2.2 Descriptive-perspectives on what is going on in AASDAC**

Osmer stores the graphic undertaking concerning a spirituality of presence and attending (Osmer, 2008:33-35). It involves tending to the necessities of the individual and aggregate faith family and churches. He connotes such existence, and reflexive is a religious tuning in. Descriptive-points of view are to depict qualities of a populace or phenomenon (Contemporary Praise and Worship music in the AASDAC in Michigan). It does not resolve questions about how/when/why the characteristics occurred. Instead, it addresses the "what" question (What are the characteristics of the population or situation [e.g., —CPWM] to examine?). The characteristics used to describe the situation or population are usually some categorical scheme, also known as *descriptive categories*. The description is for regularities, means, and other statistical calculations. Often the best approach, before writing descriptive research, is to conduct a survey investigation (Creswell, 2005:47-49). The phrase descriptive research refers to the type of investigation question, design, and data analysis to apply to a given topic. Descriptive figures tell what is, while inferential statistics try to determine cause and effect.

There is not much literature available in this field of study on CPW music and liturgy in the AASDAC in Michigan. Therefore, the research will focus on generating and studying descriptive-perspectives on the dynamics and fragmented episodes of CPW music from other theorists and writers that are grappling with this problematic field of tension to articulate clarity and coherence on this subject. In fact, there is no research on Liturgy and CPW music in AASDAC in Michigan.

The Lake Region Conference is an affiliated entity of the Lake Union Conference of Seventh-day Adventists, and additionally the Worldwide Seventh-Day Adventist Church, which has establishments in 208 nations (<https://lrcsda.com/about/>). Overall participation remains at more than 18 million. The regional convocation gatherings met to plot the needs and purposes of their reality, as demonstrated in 1944. Among the most outstanding commitments to the SDA Church is the remarkable progress in enrollment through fruitful soul winning and the erection of holy places (churches), schools, and different assets (Baker, 2005:139). The Black (African-American) participation was around 17000 in 1944 when the regional meeting came to exist. From that point forward, under the sponsorship of provincial meeting pioneers, Black participation in the US has mushroomed to around 300,000 (Baker, 2005:139).

Territorial Regional (Black-American/African-American) Conferences gatherings show up or emerge over a three-year time frame (1945-1947); seven areas included the AASDAC or Regional Conferences. In August of 1944, the proposition ended up plainly dynamic concerning the foundation and founding of the Lake Region Conference. On September 26, 1944, at 10:00 a.m. Black representatives of the Lake Union Conference voted to sort out the Lake Union Conference [Black] individuals into a [Black] gathering. The picked assignment for the new meeting was “Lake Region Conference.” Subsequently, the Northeastern, Allegheny, South Atlantic, South Central, Southwest, and Central States Conference comes into existence. These gatherings were set up near 1944 and 1952 (Green, 2009:105-107). As imagined by the gathering, the fundamental mission of the new meeting—Regional entities was the proclaiming of the everlasting good news of Jesus Christ (<https://lrcsda.com/about/>). This proclaiming occurs inside the setting of the three holy messengers’ messages of Revelation 14:6-12, in this way motivating individuals, particularly African-Americans inside the Lake Union Conference domain, to acknowledge Jesus Christ as their Lord and Savior (Baker, 2005:139-147).

The Lake Region Conference started to work in January 1945, with workplace headquarters in Indianapolis, Indiana. For a long time, the Lake Region Conference has occupied and engaged with mission and service that has conveyed change and development and empowerment to individuals and groups. Crafted by the people who have gone before has yielded substantial proselytes for the Lord’s Kingdom. Today, there are

more than 29,000 Adventists (on the books, yet not in genuine participation) inside the Lake Region Conference who worship in 107 houses of worship scattered all through Illinois, Indiana, Michigan, Minnesota, and Wisconsin (<https://lrcsda.com/about/>; Baker, 2005:130-149).

The Lake Region Conference (LRC) has eight rudimentary, secondary schools and almost 200 representatives and employees comprising of ministers, instructors, and staff. Camp Wagner, a campground/withdraw office, works in Cassopolis, MI, for year-round grown-up and youth gatherings and exercises (Source: Lake Region Conference Website—2016). There are roughly 25 AASDAC in the territory of Michigan. The approximate aggregate week after week participation can probably number at somewhat more than 1,000 individuals, though far more unique numbers exist on their congregation rolls.

### **2.2.1 Descriptive Perspectives on the CPW music field of tension in AASDAC liturgy**

There is a need for further “*descriptive-perspectives*” to examine, investigate, and explore more systematically the sensed problematic tension field and episodes in CPW music in the AASDAC. In *Chapter 1*, the research drafted and sketched the background to the problem of CPW music in the AASDAC. Also, in Chapter 1, the study traced and expounded some historical antecedents to CPW music and vaguely broached the sociocultural ramifications and practical theological implications for this genre of music in the AASDAC. The thesis in *Chapter 1* put forth the assumption and polemic that CPW music appears to be generating fragmented episodes in some of the AASDAC liturgy.

First, in *Chapter 2*, the treatise will employ *descriptive-perspectives* etched from several and various theorists and writers who have framed and structured their concerns with the problematic field of tension in the AASDAC with the genre of CPW music. Additionally, this engagement endeavors to ensconce the *descriptive-perspectives* in the literature on CPW and encapsulates the various themes, episodes, and concepts on the epistemology and ontology of CPW music. The research in this phase of the chapter will endeavor to trace and sketch *descriptive-perspectives* in the literature to help illuminate and elucidate the foundational systems and underpinnings of what is going on in AASDAC revolving around CPWM in a liturgical context and spectrum.

In the *descriptive perspective* phase, the research will trace and frame the *descriptive perspectives* on the following problematic field of tension in AASDAC about CPW music. Four perceived CPWM hot spots or flashpoints are in AASDAC liturgy. One, *Contemporary Praise and Worship music*. Two, the validity of *Christian-rap* music in AASDAC liturgy. Three, the employment of the *trap drum* set in AASDAC liturgy. Four, and one of its sub-genre iterations—*Praise-dancing*. There are other ancillary elements; however, they are not, now, as predominant or paramount as these items. They, to some extent and degree, are secondary and tertiary on a descending scale of import.

### **2.2.2 Descriptive-perspectives on CPW music in AASDAC in Michigan: “What’s going on?”**

Rational Practical Theology today is not anymore a separate sub-discipline managing essentially with the exercises and activities of the minister, however as dedicated teaching with its coherent theoretical base. This linkage base is inherent in formal correspondence (Heitink 1999:8). The different controls must concur with conveying the gospel to others and incorporates the exercises of the minister, as well as the activity of the congregation in the lives of people, assemblages, and society. Liturgical Christian choral melodic is a worldview of such open action. Other than the Biblical standard, melodies, strains, tunes are one of the essential routes in which the old Christian stories has been intervening its own experience of confidence. The fundamental undertaking of the philosophy of practical theology is an extraordinary occasion of the theoretical inquiry of the connection amongst hypothesis, theory, and praxis. This correspondence is exchanged in transcripts and melodies similarly as it can with living people (Osmer 2008:23). The examination on tunes is a piece of this reflection on correspondence forms in CPW music and the crossing point of enculturated skylines.

First, the research will draft *descriptive-perspectives* on CPW music. The power of music as an instrument for the desensitizing and conditioning of modern society cannot be taken too lightly. Today MTV, YouTube, iTunes, and the iPod shape the values of most people in their teens and twenties. Begbie (2002: *back cover*) says, “*Not only is music ubiquitous, but it is also powerful: creating moods, evoking memories and images, uniting people, and providing an outlet for expression for even the most tone-deaf among us.*” Among the arts,

music is still the primary communicator of values to the younger generation. Therefore, music is a force that one cannot ignore or dismiss (Zachariassen, 2011:18).

As Plato (cited in Zachariassen, 2011:17) observed the effect of music on the human soul, so Plato also observed the effect music had on society in his day. He sounds like a contemporary philosopher when he captures the core concept that the moral and spiritual temperature of an individual and society can be detectable by the genre and text of music they embrace. He also understood the profound character development effect that music has on youth. Socrates, who also had a favorable view of music, even warns about the power of music when he put forth the notion that music should have boundaries. His observation is that, when the various categories of music evolve and emerge that are predominant, it also bleeds over into the fabric of the garment of society and fundamental laws of state seemingly run parallel to the musical norms of that state. This polemic postulated by Socrates encapsulates the reality that contemporary musical iterations of society may have potential to affect and shape the style of liturgical musical norms in religious institutions and society.

Sinclair and Saunders (1981: ch.5-7) portray music as inculcating various concepts and emotions. They postulate that many natural emotions inherent in humans are an imitation in the stylistic and lyrical tonality of the music. The primary emotions that music mimics are anger and modesty, and these emotions affect the dispositions of a listener most profoundly, *cognitively*, and *affectively*, to habituate certain character traits and behaviors.

What are the inherent historical etiology and ideological properties of CPW music? Contemporary praise and worship music proceeds renewals and the music that emanates from them. The first style of song to be examined is hymns. In this discussion of hymns, it is important to note the stylistic differences between liturgical and gospel hymns.

In his book, *Singing with Understanding*, Osbeck (1979:11, 23) offers insight into the two. There is an intimate relationship between religious revival and the composition of hymns and songs for congregational worship. In fact, the hymnologist Osbeck (1979:11) notes rightly, every religious impulse and phenomena

manifestations throughout history actuate and couples with the song. In his book, *Singing with Understanding*, Osbeck (1979:11, 23) offers knowledge between the dualistic tandem:

### **Traditional ritualistic Hymns:**

1. The primary role is to praise one or every one of the people of the Triune Godhead. More target, and vertical.
2. Utilized mainly for Christians in a liturgical benefit.
3. Music is stately, honorable, and worship. Agreeably the melodies described by more continuous harmony changes.
4. Notes, for the most part, are even in structures and value. There are few musical notes of eighth or sixteenth note musical range.
5. The content typically set to music, so the verses finished in themselves without the utilization of ensemble or refrain techniques.

### **Gospel Hymns:**

1. The primary intention is to give a declaration or an urging, notice, or welcome. There is an exceptionally subjective, and horizontal structure.
2. Utilized mainly in evangelistic, recovery, and partnership administrations.
3. Music is usually musically quick or slanting, producing a universal eagerness. Agreeably few harmony changes portray the melodies.
4. Notes of various event justify with the applied notes explicitly predominant.
5. The content finds its entire articulation with the usage of an ensemble or refrains toward the finish of every stanza.

As seen in Osbeck's schematic, it captures and conveys the communicative form of liturgical and gospel hymns and how they differ. Poetically, liturgical anthems concentration on objective truth and declaration of doctrine. Occasionally the final stanza of both liturgical and gospel hymn convey eschatological veracity, be

reminiscent vocalists of the second coming, Heaven, or the life to come. An example of this practice is visible in paralleling the opening and closing couplets of *Amazing Grace*, penned by John Newton:

Amazing grace how sweet the sound,

That saved a wretch like me!

I once was lost but now am found,

Was blind but now I see!

When we've been there ten thousand years,

Bright shining like the sun!

We've no less days to sing God's praise,

Than when we first begun!<sup>3</sup>

Another style of music to discuss in the enhancement and intensity of present-day CPW songs is the gospel tune. It can be notable of two distinct varieties: Black gospel and Southern gospel. Black gospel music discovers its underlying foundations in African-American liturgy, quite a bit of which emanates out of the persecution. Numerous African-American individuals looked to Gospel music amid times of bondage and isolation. One creator depicts the risky and troublesome setting in which various African-Americans worshiped amid and following the Civil War. Since it was inevitably unsafe for slaves to worship God, they assembled in furtive and incognito gatherings held in lodges or outside that regularly lasted throughout the night. In this manner, slave liturgy was much of the time enthusiastic and opulent (Redman, 2002:26).

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<sup>3</sup>*The Baptist Hymnal*, ed. Wesley L. Forbis, (Nashville: Convention Press, 1991), 330.

The distinct third class of music to explode is the “acclaim and praise melodies (CPW).” The upsurge of the contemporary liturgical music occurred and escalated in the late 1970s and can trace its source to the Youth for Christ Movement of the 1950s and Jesus Movement of the late 1970s. Two composers who made indelible gifts to the index of “praise and worship tunes” were Keith Green and Anne Herring. Green has “Gracious Lord, You’re Beautiful” (1980) and “Make in Me a Clean Heart” (1984) and Herring has the immortal great, “Easter Song” (1974), are still sung in temples around the world today. One huge benefactor and impact on “praise and worship music” of this time is Ralph Carmichael. He has numerous production of CCM as the trailblazer of music for the new Christian culture (Whaley, 1992:115).

The melodic course of action of these “praise and worship metering songs” can be an AA plan or an ABA structure. The AA design is a refrain or theme that is repeating a few times (Baldwin, 1993:310-312). Significant adjustments are executed to keep the melody crisp on the chance that it is to be many repeating interims. The ABA plan has two divisions, a refrain /tune, and a B part or scaffold which splits far from the A segment melodically, utilizing an alternate tune before coming back to the A segment. A recent case of this is in Keith Green’s (Baldwin, 1993:310) great, “*Gracious Lord You’re Beautiful*,”: The third descriptive category of music that emerges is the “*praise and worship refrain*.” The upsurge of the worship refrain came about in the late 1970s and can trace its origin to the *Youth for Christ Movement* of the 1940s and 1950s and *Jesus Movement* of the late 1960s and 1970s. Two writers who made ineffaceable donations to the catalog of “praise and worship chorus” were Keith Green and Anne Herring. Green’s “*Oh Lord, You’re Beautiful*” (1980) and “*Create in Me a Clean Heart*” (1984) and Herring’s timeless classic, “*Easter Song*” (1974), are still sung in churches around the globe today. One important contributor and influence on “*praise and worship music*” of this era is Ralph Carmichael. He is to many the innovator of music for Christian culture (Whaley, 1992:115).

The melodic arrangement of these “*praise and worship refrains*” can be an AA design or an ABA structure. The AA layout is a refrain or chorus that is recurring several times (Baldwin,1993:310-312). Crucial modifications are implemented to keep the song fresh if it is to be many recurring intervals. The ABA arrangement has two divisions, a refrain/chorus as well as a B part or bridge which breaks away from the A

section melodically, employing a different tune before returning to the A section. A good example of this can be seen in Keith Green's (Baldwin, 1993:310) classic, "*Oh Lord You're Beautiful*,":

Oh Lord, You're Beautiful,

Your face is all I seek for when Your eyes are on this child,

Your grace abounds to me.

I want to take Your Word and shine it all around

But first help me just to live it, Lord!

And when I'm doing well help me never to seek a crown,

For my reward is giving glory to You!

Common to the attribute of melodic shape in this style is the statement of a fair, vibrant, vivacious association with Jesus Christ. Redman (2002:53), creator of The Great Worship Awakening, remarks on this lovely poetic custom, "The valuable perspective was their high regard for legitimacy and uncomplicatedness." The reformist worship melody consolidates current tune shapes with innovative and high-tech. Redman (2002:54) declares that the tunes were an individual articulation of worship, praise, and confidence. These themes—regularly written in the primary first-person pronouns and mirrored a personal association with God.

Tim Hughes' composition (Barker, 2005:7), "*Here I am to Worship*":

Light of the world, You stepped down into darkness

Opened my eyes, let me see.

Beauty that made this heart adore You,

Hope of a life spent with You.

Here I am to worship,

Here I am to bow down,

Here I am to say that You are my God.

You're all together lovely,

All together worthy,

All together wonderful to me.

And I'll never know How much it cost to see my sin

Upon that cross.

Barker (2005:38) grasps another case of a present-day modern religious tune, which represents a more accurate, vertical articulation to God as opposed to an indifferent explanatory articulation about God. It is in the “*Vineyard*,” Andy Park’s structure highlighting the above concept is seen in the song, “*In the Secret*”:

“In the secret, in the quiet place

In the stillness, You are there.

In the secret, in the quiet hour, I wait only for You

Cause I want to know You more.

I want to know You

I want to hear Your voice

I want to know You more

I want to touch You

I want to see Your face

I want to know You more.”

The verses express a vertical accentuation in talking specifically to God and furthermore focuses on an individual articulation of praise and worship and liturgy. Despite the fact that hymns have never left from the melodic collection of the congregation everywhere, in the previous 10-20 years, an impressive segment of the fervent church has offered predisposition to present day religious tunes and chorales. Many mastermind old psalms for this new setup of instruments, making these songs more attractive for the 21st-century church.

Barker, (2005:38-45) additionally elucidates that the method incorporates taking strophic songs and including adding a newly composed chorus. The originator signifies and portrays this example of deciphering as – *neo-hymnology*. These advanced praise tunes use hymns -like tunes free of complex cadenced syncopation, giving equalization to the contemporary praise music kind. In that may lie the tension with the development and unmistakable quality of CPW music. Hymns may pronounce the entire existence of Christ and what it intended to the audience members. They may show individuals in the church how to have faith in Christ—the God who changed all of history and who needs an association with each of us.

The interplay between the CPW culture and the church is organic and fluid, and by no means apparently fixed. The above elements of traditional worship in a broader framework of current trends and practices of the AASDAC in Michigan. Colson (1999: xi) claims it is not adequate to focus exclusively on the spiritual, on Bible studies and evangelistic campaigns while ignoring the distinctive tensions of the CPW music culture. Colson appears to be advancing the notion that liturgical musicological relativism is as vital as the traditional and historical elements of the liturgy of prayer, Bible studies, and evangelistic or missional elements. Moreover, when developing worship liturgies, and in observing the people (namely singers who perform those same liturgies), it is essential to acknowledge the impact of the surrounding culture upon various aspects of

worship. Subsequently, the liturgies of the churches are modifying or reforming to engage the liturgical, cultural context.

Dyrness' (2009:70) representation of contemporary movements in the chart below are significant:

Contemporary Movements				
Seeker-Sensitive	Contemporary	Blended-Worship	Emergent Church	Liturgical
Renewal				
Worship	Worship	Influences		
Revival tradition	Vineyard Churches	Various	Internet-driven	Vatican II
Willow Creek Church	Hill-song Church, Worship Leader Magazine			
(Music-oriented)	(Word and table-oriented)		(Table-oriented)	

**Table 1: The spectrum of worship renewal (Used with Permission)**

Dawn (1995:69) states that on the left are those whose administrations are most far off from the medieval example, however who endeavor to make the most grounded association with the way of life around them. Morgenthaler (2004:230) vivaciously advocates the notion that, at their center, the *Contemporary Praise and Worship* services are interactions with God and are instinctive out of a twofold fervor for theological rootedness and profoundly transmuting association with a fundamentally analyzed culture.

Webber (1994:56, 98) points out that certain parts of the service are stationary (e.g., the use of the Scripture, prayers, salutations; there was, nevertheless, lots of freedom). Singing in the church has enjoyed consonance across the historical evolution of Christianity. The immense and vast amount of the Christian community voices that employ CPW music is tuned and designed to carry a theology of emotionally expressive worship that tends to be horizontal. The oscillation between the experiential and the logical displays on the chronological pendulum swing between worship that is experienced intuitively (emotions) and worship that is derived cognitively (intellect), but none so enrapturing and engaging as the emotional phenomenon of CPW

music. Cherry (2010:171) sees Black Gospel's importance and historical influence upon modern worship as having the ability to express a full range of themes and emotions for worshipers, from high praise to lament, the wilder liberating the spirit of the worshipers to join the emotive experience singing from the heart to God. Wilt (2009:144) seems to echo similar concepts as Cherry when he frames the premise that worship songs have emerged as a central discipleship vehicle, guiding contemporary churches over the past fifty years. These diverse and various songs, and churches that employ them, have enhanced their influence and number radically, affecting Christianity at its core foundation. Carson (2002a:11) trumpets a note of concern with *CPW* music; he believes the realistic, sad fact of contemporary church life is that there are few subjects calculated to engender and kindle more discord and inflamed debate than the topic of worship.

Dawn (1995:52-53) broadcasts concern and sketches the idolization of power as the essence of many congregation's divisions over the style and format of the worship service. Dawn, postulates the war between fundamentalists and those who promote contemporary styles are a micro-battle for dominance instead of a frank dialogue that could affect in a merger of old versus new. Worship style is a topic that registers and resonates a vigorous debate in AASDAC. Lawrence and Dever (2009:251) reverberate when they argue that, for far too many evangelicals, liturgy is no longer a service to God or an encounter with God in some euphoric and ephemeral way. Many, in his perception, appear to be obsessed with aesthetics and style. Some are searching for a religiously orgasmic wave of feelings that carry them along for the remainder of the week. Other seemingly need a profound encounter with preeminence and awe. He expands and states, the biblical equilibrium between God's superiority and His immanence is hard to sustain. However, the best worship, prayer, and daily communicating to God are that which has in it a profound recollection of both God's resplendent holiness and intimate encounter with the creatures He made (Lawrence & Dever 2009:251).

Contemporary worship style is a modern conglomerate of Pentecostal, Charismatic, and other worship groups fashioned after emotively driven liturgies. Breward (2001:395) points out that the broader contemporary worship style grouping is the offspring of various other hybrid amalgamations grounded and anchored to socio-culture rubrics, which intuitively need to feel or express pathos and catharsis.

The above data may, in many churches, refer to old and archaic elements of worship that merely are capitulating to the times of the liturgical micro and macro culture that appears too devoid of biblical, liturgical moorings. In commenting on the writings of Bishop N. T. Wright in this regard, Wilt (2009:157) writes like the echoes of a drumbeat of warning. First, Wright purports that the *Enlightenment* offered us the rupture of religion and authentic life. Second, he notes that the Romantic Movement, fueled by *existentialism*, elevated feelings above the form of liturgy. Third, Wright contends that the *existentialist and self-actualization* movements of the twentieth century have regressed and is marching back the liturgical community back to Gnosticism. To summarize Wright's point, contemporary Western people have, in many ways, privatized faith, elevated feelings, and pursued self-actualization no more so in the world than in the church.

The move towards a privatized faith and individualized elements has had a significant impact on the orientation of the worshipers and the elements of the liturgical carriage. Parrett (2005:41) drafts the concept, "When I attend services that feature *CPW* worship today, it seems that 80 percent to 90 percent of all the songs sung by the congregation prominently feature that familiar trinity of "I," "Me," "My." Kauflin (2008:101), in his desire to rebuff and refute Parrett, states, in his commentary on Psalm, 86, that the writer uses the personal pronouns 'I,' 'me,' and 'my' thirty-one times in seventeen verses. Kauflin does not appear to ground his extrapolation in a biblical, contextual, intertextual, or sub-textual hermeneutics, which may not substantiate his extrapolation. This trajectory, ontologically and epistemologically, may, by *de facto* and *de-jure*, render many of the aspects of worship in the above graph (e.g., the hymnal axis of the liturgy) a relic of the past in many AASDAC.

The new modality and movement appear to move away from objective elements of worship in the above graph, to more of an individualizing of faith and subsequent degeneration of corporately practiced liturgical, historical normative elements. Zschech (2002:203) advances the premise that the transcendent God of the cosmos is renovating and reviving His church. He is restoring the corporate church to intended intentionality or "*raison d'être*" (the most important reason or purpose and reason for the church's existence). She appears to be claiming that, before *CPW* current age, the church has been devoid of a real focus on praise and worship

and hence focused on elements that are now archaic and, may, in fact, obscure the profound meaning of worship.

Zschech is describing how, in many scenarios, the hymnbook is void by a projection of content and choirs have turned into a vapor, offering an approach to independent, intensified, a little vocal group of praise team leaders adjoining the band is elevated to lead the worship in a theatrical atmosphere. The total and entire gathering are frequently called the “Praise Team.” This adjustment in melodic articulation has produced far-reaching discourse and, on the whole, conflict and severe division among chapel individuals. These progressions have not been interested in preservationist, outreaching houses of worship; they are standard in all the fundamental Protestant categories in North America (Zschech 2002:203-204).

Webber (1994:93) suggests, in his comments that the evangelical church lurches and staggers towards liturgical pluralism, relativism, and postmodernism. One of the most significant problems of Protestantism is its lack of interest in history [*traditions and values*], which grows out of the North American culture and its rugged individualism and self-determinism. This individualism or privatized faith appears to lead to disassociation of current worship practices from those rooted in earlier Christian veins and arteries. Dawn (1995: 144) terms it “*narcissistic-modernism*,” the process in which many want to throw out the antiquated and outdated modalities without understanding the danger of destroying the Church’s legacy and heritage. This failure to recall and recollect church history leaves one with inadequate tools to create the best new forms.

Carson (2003:194), is framing the decline of corporate worship and use of hymns as normative. Carson (2002a:13) vociferously asserts that what cannot be unclear is that the substance of worship is currently “*hot*.” Joseph commenting on the culture of CPW music icons and celebrity’s labors to advance that achievement can be such an instrument for ministry, yet it can be a snare from ministry. He further propounds that concept that it can be painful to employ an entertainment model and approach to liturgy. It, a celebrity worship approach, can make a person lose focus. It can become another deity. He positions it as having so many challenges. At the same time, it can put a person up in front of thousands of individuals to be a witness to the gospel through their talents and gifts. However, then when they walk off the stage, and there are some

individuals in the audience enamored and enthralled with a person's gift—they are trying to create another Baal, and the liturgical celebrity is the one.

Kauflin (2008:52) has been poignant in his reflection on the celebrity of the contemporary praise and worship leader. He writes, "I have wondered if worship leaders have become too significant [liturgical semi-gods]" (Kauflin, 2008:52). Evans (2002:129-30) concurs with Kauflin in his contention that part of the attraction many see in the position is that the Christian celebrity that accompanies it (worship leader) is often more pronounced than the pastors or teachers they are to support. He postulates the new celebrity worship culture, to some degree, dismisses the archaic anemic hymnal modality and embraces more liberal and cultural paradigms of the liturgy.

Evans (2002:7) outlines applaud praise and worship groups and his appraisal of the accompanying core ideas:

1. Talented, skilled ceremonial acclaim (*praise and worship*) groups repudiate and usurp the aggregate corporate church in the ritualistic custom because the formal, informative occasion is a little center gathering of leaders who lead the worship services.
2. The scriptural and philosophical history and routine with regards to open interest are invalid and void by this new standard.
3. The corporate collaboration and amalgamation of the liturgy are by this little locus of personages classifying the praxis or liturgy.

Evans (2002:129-137) grounds the scrutinize of acclaim groups by referencing that, in the Old Testament, the Levites played the melodic instruments for the Jewish gathering (Numbers 10:8, 2 Chronicles 29:25-29). Evans contended that, in the New Testament, everybody is a cleric (1 Peter 2:9); consequently, every devotee must sing gestures of recognition to God exclusively.

Some would contend that CPW liturgical music in the congregation ought to be simple enough for individuals to join in with, and simple for even unbelievers to join in. Some customary song of praise does tend to have more enmeshed songs and harmonies and incorporate problematic religious dialect. Numerous contemporary

religious melodies develop horizontal themes but are challenging to sing and comprehend (Warren, 1995:232). A few reasons why adherents hold this sentiment are that decent variety in melodic inclination exists among Christians and is excellent; that this music is additionally captivating for the congregation; and that it talks in a dialect commonplace to nonbelievers (Hartje, 2009:364-373). However, this notion may be simplistic and do not allow elasticity for the worshiper to grapple with the content and context of the worship song.

Frame (1997:59) says, in *Contemporary Worship Music*, constructs envelop the liturgical landscape to the degree that it obscures all other competing elements of the liturgy. He notes, baptism, communion, offering, and, in the process of conflating worship to just CPW music, the other aspects of the triune God are not visible. Further, he states that the liturgical aesthetics of many churches mimic a theater stage in setting and design. The natural theatrical landscapes have the setting and then the drama. Frame posits that worship in many churches prosecutes along with the same formatting and sequences in that the worship now engages the liturgy as a movie matinee or theatrical show, ascribing the same resounding chorus of accolades on the praise leaders as one would a secular performer. The worshipers appear to be *worshipping worship*.

Frame (1997:48-49) further posits that, in many instances, the gospel message is diluted not to affront those tuning in. One may look at this as liturgiology-psychosis (fixation), which plays alongside the mental distraction of present-day culture, offering formal liturgical analysis to meet the detected needs of the group of onlookers, instead of the good news of perfect effortless grace and the absolution of sins.

Alongside this test of over-underscoring emotions (influence) and encounters comes a type of humanism that God is One who is “user-friendly” (McFarland, 2006:26). Frame (1987:48-49) echoes a conciliar tone, personages in the congregation can regularly get the feeling that they can influence God or utilize Him for their purposes. They tone down and mute scriptural lessons about supreme law and anthropological sin, abandoning them with a gospel invalid and bereft of reparation and exoneration in Christ. Frame (1997:48-49) seems to denounce and contradict the absence of hamartiology and Christology, missiology, and eschatology in their ceremonial perspective.

The verbal confrontation over the utilization of CCM is pivotal in liturgical wars, but then, as per Miller (1993:1), it extolls another moving of the Holy Spirit, insulted by others as an audacious pacification with the atmospheric realm of praise. Contemporary Christian ceremonial music has turned out to be a standout amongst the most quarrelsome issues confronting the Church at the end of the twentieth century. Warrington (2008:224-225) laments that, while the customary psalms empower doctrinal certainties, a considerable lot of the more current Praise-and-Worship tunes appear to be trite and unfit to help audience members through the substances of life on earth. Contemporary acclaim and worship music is the new ceremonial fight acknowledged in numerous Evangelical domains. Warrington is by all accounts hypothesizing that a ritualistic group's religious philosophy and liturgy cannot have disparity without producing liturgical wars. Vaughn (2015:177) shows the fight—pits innovation against post-advancement, with the two sides asserting that their view is the right view for the eventual fate of the Church and how to draw in the raids and encounters of worship struggle in logically significant ways.

The importance of identifying the musical issues with CPW music is to take the examination about music – and worship – beyond mere labels. These labels have resulted in more, perhaps, from oppositional tactics within church sub-cultures than from a meticulous analysis of the elements involved. The tensions between conflicting sides in this dispute appear to focus on music styles and performance practices. These voltages are often spoken of in ways resonant with partisan debates and divisions, with neither side able to accept the viewpoint of the other (Westermeyer, 1995:7). This connects to some of the misgivings expressed in contemporary music and practices, which appear to some to be condoning the styles of popular music as a product of secular music industry.

Cornwall (1983:109-110) believes that, if a worship benefit requires enthusiastic coatings and illustrative thunderclap to mix essentialness, it is likely pandering and lascivious worship. Wren (2000:53) asserts that our congregational song is in trouble primarily because our culture undermines it through social platforms of CPW music mobility. The emphasis of performance-oriented preferred music, electronic features of and the amplification of CPW music has careened the church off the liturgical highway of Christian routes. Contemporary music has embedded itself in our culture, the issues of taste and the matter of integrating the

secular themes into the sacred worship are the neo-normative. The central objective of many musicians is to construct music in the musicality and textual language of their people whose values are primarily from the popular and commercial form of CPW music (Witvliet, 1997:9). The detractors of CPW music strongly postulate that there are a groundswell and refrain of choruses that CPW songs are often deficient in essential literary and musical competency.

Music can unquestionably be a power for good. Some overlook music's potential for hurt at our hazard, especially since the fleeting nebulous idea of the music makes documentation and examination troublesome. Dawn (1995:28) states that, in some contemporary formalities, there is by all accounts a power to create sentiments. The absence of apparently genuine closeness in congregational cooperation frequently applies false weight on liturgy to create emotions of closeness in numerous CPW administrations. Wen (2015: i-iii) sketches the cultural history of CPW music, chronicling the rise of rock music in the worship life of American Christians. Pulling from several different primary and secondary sources, he argues that three main motivations fueled the rise of CWM in America: (1) the desire to reach the lost; (2) to commune in emotional intimacy with God; and (3) to grow the flock. These three motivations evolve among different actors and movements at different times.

Wen's polemical postulations can work out like this: that the church needs to have theological discussions about *musical worship*. It is not the types of instruments or use of hymnals that is central, but the outlining of what worship genuinely is before putting it to music. Scripture contravenes many of these processes of liturgical musical manipulations. This fact points to the notion that music has become synonymous with worship in the current church culture. Wen's polemic can extend to convey the concept that not only does the style of worship reflect the substance and content of liturgy, but also it shapes the core content of liturgy. Ergo, as style and form of CPW music has seemingly become the center or nucleus of the liturgy. Theological content has moved to the periphery and pales in the shadows of consumer-oriented, cultural relativism. Moreover, market-driven liturgy trumps Theo-centric and Word-centric paradigms.

Reymond (2001:82-93) contended for music to have a noteworthy part in reflection and development of religious philosophy given the across the board, accord that music possesses an essential place in the outflow of Christian faith. It is impossible in this section to adequately discuss the range of criticisms of CPW music. However, the researcher desires to briefly examine some of the more prominent concerns operating in the literature. This survey of critiques will form the context for a more detailed discussion why this genre is evoking liturgical episodes in AASDAC.

For Johansson (1998:76), the ultimate enigma with contemporary worship is the style of music that has been corrupted by secular worldviews. He argues that a cultural ethos has influenced Christians to believe that there are no divine aesthetic absolutes or canons and so music is purely a matter of taste. Johansson (1998:85) postulate that the spirit of modernity may originate in the disorder of trivialization, reduction to an average, reduction to a formulation, mass manufacture, commercialization, and broad propagation. Other authors are more concerned about the words and themes of the songs. Page (2004:48), for example, is critical of the quality of the lyrics. He argues that the CPW music rest on pop culture, which emphasizes constant themes.

Liesch (2001:101-102) postulates additionally propounds, in our age, individuals parallel and liken adoration and worship with music: if the music is excellent, at that point, the liturgy is righteous. The Christian community is in danger of being inattentive to other valuable actions such as *prayer* and *Scripture* reading. Moreover, two questions one can conclude from Liesch's postulation: Is there a position for sorrowfulness in contemporary praise and worship music? How should lament be manifested in CPW music? The research will not address the hermeneutic questions here but will expound upon them in the normative chapter. They only appear here, to surface and highlight glaring and salient concepts that the current iteration of CPW music in AASDAC offer no latitude in its liturgical construct to address and engage the ebb and flow of the anthropological drama of tumult and the vicissitudes of life. At the very time when the media is filled with news of human atrocity, antipathy, and travail, Christian liturgies or precisely, *Contemporary Praise and Worship* liturgies have primarily evaded or abandoned lamentation and complaint (Saliers,2015:103-111).

In the Contemporary Praise and Worship scheme—with the current liturgical musicological pallet that platform itself on it, where can the worshipers go with their moral pain taken in with images of war and gun violence in their current social construct and context? Contemporary praise and worship music does not appear, to run with these tides or currents. The contemporary liturgical aesthetics does not seem to address the whole human person symmetrically.

Liesch's transpositions is a redaction and may cogently mean many worship services evolve and devolve into entertainment in the hopes of drawing non-believers into the church. The church cannot merely present Jesus Christ and who He is because that would be too boring, right? Therefore, the liturgy must spice the church up a bit! It must bring those unchurched back to church by entertaining them first. Only then, after it shows them how cool church is, by entertaining the audience can that church give them the substance of an authentic witness to the Biblical gospel (like Jesus as a mediator and Savior).

Liesch (2001:101-102) hypothesizes that Christians must protect that God is the central subject and question of the liturgy, not the music. God ought to be chief—not the music execution, style, or synthesis. Many individuals have had the experience that they get their religious philosophy significantly more regularly from the tunes they sing than from the sermons they hear (Long, 2001:54). Current music and the selection of melodies produce energy in ritual and conflict because they are so fundamental to confidence in substance and setting. It is compelling that, in most contemporary accumulations, a style radiates to record how the members should express feeling in music.

Tönsing (2008:99-100) postulates that there is less focus on *community* or *proclamation* or the effects of Christian faith in many iterations of CPW music. The overall focus of CPW music is about the experience of being in His presence (Spinks, 2010:93). This genre of music focuses inward on feelings. Scheer (2006:213) captures cogently the notion of CPW music as a fad that is fleeting or a contemporary vapor or mist that will dissipate, surrender, and defer to the next caricature that will have ethereal expression. Scheer (2006:213) further explicates that CPW music can become an emotional experience that has an opiate-addictive element and like a habitual addict, the worshiper returns cyclically to experience elevated adrenaline high, but never

receives cognitive Biblical sustenance. Scheer (2006:213) casts a longing hope that when CPW music recedes it will create a vacuum for engaging, authentic expressions of worship.

In the Contemporary Praise and Worship scheme —with the current ceremonial musicological bed that is on it, where can the worshipers run with their intense anguish and agony they bring with repetitive pictures of war and weapon brutality in their present social realm and setting? Can Contemporary acclaim and praise music offer a venue, to address these tides or streams? The contemporary formal style does not appear to address the entire human individual symmetrically.

This hyper-super live melodic climate, when incorporated into worship administrations, is an extraordinary boost; it enslaves all another sound, it asserts and influences all the consideration. The jazz impacts in CPW music follows its root to African-American sources; its correspondence is observable in the third, fifth, and seventh scale pitches. This jazz-affected vocal procedure was additionally being present in melodies and is habitually in use CCM. The extemporization attributes found in jazz are furthermore in different parts of AASDAC ritual (Vaughn, 2015:264). Adnams (2008:242) propagates that, for those who value the sound of collective singing, what is required is an environment that mildly summons involvement and, in its meekness, makes possible a friendly interface of person and place. He further posits that the context and content of the liturgy should not be capitulated or delegated to a small nucleus enhanced by seemingly secular acoustics and aesthetics.

In many AASDAC, the innovation of pictures, videos anticipated on screens has usurped or concealed the place of hymn books in the formality rehearse. These progressions might be ontological and hymn books that used to be in homes, on pianos, in racks on the back of each seat, or in the hands of vocalists, people or shared between two, now gives off an impression of being a relic of the past. The songs in hymnals have undergone rigorous scrutiny under many criteria by a panel of musicians, theologians, poets, and other sorts of editors. Their final choices have been sorted and arranged within the book in a way that is effective for use within the liturgical community (Adnams, 2008:243).

Thus, some circular, linear continuum contexts ensue with CPW music; it is both linear and circular, ever-evolving and yet circular in its context and content. Another way to delineate CPW music is by looking at it from an organizational standpoint, which represents a vast Christian subculture, even though this viewpoint becomes more of a social study of the music, based on societal interaction with the CPW music network and the many people of faith it represents.

Carroll and Roof (2002:10) recognize that the decision of sacrament and music is more than a perspective; it is an exact correspondence of uniqueness and of religious presence installed inside that character. This weightier esteem, which the music makes or loses, have all the earmarks of being dependent upon which era has the most specialist in any given assembly. The new apparent consumerist way to deal with ceremonial music has generated the new reality of CPW music in numerous AASDAC. The formal ideological transmissions instill their qualities and standards constituted and molded by contemporaneity of the velocity.

**In summary**, *descriptive-perspectives* in the literature themes some advocates of CPW music believe that traditional music is monstrous, unfashionable, and a relic of the past. Many of the newer worship songs are moving toward individual consumption rather than congregational worship. With an institutional focus on corporate worship and a market geared for individual consumption, there will always be tension over the matter of what constitutes appropriate music for the local church. The research reviewed highlights the problematic praxis of tension with the iteration of this music. The episodes and themes are replete with the literature that, while many espouse and embrace CPW music as a Messianic liturgical phenomenon. Others see it as insipid and emerging from stealth to displace and disband traditional, historical, and cultural normative which have been supplanted and jettisoned by an inchoate combustible form of liturgy along psycho-social faults. CPW music descriptive-perspectives highlight an array of problems:

- The horizontal subjective nature of the genre.
- The tendency to displace the congregational participation in the liturgical communicative act.
- The lack of doctrinal objective, fundamental, biblical truths.

- The extreme and extended intensive emphasis on emotions over and against cognition. CPW music in AASDAC can be a balm or a bane, predicated on the historical liturgical, cultural values of diverse congregations on the liturgical continuum. This problematic tension field calls for more research on this dynamic and highly charged iteration of music in AASDAC.

### **2.2.3 Descriptive-perspectives on Christian-Rap music in AASDAC**

According to a study by Rentfrow and Gosling (2003: 1236–1256) on music and moods, music has wielded sway on most leisureliness, such as viewing TV or cinemas or studying documents, which have been enclosed by melody listening. Music exists in every culture around the globe. Music embeds in people’s everyday lives, and researchers want to study how music affects people. Many scientists are interested in exploring effects that listening to music may have on human development. Results regarding the influence of music training on brain development are available by Hyde *et al.* (2009:3019-3025). Students who play a musical instrument show many benefits, such as improvement in motor-finger dexterity and in listening and rhythmic skills.

In a project, which examined music attitudes and self-esteem (Juslin & Laukka, 2004:217-238; Laukka, 2007:215-241) it displays that pupils with melody instruction had a much higher self-esteem score when tested. Many inquiry educations concerning those agonizing from scientific melancholy have found that harmony is a source used quite often by those with depression to manage with and counteract a regression in deleterious indicators. Also, the study results represent that melodic harmony can remedy or mitigate an undesirable emotional disposition in people that grapple with depression and despondency (Parker & Brown 1982:1386-1391; Thayer, Newman, *et al.* 1994:910-925).

One genre of music that is sometimes supplementary with eliciting negative responses is rap music. “Gangsta-rap,” a sub-genre of rap music and development of the gang-related culture, has received notoriety partly because of its misogynous themes, encouragement of ostentatious materialism, violent lyrics, and the behavior of some of its mainstream artists. Because of the graphics and defamatory lyrics regarding women, and its homophobic slurs, “*Gangsta-rap*” has elicited an adverse reaction among some moral critics and some legislators (Richardson & Scott, 2002:175-192).

Johnson, Jackson, *et al.*, (1995:27-41) conveyed that those who watched violent music videos are more likely to report aggressive behavior. They indicate that those who frequently watched rap videos were more likely to show a lack of confidence in achieving academic goals. The researchers seemingly generalize that the genre of rap music and the sub-genre Gangsta-rap are one entity rather than two separate musical expressions.

Researchers confirmed the belief that the exposure to violent media portrayed in rap music videos could promote violent behavior among youth on a short-term basis (Anderson, Berkowitz, *et al.*, 2003:81-110). This study has neglected to make a paramount distinction between the genre of rap music and the sub-genre Gangsta-rap. The lack of distinction leads to a general assumption that rap music and Gangsta-rap encourage the same behavior.

Hip-hop is a wide-ranging term referring to a cultural movement among African-American youth that has impacted classes of clothing, music, and other forms of entertainment. Richardson and Scott (2002:175-192) state that often the expressions rap music, hip-hop, and Gangsta-rap are interchangeable. While closely related, each has an individualistic meaning. Hip-hop refers to a social response from the working and lower-class sector of the African-American community to perceptions of their economic and societal stigmatization.

Rap music has undergone significant changes in the last 20 years. From rap music, other subgenres exist. One of the most noteworthy changes took place in the early 1990s, with the emergence of Gangsta rap. Research by Anderson *et al.*, (2003:81-110) examines whether media violence influences the behavior of youth. The outcomes divulged that experience to broadcasting viciousness had a statistically substantial connection with bellicosity and ferocity among youth, short-term. This investigation perceptibly uncovers that contact to broadcasting ferocity amplifies the probabilities that the young people who watch aggressive music videos are more likely to behave aggressively in the short term.

Research has shown that there is a link between music and the cognitive response generated from music. Baumgartner, *et al.*, (2006:34-43) address a cognitive emphasis. The study concludes that music can evoke powerful emotions, affecting the mood of the individual. The researchers focused on the neural basis of music and emotions and revealed the correlation with behavior. Music possesses the ability to affect cognitive

functioning, and a study by Fritz *et al.*, (2009:573-576) suggests that emotional response is also affected when music is a variable.

What is the relationship between Rap music and Christian Rap? Barnes (2008:319-338) reveals that those denominations most likely to use rap music to draw to the modern taste of today's youth are the United Methodist, African Methodist Episcopal, and African Methodist Episcopal Zion churches. Many rap artists have also drawn a connection to rap music and the Black church by transferring their influence from the stage to the pulpit. One proponent is Rev. Run of the hip-hop pioneering rap group Run-DMC, Kurtis Blow, who is part of a hip-hop church in Harlem, NY. Moreover, Chris Martin is known as Play of the hip-hop group Kid-n-Play, who is now a part of the gospel rap scene (Barnes, 2008:319-338).

The outcomes revealed that introduction to media viciousness had a measurably critical relationship with animosity and brutality among youth, here and now. This exploration noticeably uncovers that introduction to media brutality elevates the odds that the youngsters who watch forceful music recordings will probably carry on forcefully in the here and now.

Research has demonstrated that there is a connection amongst music and the intellectual reaction created by music. Baumgartner, *et al.*, (2006:34-43) address a subjective accentuation. The examination presumes that music can summon capable feelings, influencing the inclination of the person. The scientists concentrated on the neural premise of music and feelings and uncovered the connection with conduct. Music can affect intellectual working, and an investigation by Fritz *et al.*, (2009:573-576) proposes that enthusiastic reaction is additionally an influence when music is a variable.

In any case, a few anomalies decline to utilize contemporary Christian music (i.e., Christian-Rap) for reasons that the exploration will address later in this segment. There are a few sub-classifications and subcategories of contemporary Christian music, including Christian Rap, shake, pop, and praise music. Any style of befouling music has its Christian proportionate (Walrath & Woods, 2007: I). As many theologians and preachers have observed, it is hard to begin to write about the darkness of life—pain, suffering, death, grief. These experiences are so immensely and profoundly personal that speaking about them runs the risk of

becoming sterile or inauthentic. Writers who focus on rap and hip-hop demonstrate Rap music can express what ‘mere’ words cannot. The tune, the rhythm, the poetry, and the experience of that (in both the creation and consumption of the product) can serve as a cathartic moment and lesson of who the African-American community is, and how its plights and struggles resonate in Christian-Rap music. In that sense, the personal subjective experience becomes sacred, and that status demands no other response but to listen and receive it as aesthetic, liturgical Christian experience. According to Lynch (2007:157-163), what the field needs are in the interdisciplinary field of religion and popular culture is to develop the space for the academic and intellectual conversation between religion and popular culture, and, in that context, more nuanced—Christian-Rap music.

The expression “liturgy form” alludes to the frame and shape in which liturgical ideology advances and to the melodic substance and way it anticipates itself (Adnams, 2008:7). This nomenclature has obviously been indicative of the music content. Christian-Rap music is an emerging genre of music that is in the AASDAC. This genre of music is often seen as iconoclastic and tends to eviscerate virulently the historical norms that compass the local worship in AASDAC.

Black Christian rappers (which a few researchers consider rap patriots) are the most recent in a long parade of African-Americans to partake in a “savior work” committed to the defending of musical orientation chains of importance (Moody, 2010:3). Like the social and mental needs of slaves that exist in the old Negro spirituals amid the nineteenth-and twentieth-hundreds of years. Numerous Christian Hip-hop specialists utilize an exemplification of social types of governmental and legislative oppressive issues to pass on significance and substance of Rap culture over an extended span of time. Therefore, normalizing Rap expressions in African-American Christian Hip-hop artists to elucidate the consequences of postmodern and post-civil rights societal, economic, and political conversions in a similar mode to the messages declared from the pulpit by Black liberation theologians (Moody, 2010:3).

Moody (2010:3) advances the notion that, throughout the late 1960s, when the Civil Rights and Black Nationalist movements were at their peak, James Cone introduced a radical theology based on the African

American experience of oppression and the quest for liberation. According to Baker-Fletcher and Kasimu (2003:29-49), the task of the researcher is hard, because she or he must call upon the assets available to make the best kinds of investigative verdicts. These verdicts regard how African-American Christians employ Christian rap's structure, message, and musicality within the continuum of contemporary music—in particular, hip-hop culture and African-American culture.

Herein lies the crux of the problem, Religion, and Politics. At what point does the Christian-rapper assume the role of prophet, preacher, and liberator in the community? For the Christian-rapper, as well as the secular rap artist, God takes sides and identifies with rappers in their attempt to challenge aggression with counter hostile “gospel-friendly” actions (Moody, 2010:8). Erskine (2008:78) says, “Their God is the God of the Old Testament who uses violence as a surrogate to give birth to new opportunities and realism.” Because of Erskine's position, the query is: is violence a necessary aspect of credibility for gospel rappers in their quest to reach the souls of their lost homies (Baker-Fletcher (2003:45-46)?

According to Boston Globe reporter Carolyn Y. Johnson (2005: S1), the Gangsta-Rap triad of *profanity*, *sex*, and *bling*, which contravenes all biblical virtues and values, have become enshrined and inscribed in many communities of faith and it decks out as legitimate. Contemporary and Praise elements are oxymoronic in many circles. Gospel-Rap has jettisoned its mantra of guns, gangs, and drugs for a dynamic theophany of the gospel. The driving culture phenomenon of Gangsta-Rap has morphed and evolved into sacrosanct Christian-Rap in many African-American churches. This hyper-hybrid of secular and sacred is an existentialist's inchoate merger of polarized liturgical horizons that have intersected most precariously, from the perspective of many.

Through the medium of religious rap ministries, teen outreach programs, and hip-hop praise and worship tunes, ChristianHip-hop artists are drawing attention to the gospel message, and they are also communicating to teens who might not otherwise walk through the doors of the Church (Moody, 2010:9). Christian Rap has provoked a controversial discourse in the African-American church (and the AASDAC is not exempt)

regarding the realities of God and how God should be viewed. The story of the African-American religion is a tale of variety and creative fusion.

The birth of hip-hop in the bitter belly of the 70s proved to be a Rosetta Stone of Black ethos. Afros, blunts, funk music, and lascivious emissions define a back-in-the-day hip-hop aesthetic (Dyson, 1996: 177). The hip-hop culture has become international in breadth, depth, and scope, with many cultures throughout the globe having embraced it in various forms. Given the impact and pervasive and profound confluence of global communications and postmodern, hip-hop youth culture proliferates internationally (Moody, 2010:54).

Culture is the traditional beliefs, social forms, and quantifiable traits of a racial, religious, or social group's way of life. Rappers use the same methods as the proficient town crier, utilizing a rhythmical or erudite effect, which is a mix of a rhyming beat that carries a specific message to a target audience. The beat, which is a vital part of Hip-hop music, is constant and runs throughout the entire song. A beat can craft or break a song in other ways – if a rapper uses too many “old school” beats, they become a game for their detractors and the rapper is told to be more innovative and imaginative (authenticity is key to the beat) (Moody,2010:55). Rhythm in rap, according to Nelson (1999:46), is of particular importance because it gives rap its movement, impetus, thrust, and a significant ration of its meaning.

Despite the recent explosion of Christian hip-hop, there is a concern within the African-American liturgical community regarding the “*biblical purity*” of these fiery and flaming voices that one can hear from the pews in worship. Clerics and lay adherents of the Christian church body have questioned the evolution of a musical genre called “*Christian Hip-hop*” (sometimes referred to as gospel Hip-hop and Christian Rap). The debate stems from the fact that *Hip-hop* is a secular style of music that has grasped the full attention of America's youth for several years. Since the musical roots of Christian hip-hop have ties to secularism, theologians have argued that a “biblical perversion” (which by the author's interpretation is a worldly, flesh-based gospel) has taken place within the Christian youth community (Moody, 2010:63).

Can Christian hip-hop be considered a post-modern companion to Praise and Worship Music? Scholar Baker-Fletcher (cited in Pinn, 2003:29), states, the task of the scholar of religion is more telling, and harder because

he or she must call upon the resources available to make the best kinds of rational judgments. Moreover, these judgments regarding how African- American Christians utilize rap’s structure, message, and musicality within the hip-hop culture and African-American culture. The notion that Christian rap expresses the gospel CPW genre of symbolic rap language is pervasive in some academic circles.

According to Baker-Fletcher, the message of “da world,” “da streetz,” and “homies” represents the core and soul of the African-American Christian rapper. The spirit of the gospel communication, which is God’s soul-saving competence, is broadcasted by “homies” who live in “da world” and preach the gospel message on “da streetz.” For Baker-Fletcher, all three terms represent the categories of both suffering and justice. “Homies” are usually male who has grown up in the same “hood” (neighborhood), and share similar interests as their road dogs on “da streetz” (Spencer,1993:31). The lyrics from these “homies” are testimonials, which proclaim their past lives before they became “saved” and gave their lives to Christ. Christian rapper Lil’ Raskull positions it this wise in his 2003 song titled “Bank on That”:

[...] Check[examine] this out,

Much is given when much is required,

I’m the last man standing when the rest get fired

First one hired when the rest get tired

I speak in tongues[unknown languages] for an hour when the rest get tired of talking

I’ve got a whole lot riding on this

Two daughters, two sons, and they all get an inheritance

Best thang ever happen to me,

I let my mind out of the box when He set me free

Every thought was reestablished by the G.O.D.

Cause I don't want to go back to being me

It's like, He anointed me to do this here

I thank God for his grace I would have blow it here

I see some old heads here; I see some new ones

This is my second generation I'm going to do this here, Come on

If I tell you, He's the King,

You can bank on that

Watch the fire that I bring,

You can bank on that

From Corpus Christi to the Queens,

You can bank on that

A new song that I bring,

You can bank on that

Every knee shall bow; every tongue shall confess that Jesus Christ is Lord,

You can bank on that

Never mind, get a rhyme, you can tank on that<sup>4</sup>

Baker-Fletcher (2003:31) states, Lil' Raskull, and many successful purportedly African-American Christian rappers build his stanzas on a converted or "new relationship" he has in Christ. Furthermore, Baker-Fletcher proposes that the central goal (MO) of the Black Christian rapper is to reach their lost and unsaved from their respective hoods to "rescue" their hearts. He declares, as transformed homies, their present undertaking is to free the hearts of other homies who also join the family of *homie Christians* who are moving toward a glorious future in Heaven (Baker-Fletcher 2003:31-32).

The biosphere Lil' Raskull describes in his lyrics is like the individual asserted by the African-American liberation theologian. Nevertheless, the communication is not on Jim Crow ghettoization, racialism, and civil justice; it is a lyrical communication that deliberates on capitalism (the love for material things), money, and women. Raskull climaxes in his lyrics the impact of prostitution on the young Black female. Equally, according to Baker-Fletcher (2003:31):

It is a 'world' of poor, urban youth whose search for respect and love  
draws them into the streets (da streeetz) of the ghetto. The predators,  
evildoers, and torturers of 'da streeetz' are not described as the 'Man.'  
(white man or white people) however, other Black men from other 'hoods,  
interested in 'busting a cap' (shooting) into your body.

According to Howard (1992:123-130), the sociology of music is more about society and culture than about music.

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<sup>4</sup> To see a photo of Lil' Raskull on the cover of Feed magazine go to: <[http://www.feedstop.com /issue6/backissues.>](http://www.feedstop.com/issue6/backissues.>)

The individuals from this subculture reject to some degree, the fundamentals, profound quality, and perspective of a more prominent society. Through the production of their establishments, for example, a Christian music industry, individuals from the Christian subculture are pertinent to the overall doctrine of present-day society. Hence, it winds up noticeably indistinct whether this is a subculture or a counterculture. For now, it is a subculture sharing in the general norms and values of society, for example, the need of seeking after quantifiable success. The individuals who discover their values in conflict with the more prominent society, it is counterculture and a reason for opposing hegemonic strength.

Like African-American *Christian-rap*, the goal of Contemporary Christian Music (which is a byproduct of the *Jesus Movement* that the research embraces earlier) is to get the Church to question core doctrinal values, for the house of worship to consider the mirror and re-examine change from their traditional views (Moody, 2010:75-76). According to Howard (1992:123-130), in a postmodern society, no human pursuit is free from entrepreneurship, commodification, and the income motive. While the AASDAC continues to grapple with biblical principles concerning separation from secular ideology—they must also contest with the omnipresence of God versus the world’s omnipresence of a capitalistic culture.

In his article titled, “The Failure [Catastrophe] of Christian *Hip Hop*,” writer Scott Schultz adopts an alternate strategy, raising three concerns regarding the apportionment of gospel hip-jump inside Christendom. Schultz (2009) contends that:

1. Evangelical Hip-Hop is confessionally [doctrinally] shallow. Evangelicals’ fundamental misgiving of doctrinal subtlety and characteristic prompts a twisted impression of the gospel and the World. This induces upsetting reductionism, wherein trusting the gospel is a diminishment to a subjective private and individual association with Jesus, and the world is only the battleground of change. Along these lines, every tune or verses can just turn into a replication of a solitary, straightforward, concise and redundant refrain. The gospel [should] include the entire account of the universe, it snares and consumes the One in whom we live and have our being. [However], Christian Hip-hop is twisting by

directing that solitary subject and subtleties of the comprehensive universe to something as faintly existential as yours and my association with Jesus.

2. Fervent hip-hop is professionally disarranged. This is the exemplary issue of the parachurch. Christian rappers regularly see their work as a service of God. That is, there is a real and contemporaneous cognizance, and perspective among the self-declared Christian rap entertainer he is an “appointed” pastor of the gospel, and he depends on that reality to approve his life and vocation. Rather than putting stock in support of the sermon, numerous people feel that the beauty conceded through the freely lectured Word – traded and substituted with anything they like—even hip-hop. This is an issue that goes considerably more profound than a sub-type of a sub-genre, yet it positively demonstrates its natural products here.
3. Fervent hip-hop is a misapplication of a medium. Rap is a sort of element created in a specific social setting by specific individuals that give it individual trustworthiness. White evangelicals do not have an indistinguishable history from most rap performers. In this manner, it should be an open inquiry whether the medium of Hip-hop music is a proper medium for zealous devout plans.

Schultz (2009:1) contends that trying to co-op a genre that has an established secular and carnal culture and history poses problems to the authenticity of the constructed genre (in this case, Christian rap). Moreover, like the parable of the “savorless salt,” a reconstructed genre can lose its effectiveness. According to St. Luke 14:34, Jesus states that “Salt is good: but if the salt has lost its savor, wherewith shall it be seasoned?” Schultz suggests that tampering and tinkering with an established musical genre can cause an altered-confused flavor to the historical “aroma” of the category. Furthermore, through the construct of Christian rap, the “street credibility” is lost; as a result, the listener does not take the music seriously (Schultz 2009:1-10). It downplays the extremely energizing and plotting that rap music offers its pariahs if it can just transplant and resettle a socially immersed style from its beginnings, substituting in its outreaching authoritative, scholarly opinion and decrees, all the while purifying, and disinfecting the class of the harsh edges that recognize it. Therefore, for Shultz, no self-esteeming music darling can ever take Christian rap genuinely (Schultz, 2009:1-2).

For the African-American Christian rapper from *da streetz*, looking for the Lord while He is the great I AM, and declaring a testimony concerning being in a relationship with Jesus Christ, denotes being in saving fellowship from self-destruction and self-inflicted doom (Baker-Fletcher, 2003: 44). Moreover, “conversion testimonies” articulate lyrically an interpretive way to present the gospel message of Jesus Christ to homies, thugs, and other street folks (Spencer, 1993: 44). The message of the Cross—for the gospel rapper is a message of redemption—deliverance from the ongoing pipeline saga of drug addiction, jail time, and death, which has troubled young Black Americans from the hood for years.

**In summary**, *descriptive-perspectives* on Christian-Rap music as subculture or sub-genre of CPW music afforded many insights into this flashpoint area. The problematic tension with this iteration, for many, is that it lacks biblical purity. Others see it as a unique instrument to reach the millennial generation. *The Boston Globe*’s article saliently captures the tension with Christian Rap in the Church. They note that the “*Unholy-Trinity*” of *Sex*, *Profanity*, and *Bling-Bling* is a fundamental characteristic of Gangsta-Rap. The analysis is searing; how is it the church can embrace and incorporate it with its secular and violent past into its liturgical worldview? The inherent tension with this genre of music has resonances with the deployment of it in AASDAC. This axiomatic tension field warrants more research on this genre of music in the AASDAC.

#### **2.2.4 Descriptive-perspectives on drums in AASDAC liturgy**

The inclusion of drums as an instrument in many AASDAC has fueled heated condemnation of the instrument. Werner (1959:316) propounds that in early Christianity, the predominance of vocal over instrumental performance seems so firmly conventional, so much of an *a priori* attitude that it may sound preposterous to debate this matter anew. However, it needs to be renewed examination, since many presents it as a foregone conclusion; it has consistently confused every open view and every nonconformist opinion until it has become something of a canon, blindly accepted by all students of ancient church music.

McKinnon (1998:69) discharges a conciliar notion; he sees the antipathy, which the Fathers of the early Church exhibited towards, instruments have two exceptional features: forcefulness and homogeneousness. This momentous issue climaxes the adversarial role of musical instruments in the old veneration music and

the improvement of the religious song in early Christianity. There was non-existence of instruments from early Christian and medieval church music, due to the classical Greek ethical notions of instruments and the status of instruments in Temple and Synagogue (Ong, 2011:10-11). The reformation of the Church led by the Lutherans and Calvinists, despite their different ideologies, are purposeful in transforming sacred music making to enable congregational participation (Cusic, 2002:7-9; Basden, 1999:56-57).

The Fathers as meriting censure did not infrequently regard the desires of “ordinary” Christians to perform practical music or to dance as an expression of feelings and emotions. Music (mainly instrumental music) and dance tarnished by enmeshment with pagan worship and immoral entertainment to be appropriate in Christian worship or indeed to Christian life (John, 2015:15-17). The locus and arc of the evolution and revolution of percussion instruments (notably, the trap drum set) in liturgy have been merely a phenomenon. In the account of the Christian Church, there is an undeviating correlation between the purity of worship and the purity of the gospel.

Ong (2011:9-11) offers up the elements that were in association with the ecstatic celebration of a church in liturgical service. These selected participants (in his research project) emphasize the physical, emotional, and musical effects associated with the drum set.

Each generation, it seems, inherits the liturgical transmutations of those who went before and, without much contemplation, adds a few of its own. Each group’s changes may not seem all that significant, but the aggregate effect is one of substantial, if not sweeping, change. The product of such a process is a church whose worship practice has become unanchored and appears to be far away from its biblical normative moorings. A church that is intuitively in sin is still in sin. One can only hope that lethargy towards the truth is not as widespread as the illiteracy of it (Bushell, 2011: 4-5).

Cusic (2002:407-442) adumbrates a kind of evolving syncretism of evolving contexts and values in this contemporary context that highlights the accelerating types of Christian music and worship styles at the *Dove Awards and Gospel Grammy Awards* (Cusic, 2002:443-454). These expansions from the 20<sup>th</sup> century to the present day have had their flashes of crisis and have regressed into a controversial topic surrounding musical,

cultural, and evangelical preferences amidst a growing array of Christian music surrounding traditional and contemporary styles in the Church (Basden, 1999:9-10, 26-32). Due to the expanding popular ethos movement, contemporary church populations are no longer influenced by the element of sacred music (or instruments), but open to the selection of hymns, spirituals, and gospel songs that are conducive to individual taste. This creates a monolithic culture within the church communities that have a decreasing dominant or common culture (Spencer, 1991:137).

More recently, a psychological investigation of animals has established that the connectivity of the human brain can come under the influence through corporeal experience (Recanzone *et al.*, 1993:87-103). The complete human body is a synergetic scheme that reacts to a music situation palpable through visual and auditory functions (Bowman, 1998: 273). The cogent insights of Bowman are pertinent to what the effects of music are on the human person and, by expansion; the effects of drums tend to be more excitatory and evocative in the liturgical context. The rhythm conveys meaning and is apparent in the body that consists of feelings, senses, *will* (reason/cognition), and metabolism (Bowman, 1998: 267-268).

The physicality created through drums as a liturgical musical experience derived for the religious significations in the rhythm and the repetitive droning of the drum has a unique effect on the human person. The experience of the drum associated with the use of the liturgical multi-sensory environment around the sacramental activities involves a collaborative engagement of the mind and body. The influence of drumming in the liturgy intensifies more expressive and emotive worship that is discomfiting to many worshipers in the AASDAC. The drum is something that influences the cognitive and rational elements of the worshipers, while the rhythm reverberates the emotions. Webber (2004:112-114) suggests a considerable role of the embodied body experience in drums when investigating the specific contemporary musical, liturgical systems.

A musical connection with the body through “drums involves strong rhythmic pulses and frequent dense instrumentation to create a musical landscape that transforms into an absolute wall of sound close to the audible range of a jet take-off down to the tranquility of a cradle song” (Eskridge, cited in Ong, 2011:31). Moreover, dynamic forms of musical expression enable modern technology, instrumentation, and

orchestration. Ong (2011:31) acknowledges the similarities between the sacrament movements of drums in liturgy and the secular genre of drums in popular music. He further postulates that an apparent divergence between both streams (i.e., secular drumming and sacred drumming) demarcates or partitions by the myopic metaphorical veil of expressions of the beliefs through the textual content. In other words, the music or drumming of the contemporary praise service is more vivid and passionate in its religious expression (Ong, 2011: 31). Additionally, Wiersbe (2000:109) propounds the notion that folk is too prone to judge a worship experience by feelings rather than by the fact that they have obeyed God and tried to please and glorify Him.

The cultural and social connotation of drums in the AASDAC needs examining to ascertain liturgical community perspectives on the dis-connect and divide over drums in the liturgy. Is there room in the AASDAC for diverse contextualization of worship experience? Rivers (1977:41) suggests that Western culture's tendency toward Puritanism, discursiveness, and literal-mindedness, makes emotional, celebrative, and poetic worship suspect in the minds of many in Western culture. Black spirituality, in contrast with much of Western tradition, is holistic. Like the biblical traditions, there is no dualism. Divisions between intellect and emotion, spirit a body, actions, and contemplation, individual and community, sacred and secular are foreign to the Black community (Hoyt, 1980:5). The respective refractions of this iteration of the trap-drum in liturgy seemingly pivots and revolves around cultural paradigms for its affirmation and acceptance.

**In summary**, the descriptive-perspectives on the integration of the trap drum set has evoked feelings and emotions of exuberance or dejection and, for others, defection. The drum-set is often in association with secular values and norms. The inclusion of it in AASDAC circles is relatively new, but it is not without much controversy in this context. The drum-set has gradually been assimilated and acclimated into mainstream AASDAC, not without engendering discord by many and adulation and praise by others.

### **2.2.5 Descriptive-perspectives on liturgical dance (Praise-dancing) in AASDAC liturgy**

According to Branigan (2007:33), dance is the oldest art form used by every culture to articulate ethnic, religious occurrences and to commemorate significant life events such as death, birth, and healing (p. 33). She further postulates that early Christian and Jewish faith traditions commonly used dance in worship. She,

however, does not show any evidence from the ancient Hebrew Bible. In fact, Branigan rationalized that the term “rejoice” in Aramaic, the dialect used by Jesus and the early Christian Church, means to jump or dance (p. 33). She dubbed the earliest denotation of the choir as referring to a collection of dancers; stanza meant the dancers were still while a soloist danced alone, and chorus meant the dancers danced together as a group (p. 33). As dance became more social and secular in its uses, it emanates as a form of worship, especially during the Protestant Reformation period. Branigan conjectured that this was true of music in worship as well. The musical aspects eventually returned to worship, but dance has remained in only a few countries today.

Lamothe (2005:101,102) advances that, throughout history, Christians have performed liturgical dance and are still recasting liturgical dancing in their faith, but this has been overlooked by theologians and philosophers. She proclaimed that nineteenth-century European Christians began to look at dance as entertainment and sensual stimuli. Lamothe (2005:102) further notes that, although liturgical dance is in practice in Christian worship, scholars tend to depict it as a symbolic enactment of the more reasonable verbal and emotive statement of religious practice. Scholars have tended to perceive dance as offering an indirect contribution to religion at its best in their analysis (2005:102).

Johnson-Hill (2004:363) explored liturgical dance and liturgy in the Pacific Islands. He discovers that dance is in a profoundly spiritual way that is intuitive know by early missionaries. Moreover, he notes that the precarious and somewhat precipitous relations with the church have been, at best, a tenuous and tentative one, and, at worst, a volatile and visceral hostile one (p. 363). Early Methodist envoys denoted liturgical dance to be antithetical to spiritual perfection and self-government, especially when done in worship.

Congregational praise dancing and its attendant expressive mode as a contingent act, as each congregation attempt to validate it as authentic it in worship as voice and practice within the standard setting. As Anton (2001:69) sketches it, self-actualization, as negotiated in direct encounters with others, is fundamentally inseparable from the intentional compartments and material practices that are open for self-inscription.

In this ontological dialectical approach, there is a negation of selfhood in praise dancing, with its complex influences in a multicultural and multigenerational, expressive worship environment that has profound sociological and personal quests of authenticity in the liturgical dancing dynamic.

In this research, the musical ethnography is in harmony with the phenomenological treatment of the individual lived experience of singing and “*praise dancing*.” Moreover, insight into the essence of “praise dancing” involves an intuitive process of reflectively, appropriating, clarifying, and making explicit the structure of meaning of the lived experience of praise dancing in AASDAC. In the literature that defines praise dancing, all analysts depict characteristics that lurk and linger in the surrounding current of contemporary culture and are in the modern praise and worship den of the cultural fabric. Johnson-Hill (2004:363) outlines what the Methodist missionaries saw; dance was “*pagan and offensive to God*.”

Johns (2002:201) explored and analyzed the influence of the Quaker missionaries on the Alaskan Eskimo population with relation to the art form of liturgical dance in worship. He postulates that the early Quaker missionaries while converting the native people of Alaska to Christianity discourage and suppress the native cultural customs, including dance, and opted to insert the use of speech or silence in the liturgy. Up to the point of arrival of the Quaker missionaries, Johns promulgates, *drumming and dancing* had been a regular practice for generations. Johns remarked that Quakers preferred to employ silence in their worship. While many other Christian groups employed some form of expression physically, Quakers restricted the use of dance or movement in the cultures they endeavored to convert to Christianity.

While trying to place the body in the life of religion, LaMothe (2005:101) affirms dance as a medium for religious experience and expression. LaMothe described the work of Kant, who believed religious studies should center on reason or the mind, and that the body was not a mature way to experience or express religious aspects. However, LaMothe portrayed dance, as a practice that exercises attention to bodily sensation, and thus develops a range of aesthetic sensibilities diametrically in opposition to those Kant deems necessary for the cultivation of an experienced reason and rationally defensible view of religion.

LaMothe (2008:116) articulated dance as a renewal of worship and as generating new ideas of human relation to the constitutive forces of the universe-ideals of God, beauty, and love; and it does so when a dancer moves from an awakened soul. LaMothe (2008:581-585) intensifies her platform; she believes that, because of scholarly and academic suppression of the gift of *liturgical dance* as a medium of expression and experiencing the divine, religious scholars tried to expend energy to extol verbal arts over dancing as a medium. She further declared that scholars tried to extract symbols and codes from dancing to verbalize their meaning rather than experience them. Dancing, in her framework, appears to be a medium for cultivating the kinds of sensory experience that enable us to think, feel, and act religiously at all in a cosmic, universal way (p. 585). Further, she postulates (2008:219) that performance and liturgy are symbolic processes experiencing human experiences to ascend to a new plane of cosmic spiritual consciousness.

When discussing her reflections on liturgy and performance, Kast (2000:219) described the spiritual experience from the perspective of the dancer, as well as the audience, regarding performance and liturgy. She seems to posit that both performance and liturgy are symbolic processes expressing human experiences, as does LaMothe. Branigan (2007:35), concurring with LaMothe and Kast, projected the notion that dance in worship must never be in consideration as a performance, but as a ministry. Perhaps this is the crux of what many worshipers are subconsciously cogitating upon, to the extent that liturgical dancing remains a secular and performative mechanical connotation in its usage as a liturgical medium. Movement can enhance the worship experience for the congregation as well as the dancer, according to Kast (2000:222). Kast does not elucidate in detail how or why movement might enhance the worship experience.

Soanes and Stevenson (2008:227) define *celebrity* as a “famous person,” with the term famous qualified to mean, “Known about by many people” (p. 514). Lucarini (2002:32) has a concern because Praise Dancers are idols in the current Christian culture; the respect and adulation given to them seem faintly reminiscent of rock star power. Her self-identified experience is in contradistinction to the theoretical framing of many of the above theorists. She appears to lament the performative dimension and facet that seemingly enmeshes itself with praise dancing.

Praise and worship are “used at the commencement of the worship service as a vehicle of “*cheerleading*” or animating the worshipers to participate in the worship hour; in some cases, entire service is around the music” (Pollard, 2008:18). Disputably, a loosely defined term, praise and worship music and liturgical dance is commonly in use to denote reverence to God and has become popular in a variety of churches across America. Moreover, the genre (liturgical dance) has a strong following with teens (12-17) and adults (18-49) (Moody, 2010:64). The basis for CPW music and liturgical dance is to build and strengthen the relationship between God and man, according to its proponents. According to Pollard (2008:17), their lyrics govern the congregation in a call-and-response style. The entire process, like a cinematic movie, projects on the screen or printed in the church bulletin like a well-articulated theater program. Their mission, through example and exhortation, is to employ physical stimuli to move the congregants from passive spectatorship to active participation in the worship and thus evolve into the presence of God.

This process is enhanced and intensified, according to Horness (2004:102), describing the musical attributes employed and valued by the CPW style in the liturgy. Contemporary worship endeavors to use modern instrumentation (e.g., guitars, drums, synthesizers, percussion, horns). Contemporary musical style (e.g., rock, jazz, hip-hop, rap, gospel), and freshly written or arranged songs (both new choruses and current treatment of traditional hymns) in the language of this generation. The goal is to lead people into real expressions of worship and experience of the presence of God, and it is all done through scripted and orchestrated performative liturgical dance.

Communication in religious settings presents communicative nuances not seen in most other situations because of “the effort to know and interact with another world tends to demand highly marked uses of linguistic resources, as Keane frames it” (Keane, 1997:41-47). He further advocates that, in the practice of ritual and worship, the divine becomes “intertwined” with actual human communicative activity (Keane, 1997:41-47).

Liturgical Praise dancing, then, is a communicative act by its advocates that has a highly symbolic performative ritual communication for many. Liturgical dance is another inaudible symbolic embodiment of

speech to many in various liturgical circles. Communication through liturgy [d]ance, then, is far more than the transfer of meaning as a “content” which is “contained” in various representations. Communication refers to the whole set and scope of behavioral events which influence each other through their patterned interaction (Lardner, 1979: 22). Liturgical dance more appropriately communicates and embodies a narrative, almost like a drama (Coats, 2012:55). Coats formula entails depicting the practice of liturgical dance as ritual and, hence, the divine becomes entwined with human communicative activity in liturgical dance. The agency of the Holy Spirit animates the performative process (Coats, 2012:48). Tuttle (1982:7, 97) tied liturgical praise dancing theology to worship through a communicative framework.

In liturgical praise dancing the performers are storytelling and story living their religion—in liturgical dance, the performers are retelling and rehearsing a joint biography and history as the worshiping community of God. Liturgical dance is a worship story as the dancers’ interface with God. Liturgical dance (i.e., praise dance) is an embodied narrative. The plot, according to adherents of this liturgical iteration, is that of a narrative scripted in the movements of the Trinity. In both worship and spirituality, the congregants join God’s story and find themselves and the whole world under God’s plot. Neither adoration nor piety has a life outside of God’s narrative, in Webber’s opinion (Webber, 2008: 24).

Vaughn (2015:260) adds a poignant concept concerning liturgical (choreographed) dancing. He observes that liturgical dance remains a controversial issue in the Church. Many AASDA congregations do not accept this art form as a means of worship expression. The reason some may reject the choreographed worship movements (and the use of flags and banners in liturgical dancing) is that, in their attempt to be separate from the world, they fear labeled as “worldly.”

**In summary**, descriptive perspective on *Praise-Dancing* evidences a broad range of advocates and detractors. The advocacy views all appear to ground their premises upon cultural phenomenon and historical precedent. Few offered any biblical hermeneutic on this problematic field of tension. The detractors seem to extrapolate their deductive synthesis upon the same founding’s, which are philosophical. The tension field in the literature unearths the dueling and conflicting the episodes and themes in the AASDAC liturgical circles in Michigan.

The polarizing character of this sub-genre of CPW music is a veritable liturgical land mine that explodes in many AASDAC, weekly. This highly contentious communicative liturgical dramatization warrants further empirical data and research to help capture and convey pervading notions and attitudes on the viability and palpability of liturgical dance in AASDAC.

### **2.3 Research design: a qualitative-empirical approach**

From descriptive-perspectives that blossomed in the literature review, the fragmented themes and narratives underscore and underline the importance of proceeding and doing *empirical* investigation and study into this dynamic CPW phenomenon. Moreover, this descriptive-empirical data will conceivably be the lynch-pin and fulcrum to trek forward for the rest of the study, seeking to answer the question: Why is this genre of music (CPW) evoking and provoking much discord and what ought to be going on and how might a changed praxis be ushered into place?

The second section will undertake the *descriptive-perspectives* and themes that surfaced in the literature to investigate the dynamics and themes of CPW music framed in the above section and conduct *empirical* data collection and analysis to further construct narratives and perspectives on this vibrant and problematic praxis field of tension of CPWM in AASDAC.

Osmer (2008:54-57) lists and concisely explains six methods of empirical research, namely, interviews, participant observation, artifact analysis, spatial analysis, demographic analysis, and focus groups.

Two challenges are confronting descriptive-empirical research. First, representation: observation itself is theory-laden, so the representation of data is never purely or solely factual. Second, legitimation and validation: the criteria for legitimizing research vary, depending on the kind of investigation and its driving purpose (Osmer, 2008:57). Therefore, the researcher needs to reflect self-consciously on their meta-theoretical perspectives, such as their views on the nature of reality (ontology) and knowledge (epistemology).

Flexibility in design allows for a response approach to the data, which, in turn, should heighten the qualitative engagement of the research. Robson (2002:87) supports this approach when he writes; a flexible design

evolves during data collection. While there is no agreed-upon structure for how to design a qualitative study, there are generalizable principles that are instructive and directive in nature to help with the research navigation of the process (Creswell, 2008:41, 72). The research espouses and considers a practical theological view as an approach to govern and regulate an ethnographic framework to be the best means by which CPW music may be in the AASDAC in Michigan. The author is aiming to form a cultural portrait by subordinating the qualitative-ethnographic aspects to a practical theology approach.

## **2.4 Data collection**

Here, in *phase-two* of this chapter, the research will present *empirical* data on the actual state of and episodes in AASDAC. Osmer proposes a method that he refers to as priestly listening or a process of deconstructing the story, discovering the cultural context, and investigating the problem, employing a diversity of theories (Osmer, 2008:6-9). Here in chapter two, “*Mapping the Terrain*,” the research will focus on the actual descriptive-empirical state of contemporary “Praise and Worship” practices in the evangelical community, particularly the AASDAC. The goal is to examine correlational and similar parallel for what is going on in AASDAC liturgical context with this iteration of music.

To acquire the information needed for this study, a deliberate strategy of selecting randomly chosen churches for the surveys and randomly selected five pastors for the semi-structured interviews was employed (Robson, 2002:266). The collection of information is in two stages, each with a different form of the sampling procedure.

This method emphasizes responses and reactions of ten randomly chosen AASDAC in Michigan and includes unstructured/semi-structured dialogues, interviews with five pastors in Michigan and the evaluation of evidence intently interrelated to the investigation region. The phenomenological place of digression to categorize and comprehend the field of CPW ministry within the liturgical sphere is very complex. Liturgical music, in many ways, personally associated with Christian existence and poses many challenges. The Church’s formal liturgical framework sees music as a structure that conveys principles of faith to meet the cognitive and emotional needs of humanity in a profoundly spiritual way. Music is both “intelligent” and

“generative” (Blacking, 1995:223), and embraces a unique function in the congregation, regardless of its consequences, joy, and risk, with reservations by acclaimed Christian pioneers and scholars (Hanning, 1998:8-12).

The question of music in the AASDAC service is a burning issue for many people in many congregations. These questions touch the core of people’s faith experience. Babbie and Mouton (2001:53) portray this subjective worldview as an endeavor to examine human activity from the insiders’ viewpoint. This section will try to contextualize the information inside the open formal structure of CPWM in AASDAC in Michigan (Osmer, 2008:10, 11, 136-138). Moving beyond that, this chapter will undertake an analytical methodology to evaluate the data collected with survey and interview tools from randomly chosen churches. Empirical research is verified using observation questions and data collection. The research operates on practical experiences and not theories. Qualitative research is a methodology in which data generates in the form of words and observations, rather than numbers. This method facilitates investigating subjective experience, as the best means to study about people’s narratives is by attending to their stories (Auerbach & Silverstein, 2003:22-28).

The survey respondents are random population from within ten AASDAC in the state of Michigan. The research tabulated one hundred and six people who responded to the surveys within the ten randomly chosen churches in the Lake Region Conference in Michigan.

The research builds on a constructivist paradigm, principally interacting with “what” and “how” constructivist values transactional knowledge (Denzin & Lincoln, 2005:184). With a qualitative design, such terms interchange the traditional benchmarks of interior and exterior cogency as “*trustworthiness and authenticity*” (Denzin & Lincoln, 2005:184). Qualitative research is “open-ended and exploratory” (Bloom & Volpe, 2008:34). Creswell (2008:37) writes qualitative research begins with the assumption, a worldview, the likely use of a theoretical lens and prism, and the investigation of research problems probing into the representing individuals or groups that subscribe to a social or human problem.

The potentially subjective nature of qualitative research can bring about challenges; however, subjectivity will be necessary for concluding the environment and experience of the AASDAC with CPW music. When considering the subjective nature of the study, Creswell (2008:40) positions the qualitative approach as a desire to understand the contexts of settings in which participants in a study address a problem or issue. He postulates that we cannot separate what people say from the context in which they say it, whether this context is their home, family, or work.

The author conducted surveys and interviews with AASDA in Michigan, USA. The research participants are from a sample of members attending or in affiliation with the AASDAC in the state of Michigan. The state of Michigan is strategic because of the researcher's close geographical location to that area and historical interaction with many of the various AASDAC in that state. The confidential dimension was critical for transparency and factualness for the respondents. The respondents did not wish to have their data decoded and transmitted to the other congregants; perhaps they thought this would prejudice and bias other congregants in their interaction with them. Additionally, many respondents did not wish to place themselves in direct ideological conflict and contention with their pastor(s) to engender strife and discord. The subjects also are aware that their identity is confidentially and their answers would be confidential and relegated to the research.

The surveys focused on 26 leading questions. These questions were open-ended and closed questions using a questionnaire (Osmer, 2008:63). The numbered questions are in groups by subject. There is some overlap in the survey questions, and each survey and interview will be discrete data. The subjects were included and grounded in the basis of their ethnicity and affiliation in the AASDAC in Michigan.

The presentation of the data intends to ascertain valuable narratives that emerge in the in-depth survey questions (Osmer, 2008:10-11, 61-64). The data collection is of observation, use of interviews, and questioning methods of actual practices (Taylor, 1988:4-7).

## **2.5 Semi-structured interviews with pastors**

Semi-Semi-structured organized interviews with five pastors of AASDAC assemblages in Michigan, in which the members needed to portray their ceremonial philosophy and praxis of liturgy. In the account and storyline procedure, the pattern and schedule are interested in extension and alteration, modification unforeseen and predicated on the recorder's inclusion and understanding of the topic (Hollway & Jefferson, 2001:31). Elliott (2005:6) highlights the following themes about the use and understanding of narratives in social research:

- An interest in people as a living human document and experience with an appreciation of the temporal nature of that experience.
- A desire to empower research participants and allow them to contribute to determining the most salient themes in an area of the investigation.
- An interest in process and change over time.
- An interest in the self and representations of the self.
- An awareness that the researcher him- or herself is also a narrator.

The portrayal and verbal representations from the members yielded clear outcomes about the formal musicological practices in the present circumstances inside worship and faith groups. Hendriks' (2007:1002) bolster for a "*correlational-hermeneutical approach*" inside the ritualistic worldview was useful in information investigation. The formal theological paradigm of the church in many aspects plays out in the manifestation of its liturgical praxis on a weekly basis (Hendriks, 2007:1002).

The diagnostic research system additionally draws upon subjective ethnographic (ethnography has evolved to correlate with essentially any subjective research venture where the expectation is to give a point by point, top to the bottom depiction of regular day to day existence). Moreover, and these devices are in a down to earth religious philosophy approach. That is the way toward using the apparatuses of ethnography and ethnographic meetings. This process entails making sense out of multiple accounts ("meta-ethnography") in the interviews with each of the participating pastors (Isasi-Diaz, 1993:68, 87-88). We present the interviews with the pastors by bringing together the accounts and pointing out their commonalities and differences. The purpose is to elucidate the self-understanding of their Theo-musicology and contribute to their theology of worship.

The qualitative interviews with the pastors will be about their theoretical and pragmatic approach to liturgical music and worship. The research will attend to the autobiographical narratives explored in detail in the interviews. The quest is to illumine the individual and collective responses of the pastors. The interviews will help focus on specific situations, contexts, and events in the liturgical context of the local church. Structured interviews allow direct interaction between the researcher and respondent. Although there are structured initial guiding questions or core concepts to ask about, there is a semi-formal structured instrument or protocol used in this methodology (Osmer, 2008:136-138; Nel, 2005: 302-303).

Silverman (2010:434) defines ethnography by stating that the term “puts together two different words: ‘ethno’ mean(ing) ‘folk,’ while ‘graph’ derives from writing. Ethnography refers to social scientific writing about a folk. Ethnography studies a particular milieu or subculture in their society” (Silverman, 2010:49). Creswell (2008:72) claims that the ethnographer aims to form a “holistic cultural portrait of the group that incorporates the views of the participants as well as the views of the researcher. It might have advocated for the needs of the group or suggest changes in society address needs of the group. Thus, the reader learns about the culture-sharing group from both the participants and the interpretation of the researcher. The researcher faces the goal of tempering personality with active reflection to provide a semi-balanced representation of the data of the semi-structured interviews.

The author will study the meaning of behavior and language in the semi-structured interviews with the pastors in the interaction of them among the culture-sharing group (Creswell, 2008: 68-69). The author will follow the practical theology approach and the ethnographic pillars to offer a matrix to interrogate the respondents in the data survey and semi-structured interviews.

The interviews have a one-on-one, semi-structured format (Mullins & Kiley (2002:37) the questions are in order and in ways that fit with the way the interview was progressing. Considerable freedom is resident in the sequencing of questions, their exact wording, and of time and attention is two different topics (Robson, 2002:278).

Creswell (2005:589) characterized information accumulation as a method for recognizing and choosing people for an investigation, getting their authorization to investigate, and assembling data by overseeing instruments through asking individuals addresses or watching their practices. Further, Creswell (2005:47) explains that information gathering in subjective, person-centered research comprises of amassing information utilizing and utilizing shapes with general, developing inquiries to allow the member to produce reactions. Second, gathering word (content) or (picture) information. Third, gathering data from few people or locales. Data accumulation for contextual investigations can be repetitive because one is gathering data from a few sources. The active association is significant for the analyst from being overpowered.

The researcher kept observational notes separated from descriptive, explanatory and intelligent notes. The enlightening notes portrayed representations of members, a remaking of the discourse, a depiction of the physical setting, and records of occasions or exercises (Creswell, 2008:30-49). Intelligent notes give the analyst's considerations, for example, theory, sentiments, issues, thoughts, hunches, impressions, and partialities (Bogdan & Biklen, 1992: 121).

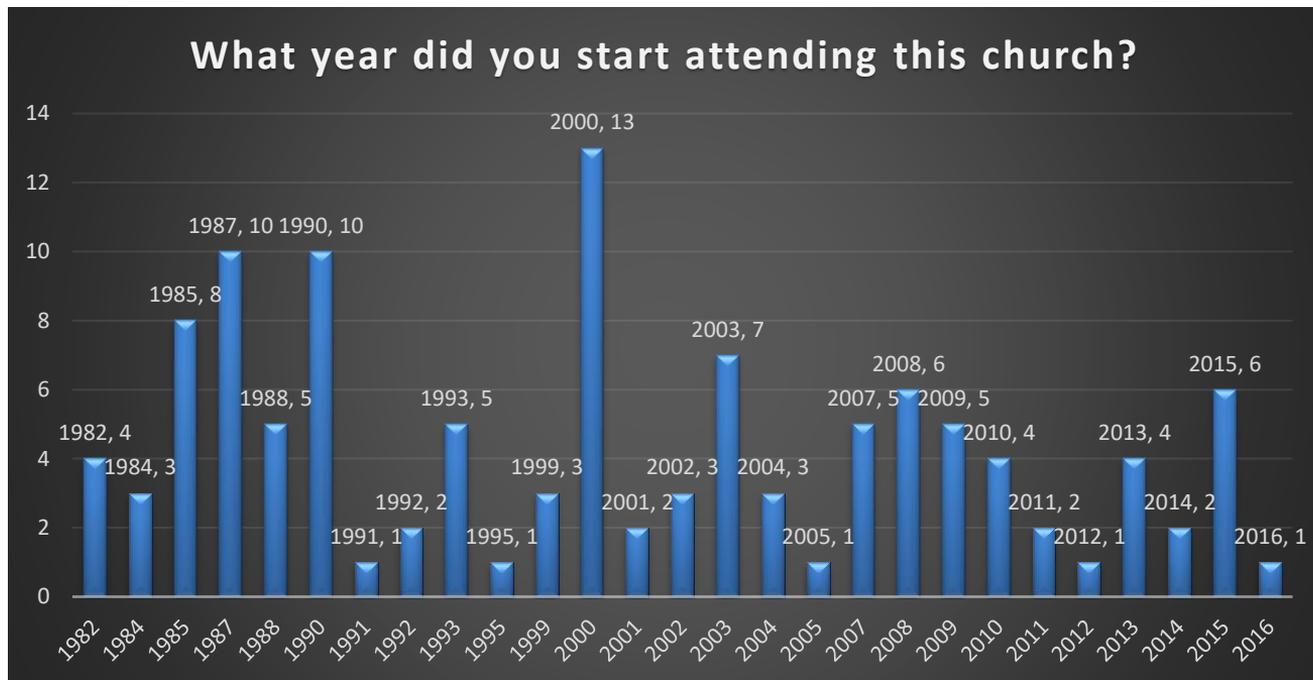
Creswell (2005:49) states, in individual human-centered research, because the information comprises of words or pictures, an alternative approach exists for data examination. Evaluating and deciphering subjective research information includes content investigation, advancement of portrayals and topics, and review that involves expressing the more significant of the discoveries (Creswell, 2005:48). Through subjective meetings, this exploration recognized expansive topics in narrating and searched for patterns in what members talk and ruminate and consider about most. The type of description each participant painted of a traditional Sabbath morning worship service drives the themes that develop in the interviews and the analysis of the meta-data.

**In summary**, the presentation of the descriptive-empirical church survey data and analysis will occur first, and second, the semi-structured pastor interviews are with analysis following the church survey data and analysis.

## 2.6 Descriptive-empirical analysis of survey data collected

### 2.6.1 Church Survey Question #1

#### 1. In what year, did you start coming to this congregation?



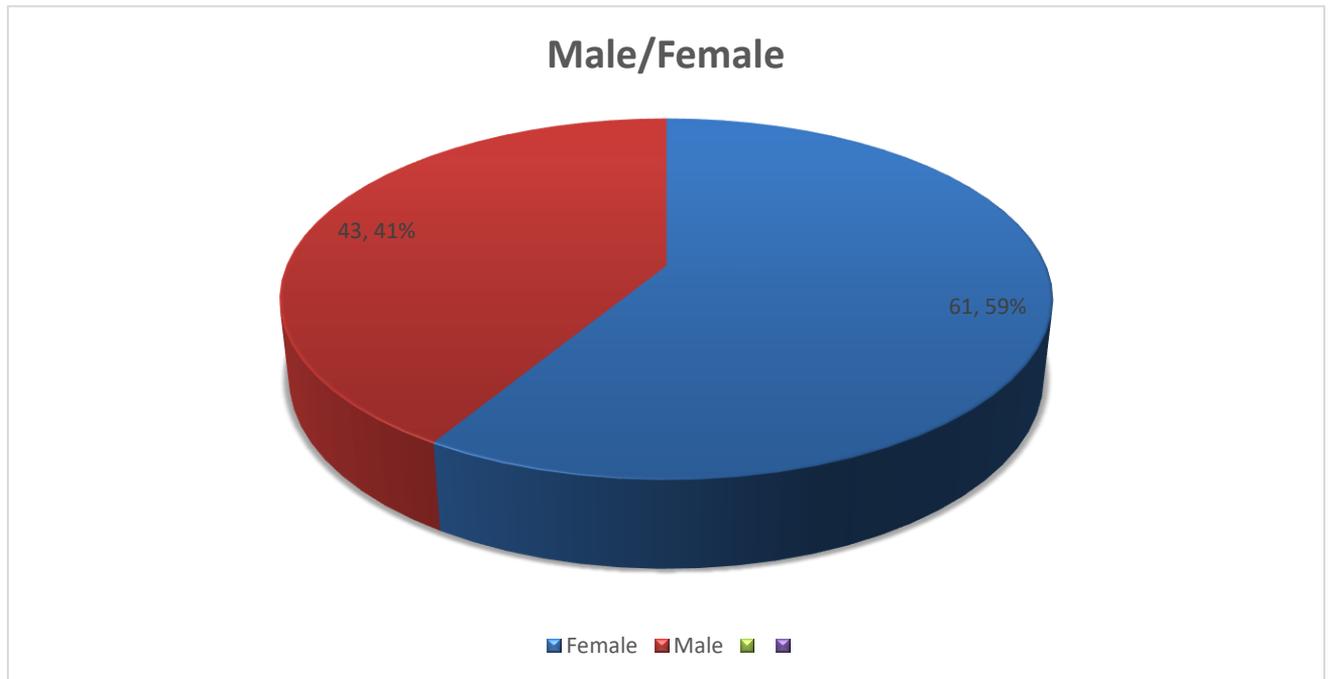
**Figure 1: Year started attending the church.**

The objective of this section was not to generalize about the church attendance population. Moreover, this data contains valuable chronological demographics that may enhance the understanding of the episodes in the AASDAC about the liturgical spectrum. This historical data presents information that informs the context of the worshiper's historical trajectory. However, the chronological placement of the data continuum does not appear to reflect any extreme variances, diachronically or synchronically, about how long the respondents have been attending their respective AASDAC.

**Implications:** The implication here is that the chronology graph reflects that thirteen-people started attending their respective churches in the year 2000. In 1990 and 1987 had ten respondents who each started attending their respective churches. The other successive year's church initiation all fall in the single digits. The generalizable inference in this data may suggest that the 2-high polling fall in mid-1985 (8 people), 1987 (10 people), and 1990 (10 respondents) starting to attend their respective churches. Ergo, the four most significant clusters appear to represent older members in their respective congregations. The low assimilation or additive increments in succeeding years may, in fact, parallel the decline of church attendance in general in the United States during and since. The earlier years may surface that many of the respondents indeed may be disconnected and distant from the new iterations and genre of CPW music.

## 2.6.2 Church survey question #2

### 2. Male or female (please circle one).



**Figure 2: Description of male/female ratio**

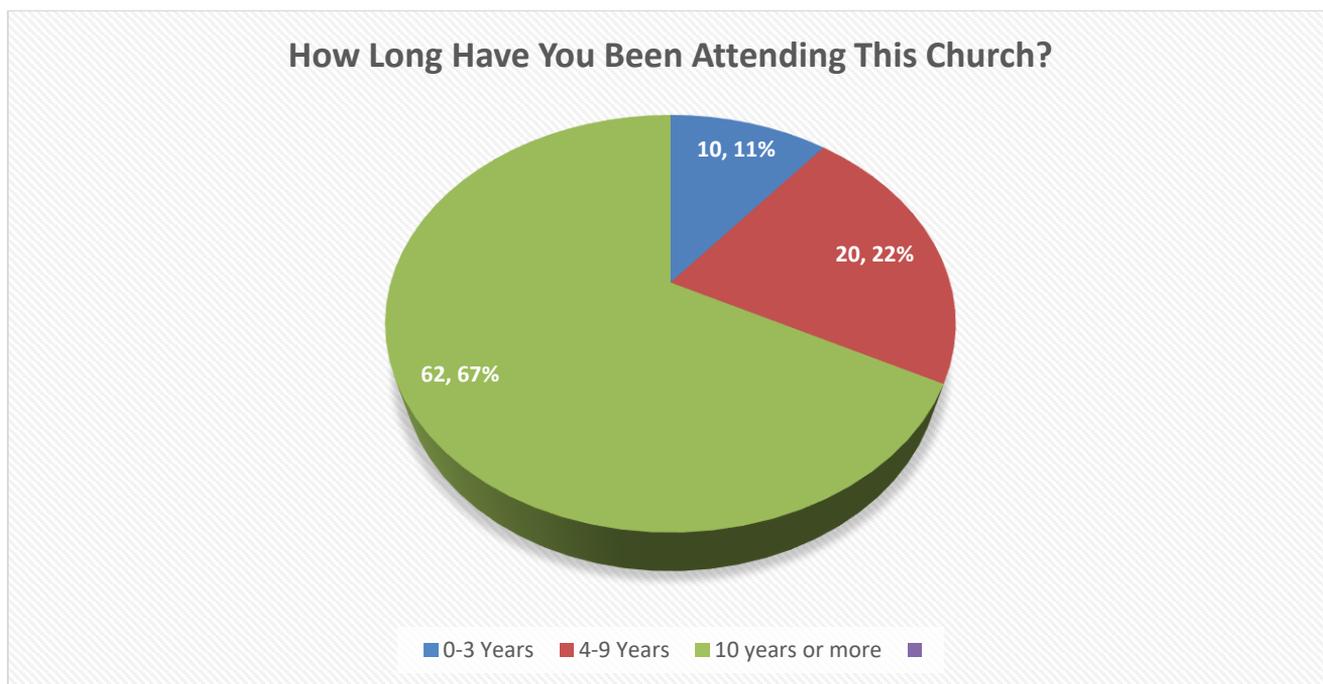
The sexual orientation tests here are stratified, i.e., organized to and speak to sections of the objective populace in AASDAC in Michigan, differentiated male, female, structural, and material binary. Within this gender stratum, the male-female ratio is a summary, which serves to portray and explain a piece of these parts independently. The females (61) constitute 59 percent of the respondents to the review question. Guys (43) represent 41 percent of review reactions. How this mirrors the structure of families is not ascertainable from this overview instrument,

**Implications:** exact information on the male-female proportion in this segment demonstrated that, out of the 104 respondents, 59 percent of the respondents are female and 41 percent are male. This data is conceivable

because of the regular male-female proportion in the African-American church. Many examinations feature the lack of Black men participating in the African-American church of any section. This data shows, to some degree, the complexion of the African-American church as having a lack and shortage of African-American men. They additionally refer to different reasons why they do not go to chapel. In any case, it is past the pale of this examination to address this region of concern and how it might, or may not, influence or impact the reactions on the overview.

### 2.6.3 Church survey question #3

#### 3. How long have you been attending this congregation?



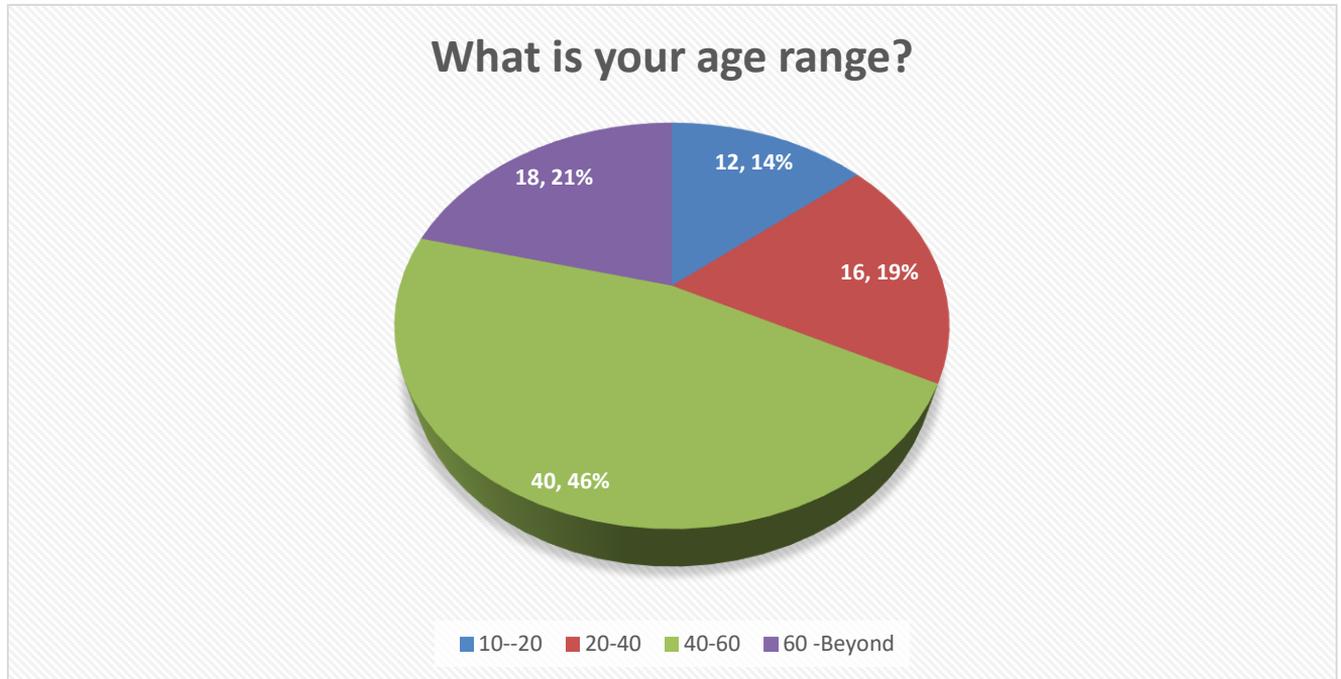
**Figure 3: Attendance at church.**

The question in this section seeks to ascertain quantities of time the respondents distribute on the three historical time categories about attendance. Profiling the respondents to the date of attendance in grouping and clustering indicates that 67 percent (or 62) of the interviewees have been attending their respective churches for ten years or more. Second, descending order, 22 percent (or 20) respondents have been visiting their churches for 4-9 years. Eleven percent (or 10) respondents have attended their present church for a period of zero to three years.

**Implications:** The data depicts 67 percent (or 62) of the interviewees falling in the ten years or more time range. Additionally, (20-respondents) or 22 percent were in their churches 4-9 years. This data content does not appear to have any measurable or discernable impact on the respondent's answers to the survey. However, the extrapolation here is that most of the respondents have been attending their church ten years or more. This may suggest that most of the respondents are older members. To what extent or degree this element is correct is not readily adducible to the data map here. The longevity or tenure in their respective churches may show that the older population is not as amenable to CPW music as younger millennials.

## 2.6.4 Church survey question #4

### 4. What is your age range?



**Figure 4: Age range of participants**

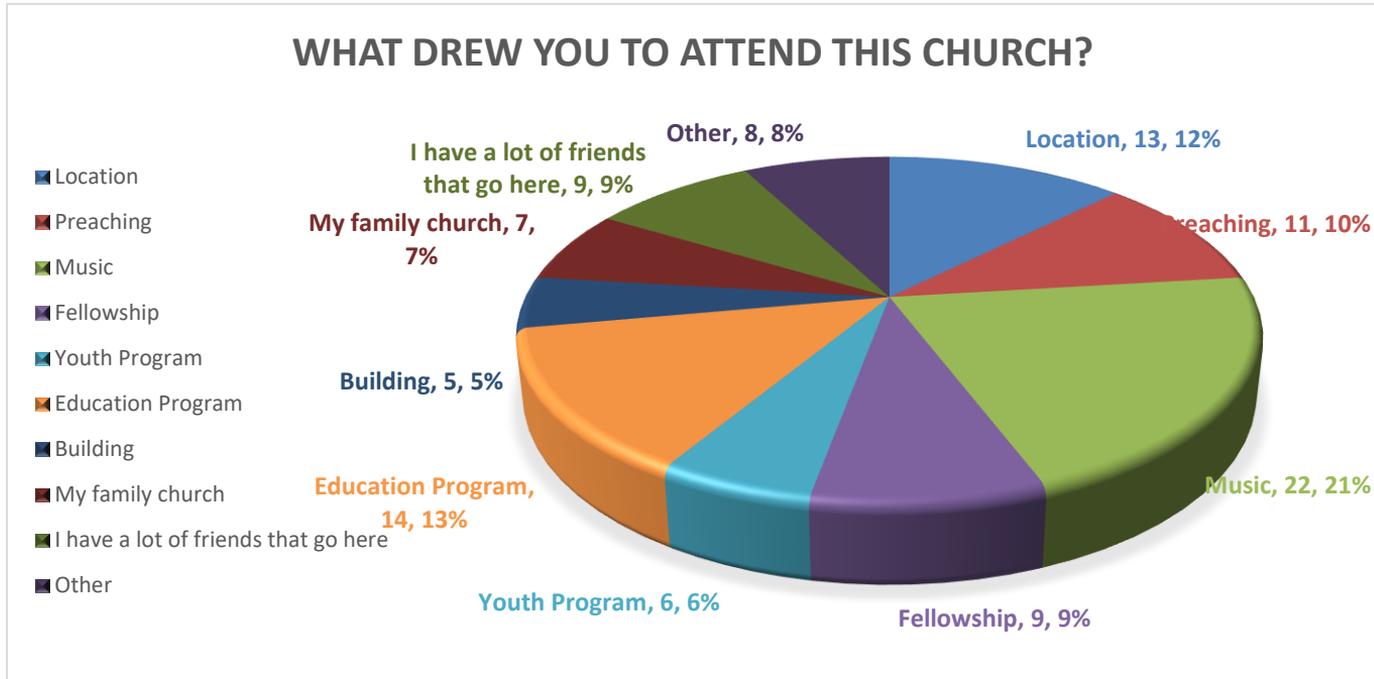
This section addresses four age-range categories as options from which the respondents can select. The leading respondent format section that garnered the highest percentages: 46 percent (or 40 respondents) are in the “40-60”-year-old age range. Uniform subunits of the reactions make information investigation quicker and less demanding. Given the statistic information assembled from the overview, the scientist segments the reactions into four sub-gatherings. Moreover, 21 percent (or 18-respondents) of the populations fall within the 60 or beyond-year age range. Third, 19 percent (or 16) of the respondents on the plot distribution fall within the 20-40-year-old category. Fourth, 14 percent (or 12) of the respondents fall within the timeframe of the 10-20-year-old. However, leading the way, 46 percent constituted the distribution of 40-60-year-old or beyond.

The variables and variances on the continuum may contribute to the seeming disconnect and divide of CPW music values over against other styles of music in the AASDAC of Michigan

**Implications:** The empirical data outlined that the most significant cluster aggregation group on the continuum fell in the grouping of 40 to 60-year-olds. How this played out on a micro-nuanced statistical level regarding how that age group responded to the survey is essential—it may reflect the chronological divide between old and young about CPWM. Moreover, couched in this age dynamic, there may be a discordant note of a chronological gap between generational distributions of members in the AASDAC about their style of music, and this theme or dynamic may indicate different and various liturgical norms the two groups embrace. This age group (40-60-year-old) ostensibly may have more mores that are conservative or ethos in their liturgical world than that of the millennial-age categories, who by nature tend to be more relativistic, progressive and pluralistic.

## 2.6.5 Church survey question #5

### 5. Why do you come to this church, and style of service you attend?



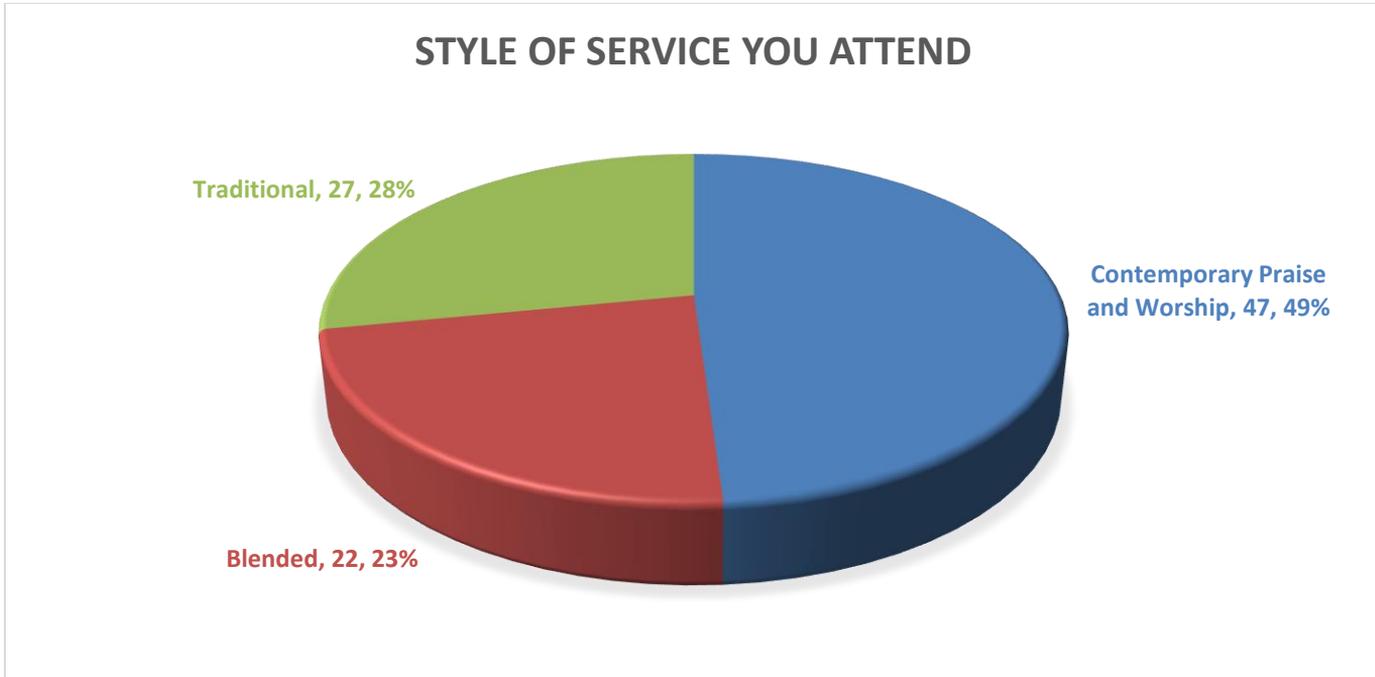
**Figure 5a: Attracted person to the church.**

The research in this survey question will address the following: (1) factor(s) that attracted the respondents to their respective church; (2) examine the definitions of worship operating in the literature, and (3) describe the possible dyad or parallel between respondents' understanding of worship and liturgical music. The two appear not to be mutually exclusive, but inextricably they overlap in the minds of the interviewees.

It is noteworthy that 21 percent (or 22) of the respondents indicated that the music was the primary factor that influenced them to attend their respective churches. Ranking second, at 13 percent (or 14 respondents), attends their church because of the quality of the *Christian Education* programs. Another 12 percent (or 13 respondents) evidenced that the convenience of the location was important to them. Additionally, 11 percent

(or 10 respondents) attend their respective church based on the preaching content of their pastor. Similarly, 9 percent (or 9-respondents) attend their church because of the fellowship in the church. Eight percent (or 8 respondents) stated they attend their current church for other reasons. Seven percent (or seven respondents) attend their church because they have family members there. Six percent (or six respondents) attend their church for the quality of the youth programs. Five percent (5 respondents) attend their church because of the building aesthetic. The other distribution is in diminishing ranking and rating order.

**Implications:** The empirical data underscores the leading incentive or stimulus that attracts the most substantial numbers to their respective churches is the element of liturgical music (21 percent or 22 out of 96 respondents). Out of 10 categories to choose from, liturgical music eclipses and envelopes nine other categories by a significant margin. This may speak volumes and amplify so many other dynamics in the liturgical spectrum that play out in the weekly liturgical narrative of the attendees—music simply is the preeminent driving catalyst to affect their attendance at their churches. This may factor into the amount of liturgical music that is in the worship paradigm. The liturgical music is the dominant stimulus that induced the attendees to attend their respective churches. Hence, this may account for the current format and methods of liturgical styles in many AASDAC. This historical orientation and inward affinity with and for music in African-American communities are very powerful to attract attendees.



**Figure 5b: Style of service attended**

Here, the research evaluates the empirical respondent’s data on the style of services they attend. Second, look at what the data is framing about liturgical forms: (a) contemporary worship formats; (b) blended worship formats and (c) traditional worship formats in AASDAC.

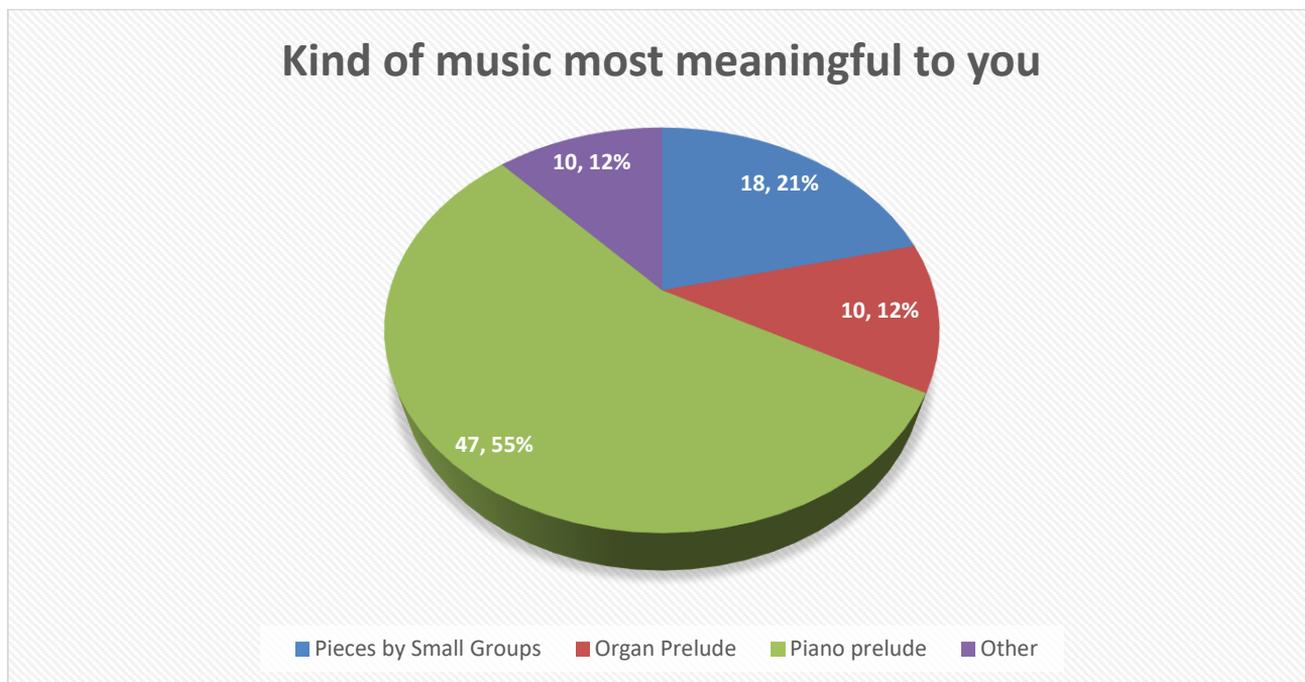
The highest percentile, 49 percent (or 47 respondents) stated that they attended *CPW* format in their respective churches. This is the generalized aggregated tabulation distributed inter- and intra-data collected from approximately 10 AASDAC in the state of Michigan. *Traditional* liturgical format falls on the spectrum at 28 percent (or 27 respondents) and *Blended* plotted on the continuum at 23 percent (or 22 respondents). The total number of respondents to this question was 96 respondents.

**Implications:** When demarcating between a tripartite or triads of three distinct genres of worship styles and formats, the *CPW* style outpaced the other two formats of worship by significant margins. The research

adduces that it is probable that the almost well-nigh universal culture of CPW has a pervasive and profound impact on all churches in how they construct their liturgical formats. Moreover, the CPW music genre—driven by many variables and motives in the worship dynamic and episodes in the AASDAC.

### 2.6.6 Church survey question #6

#### 6. What part of the worship music is the most significant to you?



**Figure 6: Kind of music that is most significant?**

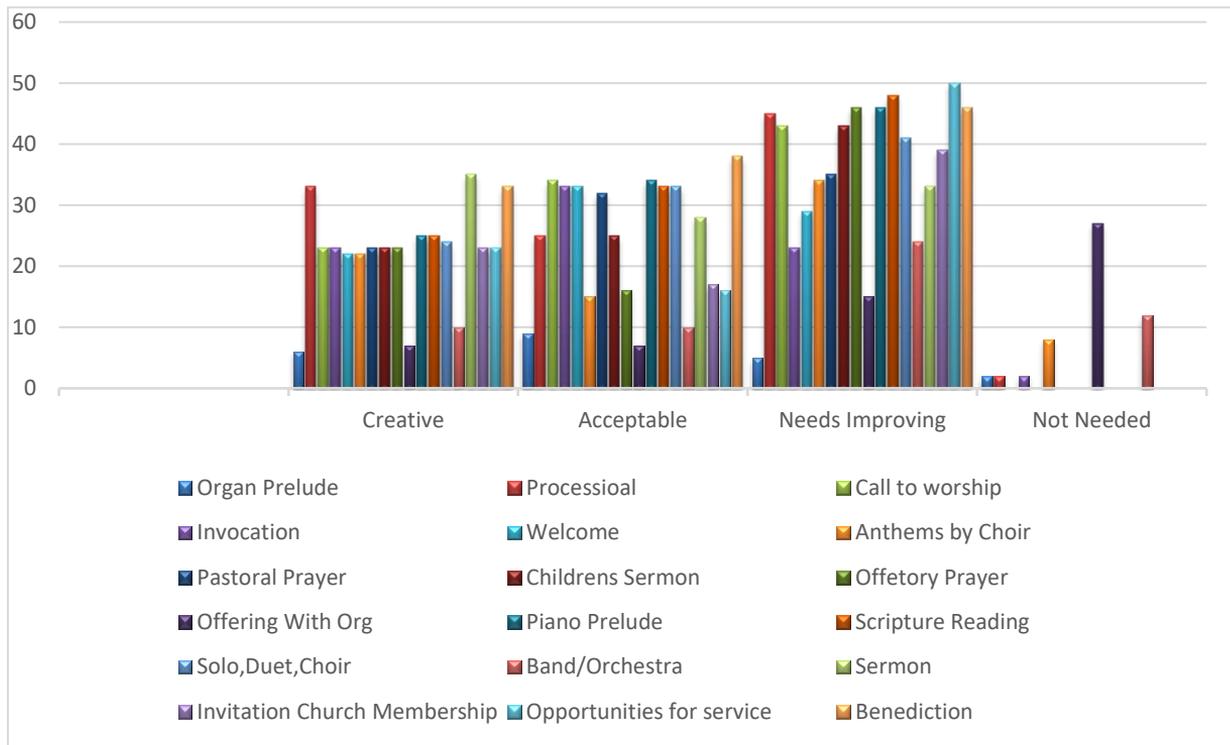
The empirical data research will describe the responses to the four options. The rather high number, percentage-wise, in this area is somewhat indicative of the practice that exists in most of the churches surveyed. Piano/keyboard constituted the primary instrument deployed in the services. 55 percent (or 47) of the respondents said that piano as the most prominent choice to facilitate the worship experience. However, 21 percent (or 18 respondents) registered their desire to hear choruses from small groups in the liturgical

services. Twelve percent (or 10 respondents) desired to hear or utilize the organ in the liturgy. Mirroring that, 10 percent (12 respondents) envisioned other instruments in the liturgy.

**Implications:** The *empirical* data indicates that the most prominent instrument, the piano, is the famous normative liturgical instrument in use in the CPW music liturgies; and the organ operates, to some extent. The piano is a fixed iconic liturgical instrument in most evangelical churches. Second, these instruments (piano and organ), according to the literature, are most significant in developing or expanding and transmitting the liturgical CPW music format in most churches. This instrument, seemingly, is the most convenient and affordable to most congregations for musicality. Third, it is of note that, second to the piano, is the desire to hear small groups, and this may suggest that much of CPW music in AASDAC churches mutually entwines and enmeshes, with the piano as a facilitator and small groups metering this musical tempo to this instrument.

## 2.6.7 Church survey question #7

7. The investigation has incorporated the accompanying components found in many administrations of worship, rate the significance of each one as a consistent piece of liturgy.



**Figure 7: Importance of the various elements in worship to you.**

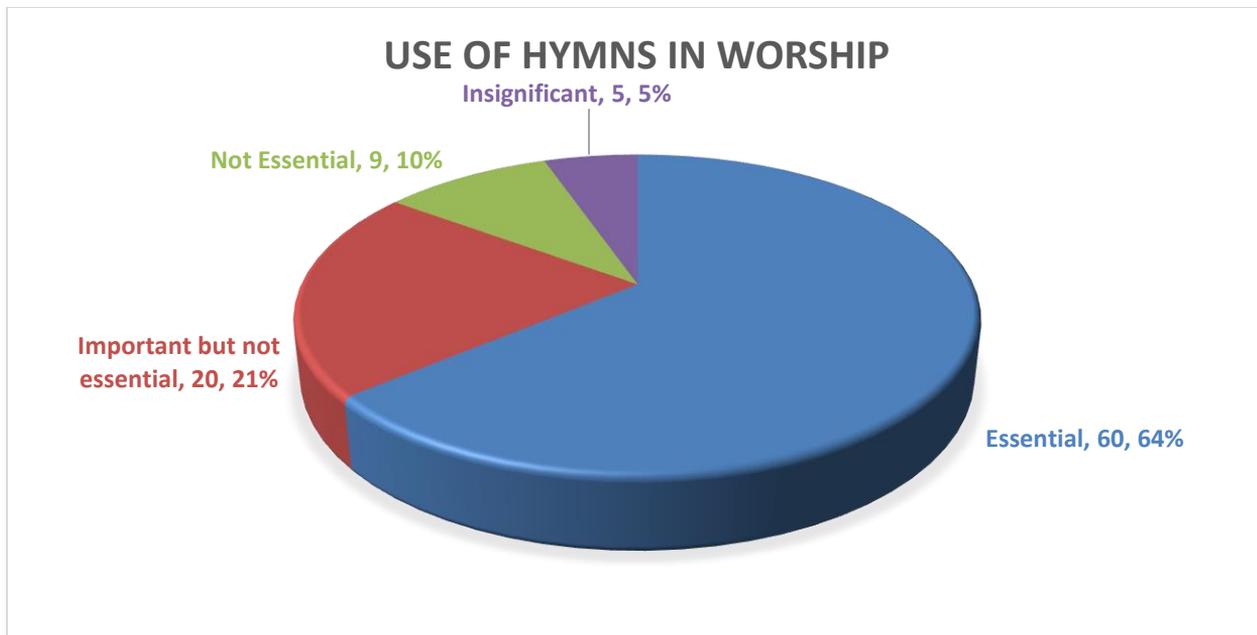
The focus of this empirical data survey question appraises the features or elements of worship in the contemporary AASDAC culture. The secondary issue this question addresses concerns the idea that the modern worship (*CPW*) and worship singers have obtained a celebrity status within the subculture of the liturgy. The review of a celebrity question follows a query of terms: performance, anointing, and excellence, all within the context of the *CPW* culture and traditional historical orthodox elements of the worship carriage.

What elements are essential to the worshipers in the AADAC in Michigan? Placing them within a broader liturgical pattern of how these aspects possible may play out in the liturgy of AASDAC.

**Implications:** *Empirical* data of the macro culture of the society may, in fact, shape how or what one desires to see in their local liturgy. The category of Needs Improving garnered the most responses. The elements that the respondents indicate are noteworthy. Opportunities for service (50 respondents) needs improving; second, Scripture reading on duty (48 respondents) believe this element needs enhancement. Third, offertory prayer (46 respondents) affirmed the need to improve that aspect; Benediction (46) advocated improvement in that area; pastoral prayer (35 respondents) state it needs improvement. The author conjectures that the over-emphasis on CPW music is noticeable and may not displace other elements of the liturgy that has value ranking and meaning on collective judgment scale of the respondents. The CPW norms in AASDAC liturgy seemingly eclipses and subordinates all other aspects of liturgy and respondents are signaling for more balance in the liturgy. Cultural norms, may, in fact, color, in graphic detail, how the respondents' perspectives are shaped and contoured to rank and rate the value index of their preferences in worship (i.e., Scripture reading and prayer are traditional and historical norms in the African-American liturgical zeitgeist for millennia). Ultimately, the *empirical data* seemingly indicts the pervasiveness of CPW music iteration of cultural values over other historically *biblicality* norms of prayer, scripture reading, and service in the liturgy. Subliminally, CPW music appears to drive an almost undocumented and un-categorical subconscious lexicon of new elements and facets of the liturgy into the cognitive vaults of the worshipers that effect paradigm shifts in AASDAC worship elements.

#### 2.6.8 Church survey question #8

**8. Which of the accompanying expressions aligns nearest to your perspective of the utilization of anthems (hymns) in liturgy?**



**Figure 8: The use of hymns in worship**

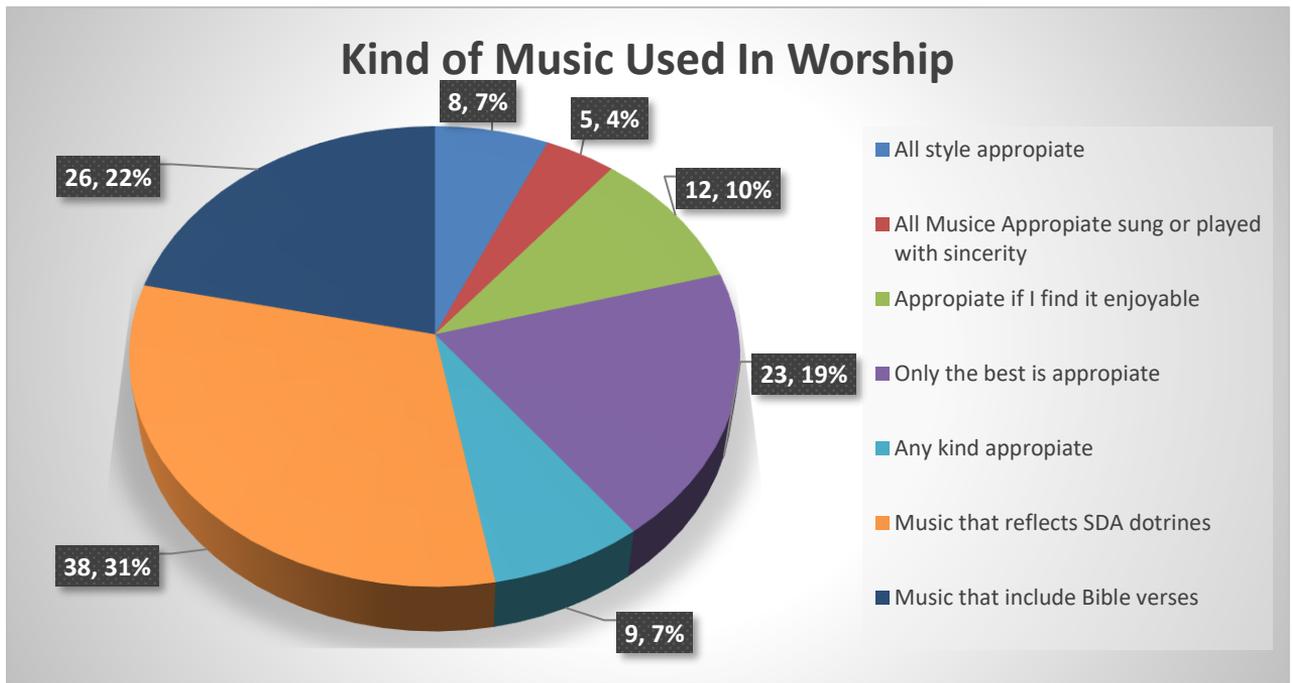
Here, the empirical data on the survey employs a ranking and rating scale to index and barometer the significance of hymns in AASDAC worship. In a rather poignant and clarion way, 64 percent (or 60 out of 95) of respondents embraced hymns in liturgy as utterly essential to the liturgical worship. Twenty-one percent (or 20 respondents) stated it was important, but not essential. Ten percent (or 9 respondents) state it is not essential. Five percent (or five respondents) stated hymns were insignificant.

**Implications:** The empirical data shift forms from the vertical to the horizontal lyrics in CPW music, which may presage why it is not resonating with some worshipers in AASDAC worship. In other words, the intersecting between vertical and horizontal is absent in much of the CPW genre, and the literature attests to this. Perhaps, this is intuitive, and subconsciously what 64 percent of the respondents indicated that hymns were important to them, and they were still essential to the form and function of the liturgy in their respective churches. Moreover, the new kind of CPW worship music may suggest there is nostalgia—a cognitive and

affective disconnect—from their historical matrix that this music may surface in their experience. The discontinuity from their liturgical past and a contemporary present has little liturgical meaning on the spectrum and graphs of their lives.

### 2.6.9 Church survey question #9

9. Which of the accompanying explanations adjusts to your perspective of the sort of music to be utilized as a part of the liturgy?



**Figure 9: Kind of music to be used in worship.**

The empirical range of this section will engage the data and its empirical implications. Additionally, this section will look at what music is and some theories of what it encompasses in the episodes and narratives.

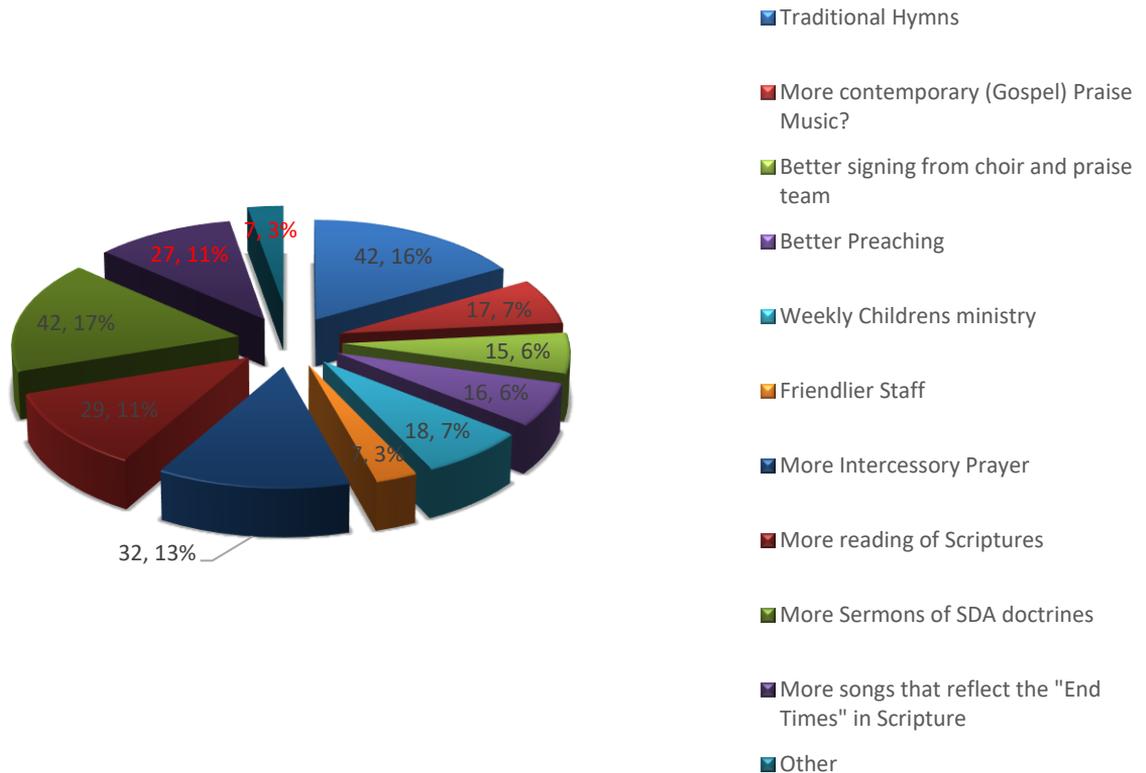
The respondents (31 percent or 38 people) reflected the narratological themes of a desire to hear more music that reflects SDA doctrines. Second, 22 percent (or 26 respondents) desire to hear music that includes Bible verses. Third, 23 (or 19 percent of those surveyed) indicated that the best kind of music is appropriate. Fourth, 10 percent (or 12 people) stated any music is appropriate if they enjoy it. Fifth, 7 percent or (eight respondents) stated any music would be suitable for worship. Sixth, 7 percent (or nine respondents) report all styles are appropriate. Seventh, 4 percent (or four respondents) indicate that all music is appropriate if sung with sincerity.

**Implications:** The *empirical* data in this section of the research describes and analyzes the data from the respondents about music. The narratives and patterns echoed in the surveys are a desire to have more music that reflects SDA doctrines (this subject is beyond the scope of this paper) and more music that incorporates Bible verses, which tentatively will be in the *normative* section. Then the research observes what emotions, pathos, decorum, mien [character or mood] are the fundamental constructs of the music itself. This data may suggest that, among older AASDA, the CPW worship music is not intrinsically deconstructive, but the respondents desire more balance and more inclusion of other elements (e.g., SDA doctrines, and biblical verses) in the songs that are liturgical. This again, may not signal a categorical rejection of CPW music, but may, in fact, be a call for integration and inclusion of other valued elements in the liturgy.

#### **2.6.10 Church survey question #10**

**10. Which would you like to see more of in worship?**

## What would you like to see more of in worship?



**Figure 10: Would like to see more of it in worship?**

This empirical data survey question seeks to ascertain how the respondents view the elements of the entire service. Moreover, it aspires to elicit the respondents ranking and rating of music within the broad spectrum and parameter of corporate worship. The import of this data ranking, tangentially, shapes the respondents' understanding and comprehension of music in the AASDAC.

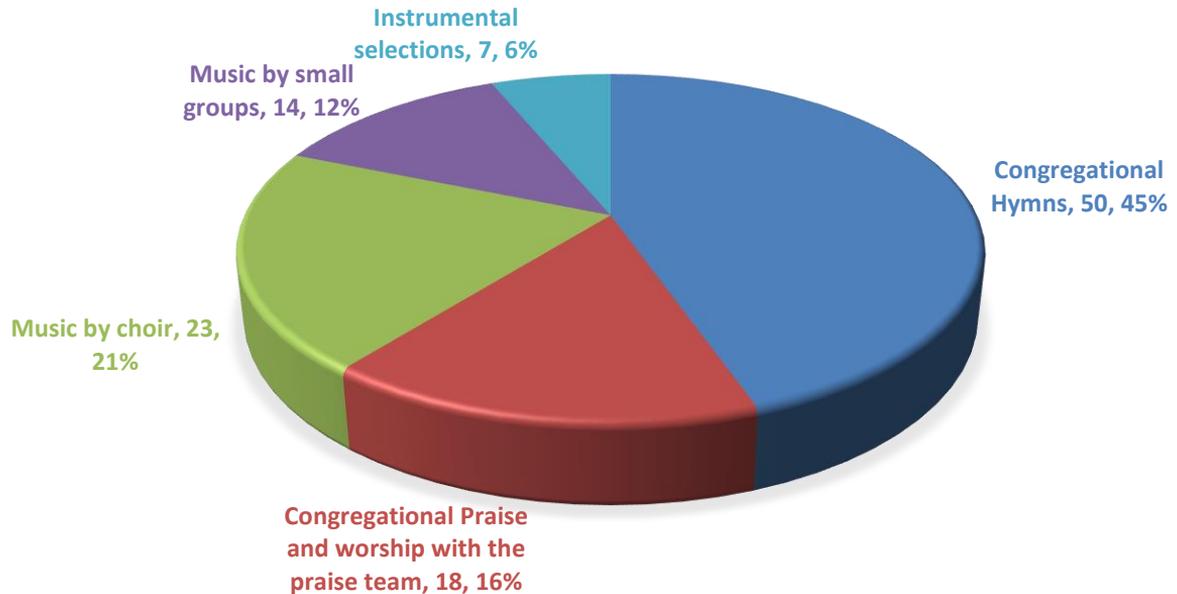
Seventeen percent or (42 respondents) desire to hear more sermons on SDA doctrines. Sixteen percent (or 42 respondents) signified a wish to hear more hymns in worship. Thirteen percent (or 32 respondents) stated they want more intercessory prayer in worship. Eleven percent (or 29 respondents) would prefer more reading of Scriptures in worship. Another 11 percent (or 27 respondents) would prefer to hear more songs that reflect the eschatology of Scriptures. Six percent (or 16 respondents) would desire to hear better preaching. Another 6 percent (or 15 people) would prefer better singing from the choir and praise and worship team. Three percent (or seven respondents) would appreciate friendlier staff.

**Implications:** The collage that emerges from the data is that the respondents desire other elements (primarily, nonmusical elements) more in worship than music. It should be of interest that these indications might reflect the possible reality that the oversaturation of music in the liturgy is eclipsing and enveloping other aspects that are optional also. The author reviewed the empirical data as it describes the themes and sub-themes reflected in their liturgical values of what they would like to see in worship on a gradation of less to more. More respondents, regarding music, wanted to hear more *hymns*, *prayer*, and *Scripture reading* in worship. The deduction here is that music is very compelling and emotive. However, the worshipers desire to connect interpersonally, intra-personally, and transpersonally with other cognitive elements of Scripture reading and prayer in the worship service.

#### **2.6.11 Church survey question #11**

**11. What part of the worship music is the most important to you?**

## ELEMENTS MOST MEANINGFUL TO YOU



**Figure 11: Elements most meaningful to you.**

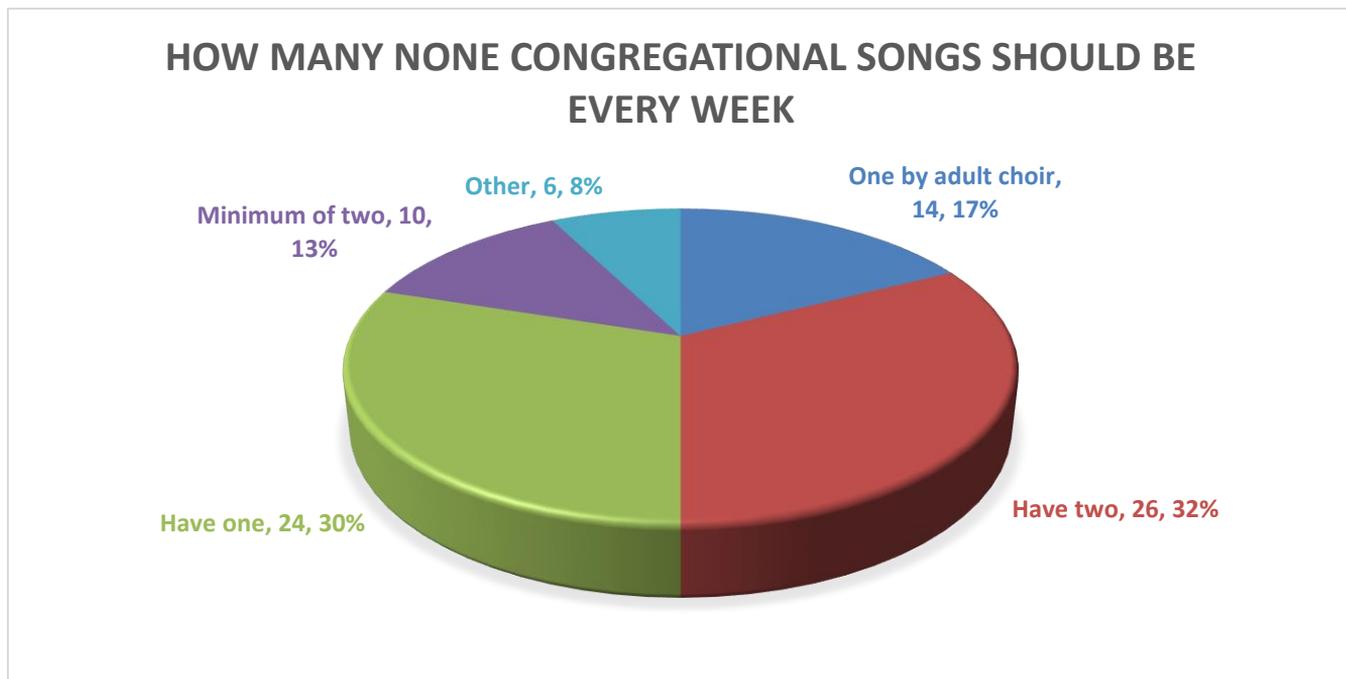
This section examines the empirical data on the most significant elements of worship. Second, the research explores the notion of music and language and what its impact might be on the worshiper. It also evaluates, from academicians, what the role of hymns plays in worship.

Congregational hymns ranked 45 percent (or 50 people) from the survey content area. Twenty-one percent indicated they preferred music by the choir. Sixteen percent desired to have congregational singing with the praise and worship team. Another 21 percent (or 23 respondents) would delight in hearing music performed by the church choir. Sixteen percent (or 18 respondents) prefer to hear congregational praise and worship with the praise team. Twelve percent (or 14 respondents) evidenced a preference for music performed by small groups. Six percent (or 7 respondents) would be receptive to instrumental selections only.

**Implications:** The descriptive-empirical data evidence that 45 percent of the respondent’s desire to sing more hymns in worship. The role of hymns, in some regards, communicates the language of God and to God. This desire to include more hymns seems to indicate that the recurring themes and episodes are replete, to the degree that they highlight the need in AASDAC to be intentional about balance and integration and cognition as well as affective domains in the liturgy. Moreover, the historical legacy of hymns which, in many cases, transported and disseminated the religio-cultural and social plight and the saga of African-Americans are well documented and encapsulated in the thematic and lyrical structure of hymns. This musicological nostalgia narrative may be playing out in the respondents’ answers.

### 2.6.12 Church survey question #12

12. What number of non-congregational melodic introductions ought to be sung on the Sabbath morning administration?



## **Figure 12: None-congregational melodic introductions that ought to be in the service**

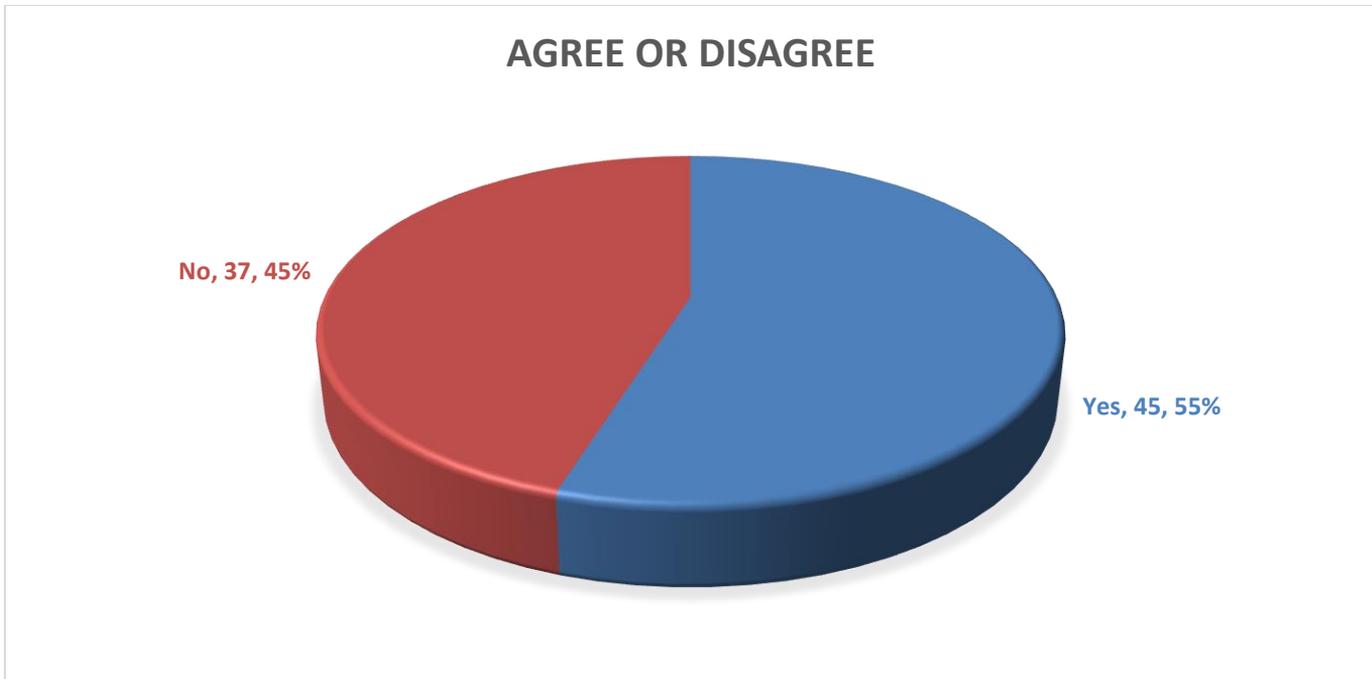
This empirical survey question indexes an angle in the descriptive process. This cross-section of people affords a portal into the aspects of new songs and the congregants' openness to change. The respondents (32 percent or 26 respondents) stated that their preference is to have two non-congregational songs sung each week. 30 percent (or 24 respondents) stated a desire to incorporate one a week. Seventeen percent (or 14 respondents) stated a preference of one by an adult choir. Also, 13 percent (or 10 respondents) would prefer a minimum of two. Additionally, 8 percent (or eight respondents) state other options.

**Implications:** These percentages may suggest both an openness to change and yet maintain some conformity to the standard normative in the liturgical refrain. The other percentages are somewhat marginal and unsubstantial.

This section addressed the descriptive-empirical role and amount of how many non-congregational songs sung. The tremendous descriptive narrative that is thematically occurring in the literature is how inclusion or incorporation into the worship is essential to the listener's community of faith. Moreover, the listener's responses suggest more congregational involvement and a need for balance for how many songs are available to the *Praise and Worship team*. The respondents' collective patterns of selection may also suggest the need to instruct them on what the role of corporate music is in liturgy from systematic ideology. This may ultimately hint at the performance and entertainment aspect that CPW music singers have attained in the AASDAC. Many may feel uncomfortable with the celebrity status.

### **2.6.13 Church survey question #13**

**13. My spiritual person is ministered to by this congregation.**



**Figure #13: This congregation is meeting my spiritual needs**

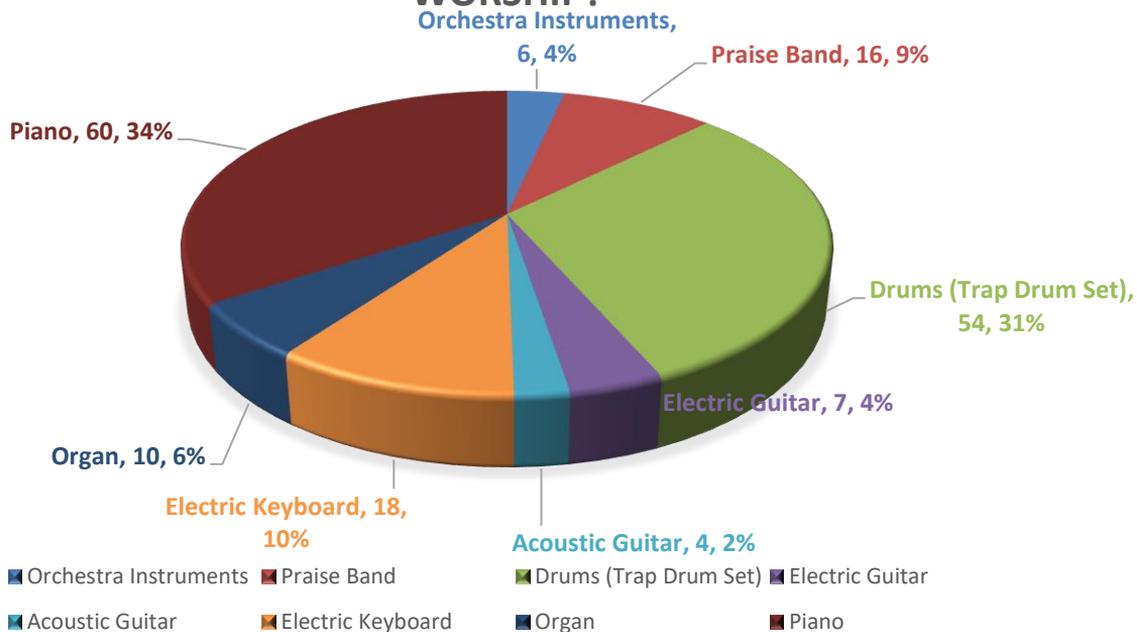
The empirical data from the selected respondents (55 percent or 45 respondents) stated that their spiritual needs are reasonable. Another 45 percent (or 37 respondents) states that their spiritual needs are not being met.

**Implications:** Descriptive-empirical data highlighted that 55 percent of the respondents (or 45 people) averred that their spiritual needs were met in their local congregations. Forty-five percent (or 37 respondents) state that their spiritual needs were not met in the local worship. Second, in previous questions, the respondents stated a desire for more prayer and biblical verses in worship. They are leading features of biblical spirituality, and their responses here may indicate a willingness to subconsciously rationalize why they stay or remain in their respective churches for those that stated yes. For the group that said their spiritual needs are not reasonable. It may reflect their desire to see their local liturgical services seasoned and grounded with more intentional elements to inculcate and engender spirituality.

## 2.6.14 Church survey question #14

### 14. What (music) melodic instruments are frequently utilized in your liturgy?

#### WHAT MUSICAL INSTRUMENTS USED ON A REGULAR BASIS IN WORSHIP?



**Figure #14: Melodic (music) instruments utilized all the time in your liturgy**

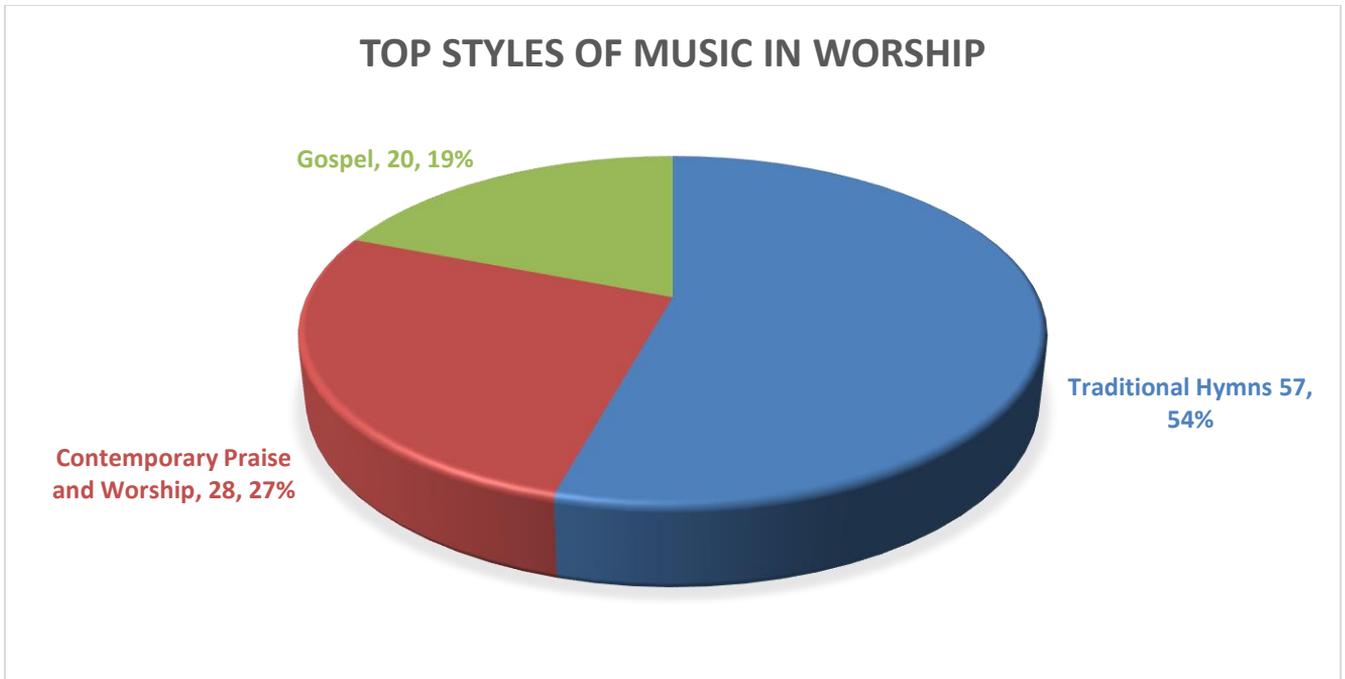
Building and expanding upon previous questions, this section seeks to elucidate and illuminate the empirical data on the use of instruments in worship, with assumptions of the CPW music ideology actuating their use. The selected respondents (34 percent or 60 respondents) reported that the piano was the primary instrument used in worship services in AASDAC in Michigan. Also, 31 percent (or 54-respondents) registered the trap-drum set in worship. Ten percent (or 18 participants) state that the electric keyboard is used in their local church. Nine percent (or 16 people) noted the use of a praise band in their local church. Six percent (or 10 respondents) observed the implementation of the organ in their service. Four percent (or 7 respondents)

acclaimed the electric guitar as a vital instrument in their local service. Four percent (or 6 respondents) alluded to having an orchestra in their service. Two percent (or 4 participants) referenced the use of an acoustic guitar in the liturgy.

**Implications:** The empirical data isolated the piano as the predominant instrument in most AASDAC worships. Second, the trap drum set was robustly used, according to the respondents. Ten percent or (18 respondents) evidenced an electric keyboard in worship. Nine percent (or 16 respondents) stated their church employed a praise band. Descriptive perspectives in the literature show the correlation that CPW in African-American liturgical culture mirrors the macro-liturgical culture and worldview on instrument utilization and the connotation of the intersection for embracing and validating the instrument in the liturgy as their standard normative dictum. The inference here is that CPW music culture and norms transcend and infiltrates all ethnological norms to the extent there is liturgical *homogenization* across cultural boundaries that seemingly prostrate to the wave of CPW liturgical worship styles.

#### **2.6.15 Church Survey Question #15**

- 15. While you may esteem a wide range of types of music, which do you lean toward in liturgy?  
(Select your main 2)**



**Figure #15: Top styles of music in worship**

This section engages the empirical data in a way to register the styles of worship most the respondents' desire. Second, it protrudes into the arena of the different styles and their palpability and viability in the African-American Church context, based on historical practices of tradition.

The selected respondents (54 percent or 57 people) registered a preference of *Traditional* worship. Surprisingly, 27 percent (or 28 people) suggested that they prefer CPW music in the liturgy. Nineteen percent (or 20 respondents) extolled the value and preference of *Gospel* music in the worship of the local church. This section or question is a further expansion and explication of previous issues of styles of music.

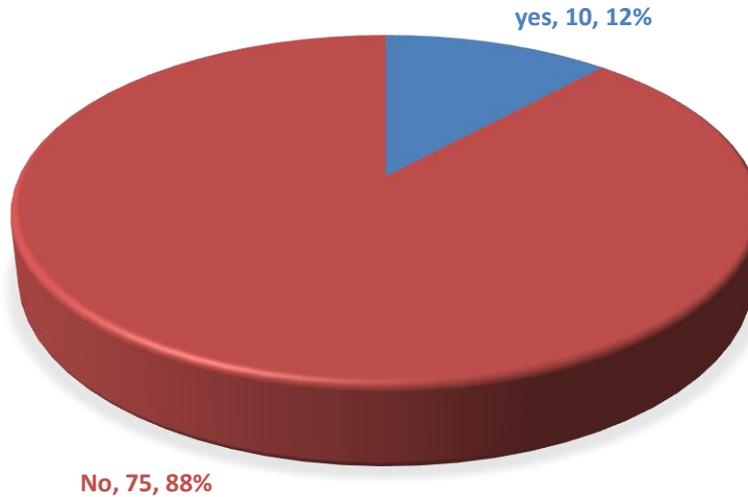
**Implications:** The empirical data invokes strong refrains or choruses for the *traditional* preference of the respondents, notwithstanding the fluid changes of CPW music and Black Gospel in the liturgical services. The evolution and elevation of Praise Teams in the AASDAC have taken on a pejorative role of musical leadership

and the grounding of worship that is conceivable as being untethered to any historical antecedents in many AASDAC. Worship, in many AASDAC, appears to be catering and adapting to contemporary relevance or pop culture as neo-normative over and against the historical traditions. The consonance of the responses suggests strong validity that the factors shaping member's preference may commensurately have relegated to social and historical-cultural elements. The enculturation and value imprinting are intrinsically and integrally part of the psyche of the respondents and how they shape their responses or desires in liturgical formats. Perhaps, the respondents are unable to navigate the neo-orthodoxy because their historical and sociocultural landmarks and milestones have seemingly vanished into distant, vague memories. This response may be a call to filter the new CPW ideology through their traditional liturgical grid to inform and shape CPW music with ancient norms and values.

#### **2.6.16 Church survey question #16**

#### **16. Should Christian Rap Music Be Used in the Worship Service?**

## SHOULD CHRISTIAN RAP MUSIC BE USED IN WORSHIP?



**Figure #16: Should Christian Rap music be used in worship?**

This empirical data section countenances the sub-genre of Christian Rap music as a viable and authentic element in AASDAC tradition.

Among the 85 respondents that answered this question, 75 respondents (or 88 percent) categorically rejected it emphatically. Only twelve percent or (10 respondents) embrace it as a legitimate musical expression in AASDAC liturgy. However, in the pastoral interviews, several pastors indicated they employed it in the liturgy. Music is a capable component in each culture, and it assumes a part of individuals' regular day to day existence.

**Implications:** The empirical data from the survey respondents portends that 88 percent (or 75 respondents) reflect a resounding no—and a repudiation of Christian Rap music as being an authentic and legitimate element of AASDAC liturgy. Twelve percent (or 10 respondents) scored contraposition and opted to affirm

and embrace Christian Rap music as a valid method of the liturgy. However, its emergence in AASDAC liturgy as a sub-category of CPW outlined and framed in this chapter sketches how it is precariously making inroads into the AASDAC in Michigan. The survey respondents may be conflating the confluence of Christian Rap music in the AASDAC with the connotation of anarchy, subversion, and violence it evokes in the secular realm. The Christian Rap genre may have scored the lowest of all the sub-genres because of its affiliation and identity with *Gangsta-Rap*, which echoes the notion of *violence, sex, drugs, and money*. Its future or progress may need more examination independently in the AASDAC context.

### 2.6.17 Church survey question #17

17. Should Drums (Trap Drum Set) be used in worship service?

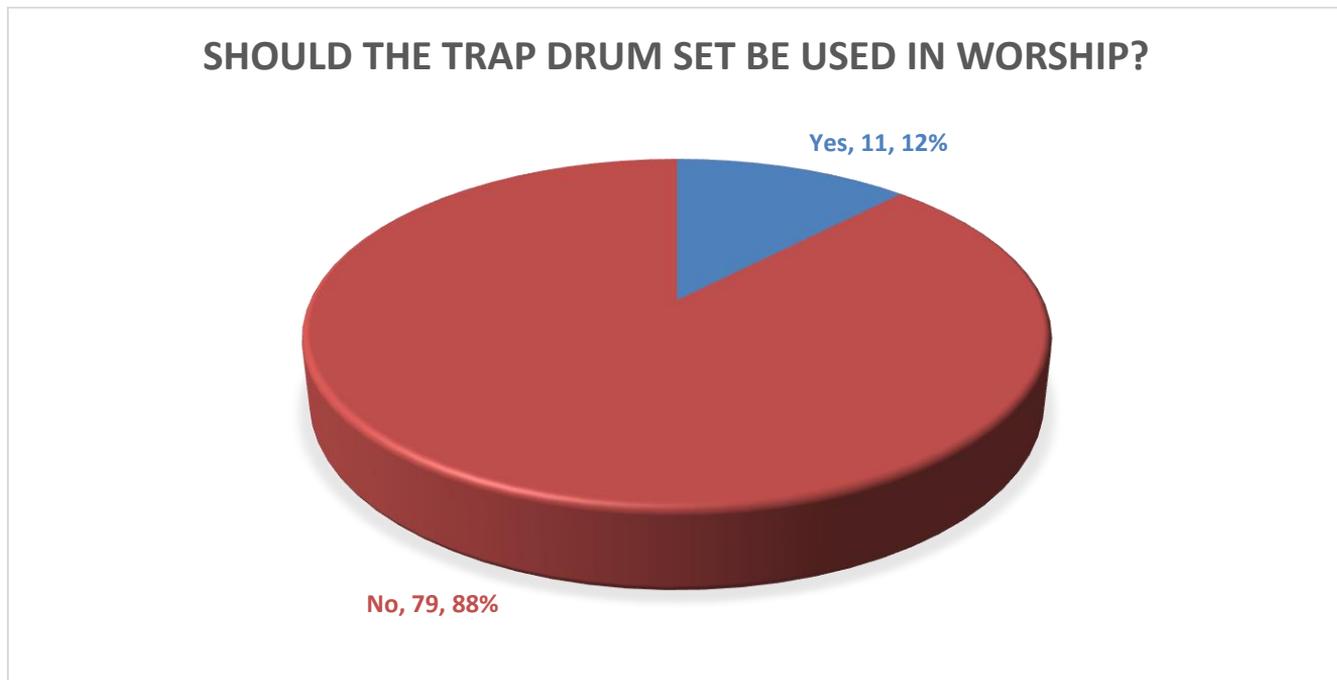


Figure #17: Should the Trap Drum set be used in worship?

In this section, the author examines the empirical data on what is going on in AASDAC with percussion instruments (i.e., ‘The Trap Drum Set’). Also, the incorporation or the inscribing and enshrining of the drumset in the *AASDAC* zeitgeist and liturgical worldview.

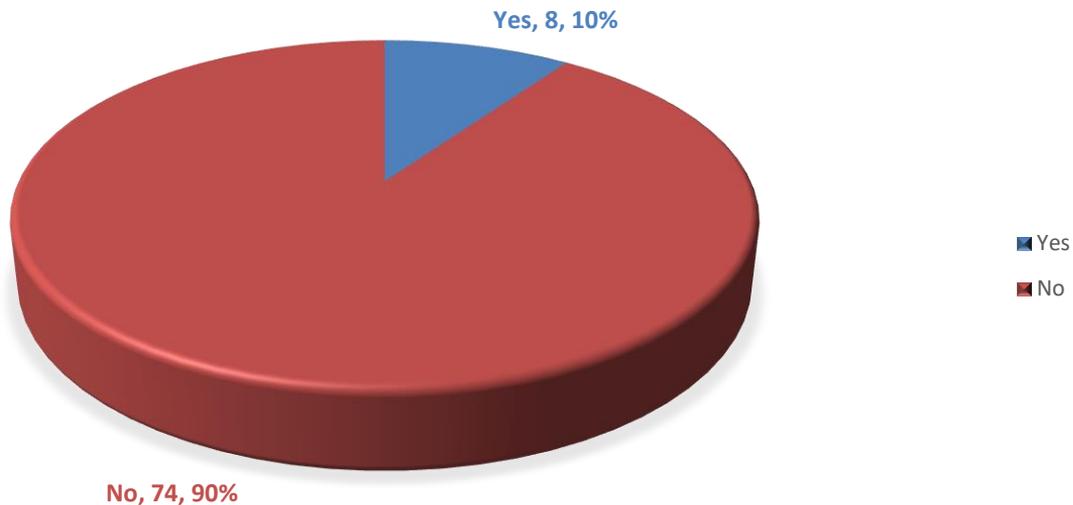
The respondents’ evidence glaring disconnects and divides relatively to what is occurring with the drums in their respective churches as the norm and their rejection of the drum incorporated in their respective liturgies. The selected respondents (79 respondents), or 88 percent, registers a resounding rejection of drums in AASDAC in Michigan. Almost all the churches incorporate drums in their worship services in AASDAC in Michigan. This dissonance and divide may point to a chasm between the leadership of local AASDAC in Michigan and Laos (Laity). Only 11 people or (12 percent) were receptive to drums in the worship service.

**Implications:** The empirical data about the use of drums in worship is a concise and overwhelming “*no!*” — To its inclusion in the worship paradigm. The trap drum set in AASDAC history has only emerged over the last twenty years. Perhaps the more secular connotation of this instrument pairs in the minds of the respondents, and they are not yet comfortable with its symbolic connotation in the secular currents of the broader African-American culture.

#### **2.6.18 Church survey question #18**

**18. Should praise dancing be in the worship service?**

## SHOULD PRAISE DANCING BE DONE IN WORSHIP SERVICE?



**Figure #18: Should praise dancing be in service?**

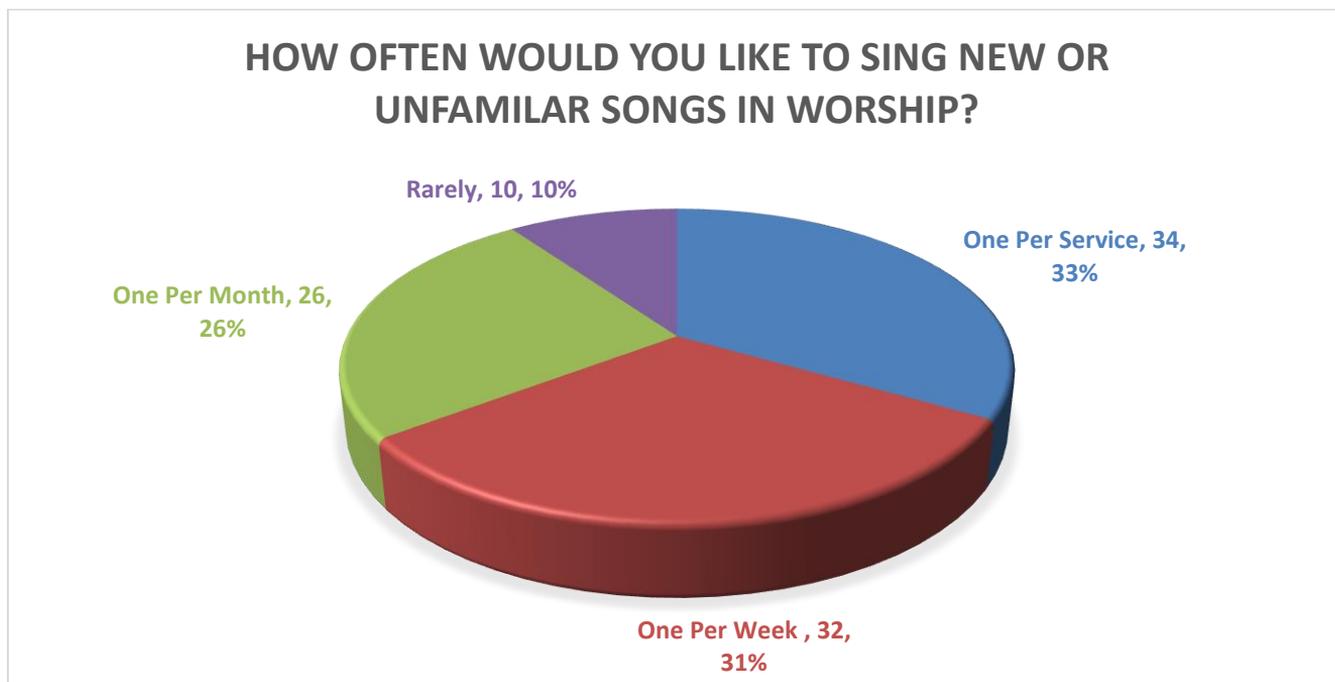
This empirical data question addresses the elements of what is the liturgical relevance of Praise Dancing in the AASDAC. The respondents registered 90 percent (or 74 respondents) rejection of ‘*Praise Dancing*’ as an authentic and legitimate expression of liturgical praise. Ten percent (or eight respondents) affirmed it as affable and palpable in in the AASDAC domain. This empirical depiction does not nuance the other possible variables in the distribution of age and gender and how these might affect the overwhelming apparent negative perceptive of Praise Dancing in the AASDAC in Michigan.

**Implications:** The empirical research data made forays and incursions into the *Praise-Dance* enactment of contemporary praise and worship phenomenon in the modern Church. Of the respondents in the survey, ninety percent (or 74 respondents) expurgated it as authentic and viable in the church. Merely ten percent (or eight respondents) affirmed inclusivity of Praise Dance in the Liturgy. Moreover, the community is somewhat lethargic with the inclusion of this sub-genre of CPW music on its face value. It may, over time, be accorded

acceptance and ascribed the status as a legitimate liturgical praxis, however, it appears, now, it is not mainly the norm in the church. The waves and currents of Praise Dancing as a sub-genre of CPW music may merely suffer the stigma and labeling of it as baggage of being aligned to contemporary secular dancing. Moreover, it may speak to the themes and patterns of most of the respondents rejecting new elements too quickly without offering clear, practical theological substantiation of its relevance and legitimacy.

### 2.6.19 Church survey question #19

#### 19. How regularly would you like new (Hymns psalms, melodies, or themes) in liturgy?



**Figure #19: How regularly would you like new (Hymns psalms, melodies, or themes) in liturgy?**

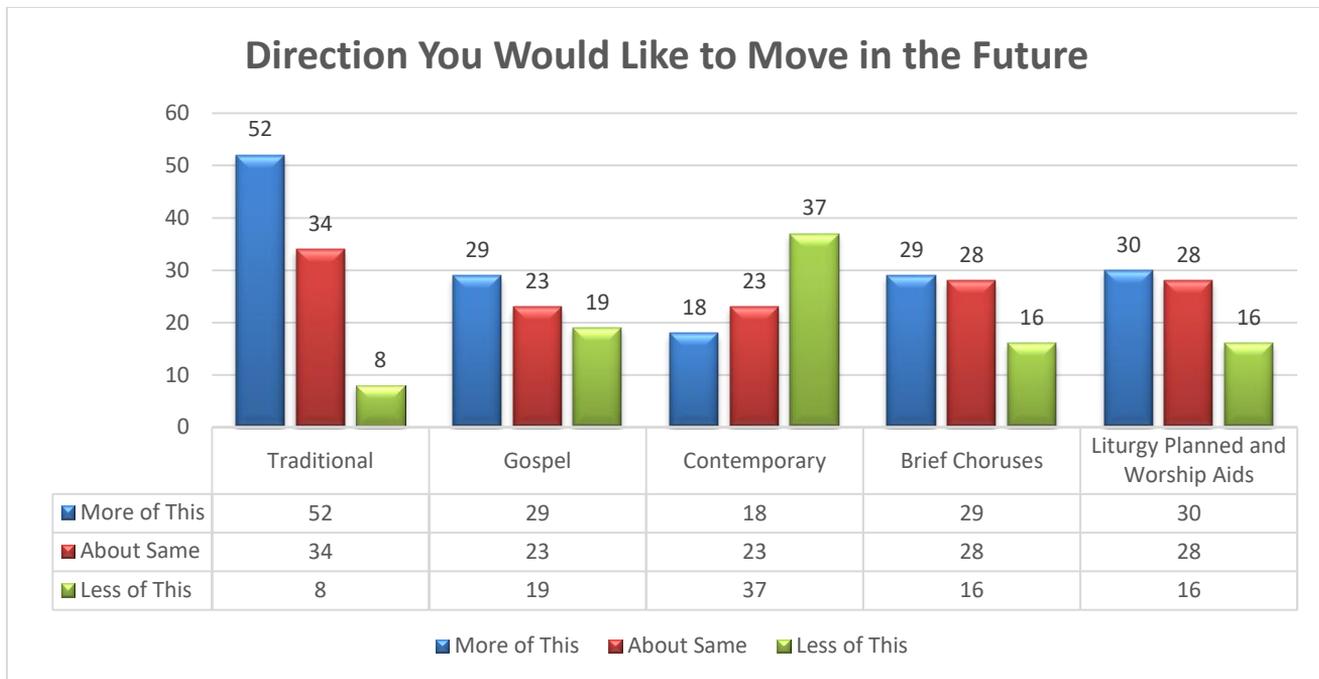
This empirical section will address some new musical refrains the worship community espouses. Moreover, it looks at the over-emphasis on music in the AASDAC

The survey respondents were somewhat congealed and coagulated on this matter. Thirty-three percent (or 34 respondents) evidenced one new song per service. Thirty-one percent (32 respondents) registered one per week. Another 26 percent (or 26 respondents) want to sing a new song once per month. The minority on the continuum, 10 percent (or 10 respondents), evidenced that they rarely wanted to hear a new song. The data may be portending a prolog of the need for novelty and exhilaration and a need of an inchoate driven, individualized experience in the AASDAC. The following literary sources may underscore what is going on in the AASDAC in Michigan.

**Implication:** The empirical data intent here was to draft an interconnected approach to the desire to hear new songs within the framework of the liturgical cycle. The perspectives on what appears to be going on, extrapolated from the data, is the influence of the contemporary culture and the individuation or subjective approach that seems to index, subtly, the worshiper's attitude and value judgment toward the musical experience. New musical experiences are primarily by pluralism and seemingly relativism. The underpinning for this rationale may, in fact, reside in the intensity and frequency of CPW music culture's influence on worship modalities, which are in no wise monolithic but diverse and variable.

#### **2.6.20 Church survey question #20**

**20. There are numerous melodic (musical) types for mutual adoration. Given comprehension of these sorts, show the bearing in which you might want to see administrations move later.**



**Figure #20: Direction you would like to make progress in the future**

This question in its empirical intentionality is to be an extension and repetitive survey of the concurrent cyclical thematic issues that address the same question in other sections of the survey, only from a different angle. Here also, the research expands and expounds the plethora of genres of liturgical style recorded in the empirical data and what is going in the broader macro-culture, possibly shaping AASDAC respondents.

Fifty-two respondents stated they want more of the traditional style of liturgy. Thirty-four of the interviewees (16 people differential) wanted about the same amount of traditional style of liturgy. Eight respondents stated they want less of the traditional style of liturgy.

Twenty-nine respondents stated they wanted to have more *gospel*-oriented direction in the future. Twenty-three respondents stated they would prefer about the same amount of this genre and style of liturgy. Nineteen respondents stated they would like to see less of this iteration of the liturgy.

Contemporary worship genre garnered 18 respondents, who wanted to see more of this style of worship. Twenty-three respondents said they wanted to see about the same amount of contemporary music in the liturgy. Thirty-seven respondents stated they wanted to see less of this genre of worship going forth in the future.

Twenty-nine people wanted to see more of the various brief choruses, and twenty-eight respondents want to experience about the same amount of the choruses. Sixteen people stated they want to see less of the choruses in the liturgy.

Thirty respondents evidenced they wanted to see more planned with worship aids. Twenty-eight respondents stated they wanted to see about the same of the worship assistance in the liturgy. Sixteen respondents stated they want less planned worship aids with technology.

The overwhelming vast pejorative in the above data poll stated a preference to more, or about the same of the traditional platform of music. The gospel category scored slightly higher than CPW music, which is worthy of note. The request for brief choruses surpassed and scored superior to the contemporary music and genre. Eighteen respondents exuded a desire to incorporate more contemporary music style into the liturgy.

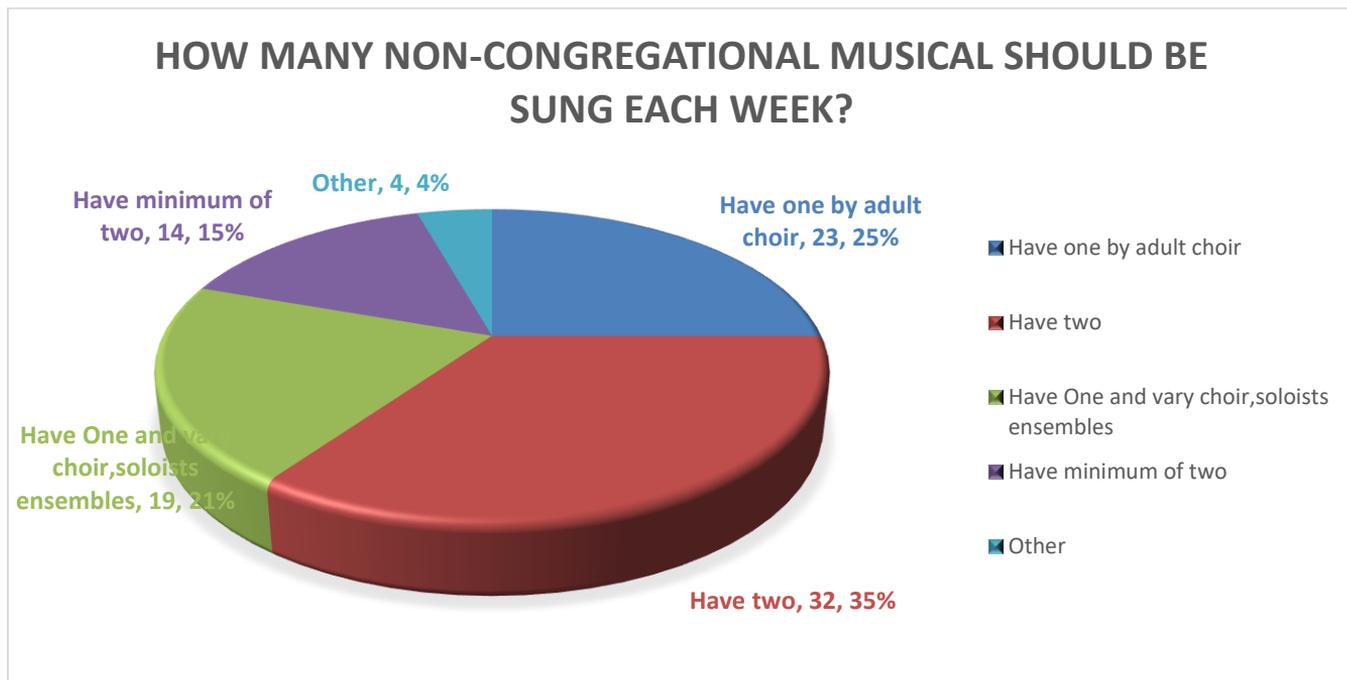
**Implications:** The modern liturgical progress is the element from which a significant number of the present contemporary music styles develop. This development, just being a wonder of the previous two decades, has spread to different social and ethnic gatherings with various types of love. Each adoring group has indicated diverse methods for communicating their praise, fundamentally because love distinguishes honed by individuals with different esteems, needs, and convictions of God.

The *empirical* research reviewed what is going on about the respondent's preference in three predominant areas: traditional, gospel, contemporary praise, brief choruses, and liturgy planned and worship aids. The respondents purported to embrace a more traditional notational form of liturgy. The gospel musical dialect as a communicative liturgical norm was second in the respondents' requests. The CPW music was third in the cluster of stylistic depictions of liturgical modes and methods of expressions. The patterns and themes that

repetitively recur, perhaps in a desire to reconnect to their historical and cultural milieu, may seem vaporized by the CPW music ideology.

### 2.6.21 Church survey question #21

#### 21. Should non-congregational musical arrangements be sung in the Sabbath service?



**Figure #21: How many no-congregational songs are sung each week?**

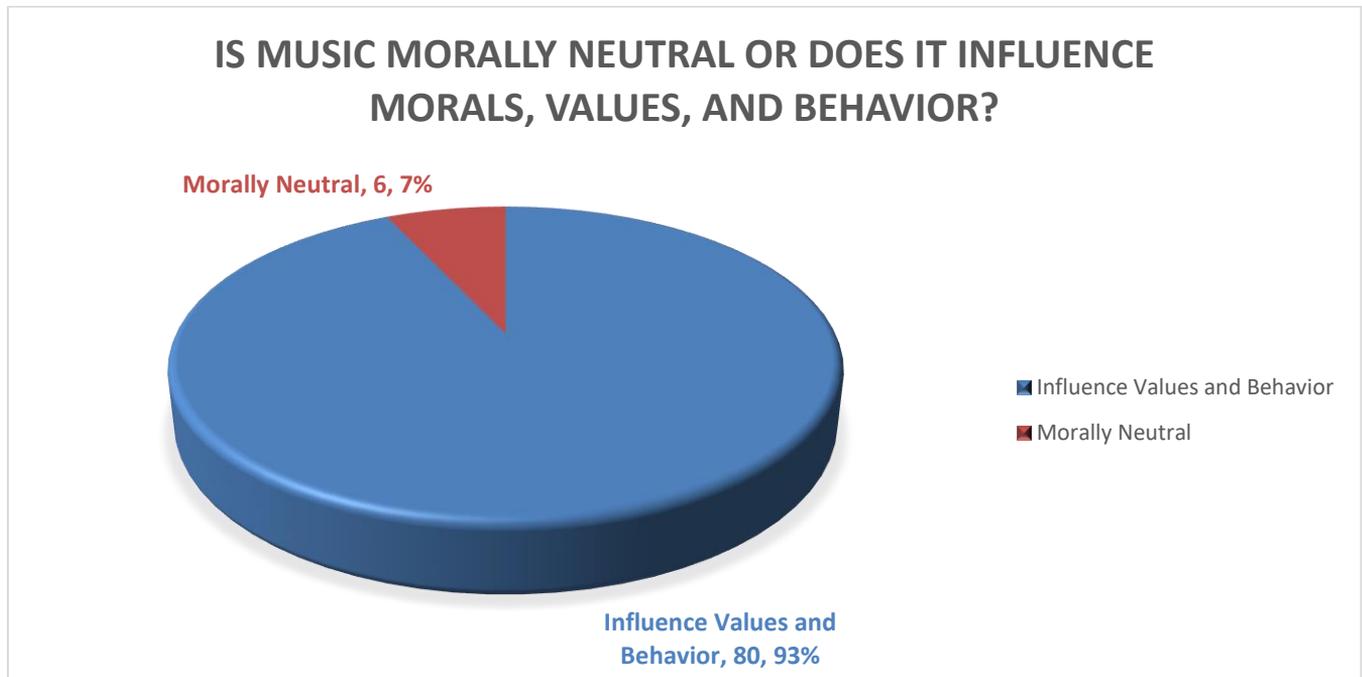
The empirical data from survey respondents here do not evidence any significant overwhelming disposition to allow CPW music to displace congregational singing. Thirty-five percent of the interviewees (or 32 people) were receptive to allowing two non-congregations songs weekly. Twenty-five percent (or 23 people) were amenable to one none-congregational song weekly by the adult choir. Twenty-one percent (or 19 respondents) would value having one non-congregational song and have variations of choir’s soloists, ensembles minister

in liturgical music. Fifteen-percent (or 14 respondents) approves of a minimum of two non-congregational songs weekly. Four-percent (or four respondents) accentuated the notion of other alternatives.

**Implications:** The empirical data undertones and overtones of the question intimates a congregational meta-narrative of capitulation and deference to the more trained and more sophisticated mechanism of music staged by small groups, choirs, soloists, and not the corporate liturgical-body. The meta-narrative perspectives in the data may project that worship through song (even how many new non-congregational songs) that should be vocal is harmonic by the respondents' desire to recapture the corporate church interactively into the worship matrix. In this manner, corporate singing is a superb route for the congregation to efficiently take an interest in the liturgy of God, distinguish, and encounter the component of group connectedness in the formality.

#### 2.6.22 Church survey question #22

#### 22. Is music morally neutral or does it influence morals, values, and behavior?



## **Figure #22: Is music morally neutral or does it influence morals, values, and behavior?**

In this empirical data section, the research will describe, evaluate, and enumerate the respondents' reaction to the survey question. The experience of the effects of music participation emphasizes the relationship between music and morality. This relationship between music and Christianity is intricate and spiritual, cultural, and driven by value-inculcation.

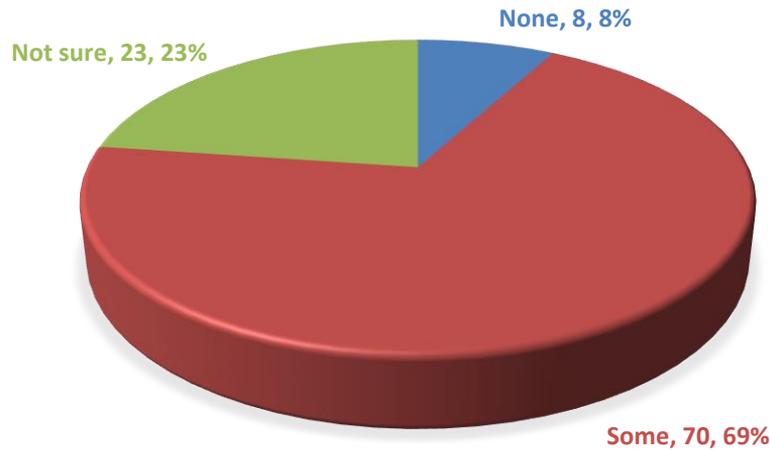
Ninety-three percent (or 80 respondents) opted to see music as an entity that influences morals, values, and behavior. Seven percent (or six respondents) saw music as morally neutral. Music remains intrinsically and intimately interconnected with Christo-centric spirituality. The faith community's liturgical system view, doctrines as a construct communicating faith standards over the deterrent of faith and trust by spanning the domain of profound to humanity. This appears illuminated in the respondents' selections.

**Implications:** The empirical data reflected the refrain that music is emphatically and inexorably never morally neutral, music and moral values are not mutually exclusively—but the mutual overlap and intersect in multifaceted contexts. Also, the empirical data in the research intimates that the public and societal parts of music must recognize and accord credulity in molding ethics, based on experiences in the liturgy. The responses suggest that more thorough and in-depth reflection and cogitation infuse the musical, liturgical selections for greater spiritual and cognitive efficacy in the spiritual renewal and regeneration of the congregants.

### **2.6.23 Church survey question #23**

**23. What are the roles of emotions and feelings in worship from a biblical perspective?**

## WHAT ARE THE ROLES OF EMOTIONS IN WORSHIP FROM A BIBLICAL PERSPECTIVE?



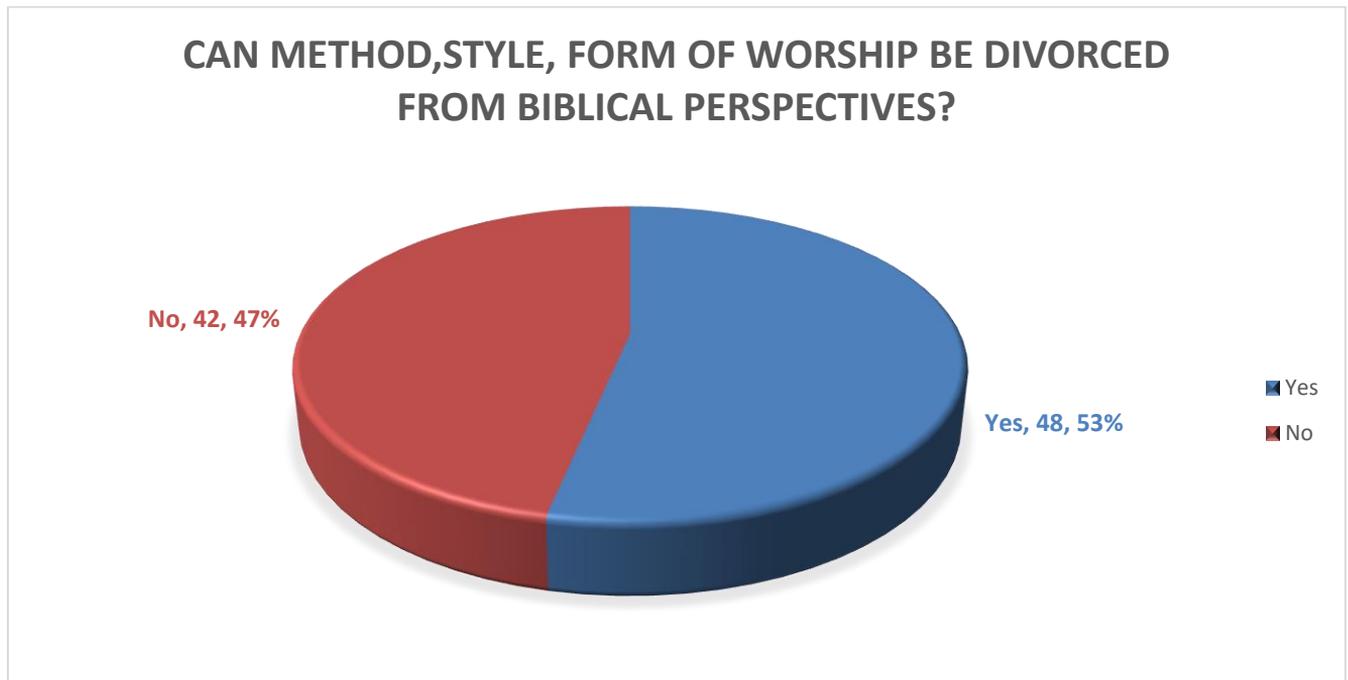
### Figure #23: What are the roles of emotions in worship from a biblical standpoint?

This empirical data question in its intent is probing and querying for in-depth integrating thinking across multi-dimensional spectrums and planes. Sixty-nine percent (or 70 respondents) perceive music as playing some role in eliciting emotions. Twenty-three percent (or 23 respondents) said they are not sure. However, surprisingly, 8 percent (8 respondents) said music had no emotional affect or effect upon worship from a biblical perspective.

**Implications:** The empirical data overwhelmingly position a majority, while not aware of the various and diverse structures and formulae operating in the mechanics of Scripture, affirmed the biblical role of emotions in the worship process. The question that emerges from the response from the data is how might worship leaders, through procedures and structures, construct their worship to educate the faith community on the vital roles of worship? The role of emotions here is indexing the data from an African-American context, which historically is by emotive and excitatory animated worship.

## 2.6.24 Church survey question #24

### 24. Can method, style, and form of worship be divorced from biblical principles?



**Figure #24: Can method, style, form of worship be divorced from biblical perspectives?**

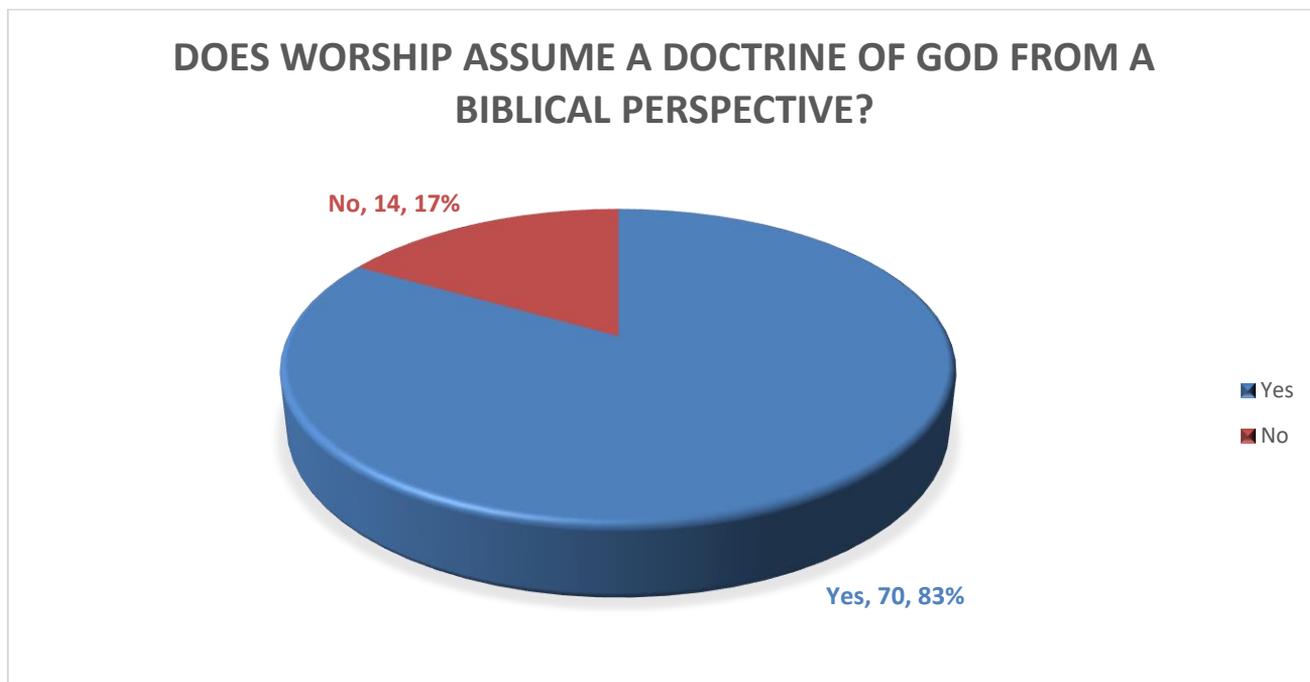
The empirical data in this question is both summative and formative, in that it brings together all the survey questions. The respondents are to review the issues and synthesize and integrate all the core constituent elements into a cohesive whole through the process of descriptive-empirical analysis of CPW music and the AASDAC.

The participants in question were distributed consonance on the distribution of the plot line. Forty-eight percent (48-percent) said yes to the question. Forty-seven percent (42 participants) said “no.” The question and the responses may reflect the perceptual divide between the theoretical and pragmatic integrated approach to answering the question.

**Implications:** The respondents' empirical data adjures that worshipers, consciously and subconsciously, assume that worship should adhere to biblical principles. The respondents intuitively and ontologically grasp the concept that method and style inextricably should interconnect to biblical principles. Worship leaders must wrangle with how they can consciously link style and method with biblical principles for optimum and maximum efficacy to usher the worshiper into the presence of God.

#### 2.6.25 Church survey question #25

#### 25. Does worship assume a doctrine of God from a biblical perspective?



**Figure #25: Does worship assume a doctrine of God from a biblical perspective?**

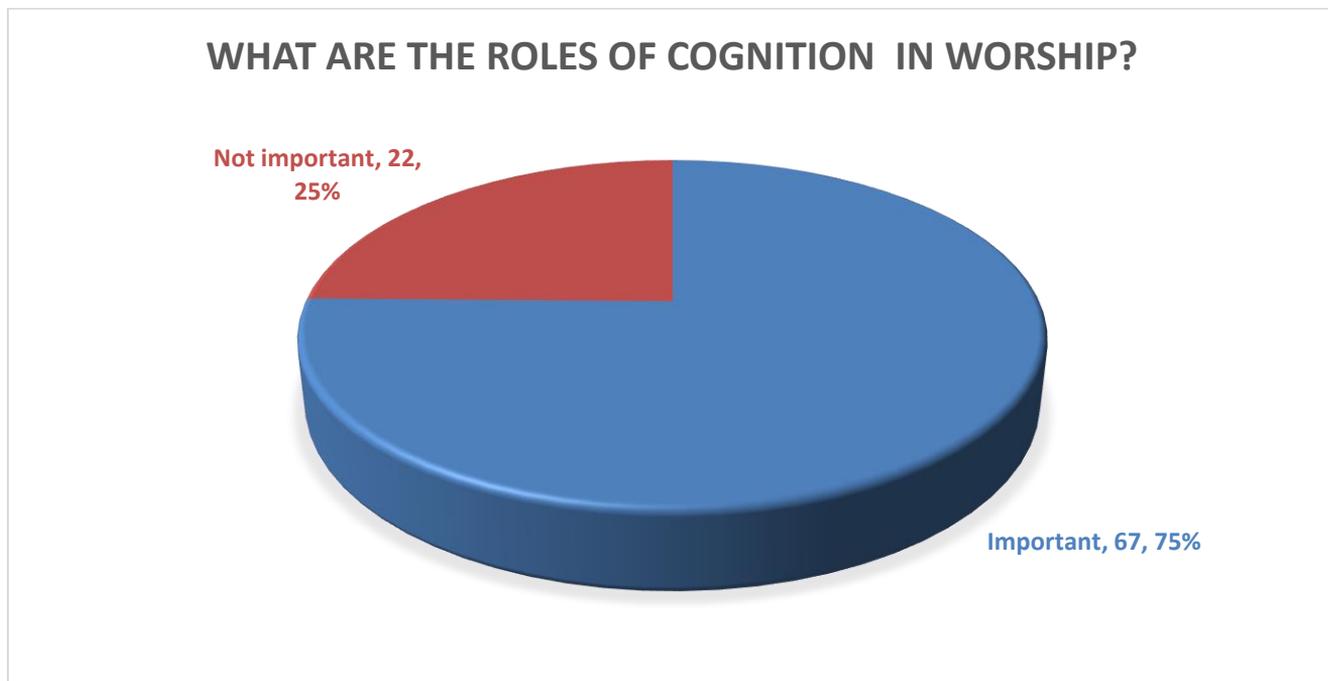
The survey empirical data question probes the concept of worship assuming a doctrine of God from a biblical standpoint. Eighty-three percent (70 respondents) state that they believe “worship assumes a doctrine of God.”

Seventeen percent (or 14 respondents) said that worship did not assume a doctrine of God. Liesch (2001:101) states, “The offering of our lives in service to God each day is our lifelong calling. Sunday morning worship is the continuation of that calling. Encourage not only strong singing but also a life of praise and worship.” This statement is a summary and an exegesis of worship as a doctrine of God.

**Implications:** The empirical data shows Eighty-three percent of the survey question (or 70 respondents) stated that worship putatively assumes a doctrine of God. The questions did not plumb or probe what doctrines it encapsulates. The scope of the questions can adduce that inherent and intrinsic codified principle of Scripture underlay and overlay broad liturgical principles of the doctrine of worshiping God in the minds of the respondents. The author postulates that the liturgical task encompasses a doctrine of worship of God.

#### 2.6.26 Church survey question #26

26. What are the roles of cognition and reason in worship from a biblical perspective?



## **Figure #26: What are the functions of cognition in worship from a biblical standpoint?**

This empirical survey unit cases the emerging and emergent thought patterns of the respondents about the cognitive/rational elements of worship. The empirical data surfaces seventy-five percent (or 67 respondents) of the participants, stated cognition was necessary. Twenty-five percent (or 22 respondents) stated it was not significant in worship.

**Implications:** The *empirical* data heralds that seventy-five percent (or 67 respondents) stated the role of cognition was important. Twenty-five percent (or 22 respondents) declared that cognition in the liturgy was not an essential element. The respondents intone what appears to be emerging as an attempt to recapture or capture the lost or missing elements of cognitive praise found in both the Old and New Testament worship from an inter-disciplinary and intra-disciplinary framework. The subtle implication is that CPW music may, possibly, lack in many cases needed cognitive frames and planking to engage the whole symmetrical person. Alternatively, the respondents would welcome more balance between the affective and cognitive domains of the liturgy.

### **2.7 Descriptive-Empirical pastoral interviews and data analysis**

To further focus the research beyond the survey (which evidence registered concerns with CPW music), a deeper level of inquiry occurs via *pastoral interview*. The interview design and deliverance in a one-on-one, semi-structured format with considerable freedom in the sequencing of questions, their exact wording, and of time and attention on different topics (Robson, 2002:278).

Five pastoral interviews transpire. Each interview is implicit **IP** (*Interview Pastor*) followed by sequential numbering, 1-5. The interviewees—chosen from five different AASDAC in Michigan with varying leadership and worship styles. To develop consistency in the collection of the data, each interview occurs in the church of the interviewee or a private setting. The idea is that this might help the interviewee to contextualize their role more efficiently, recall circumstances and situations more readily in their “natural, non-manipulated settings” (Bloomberg & Volpe, 2008:12).

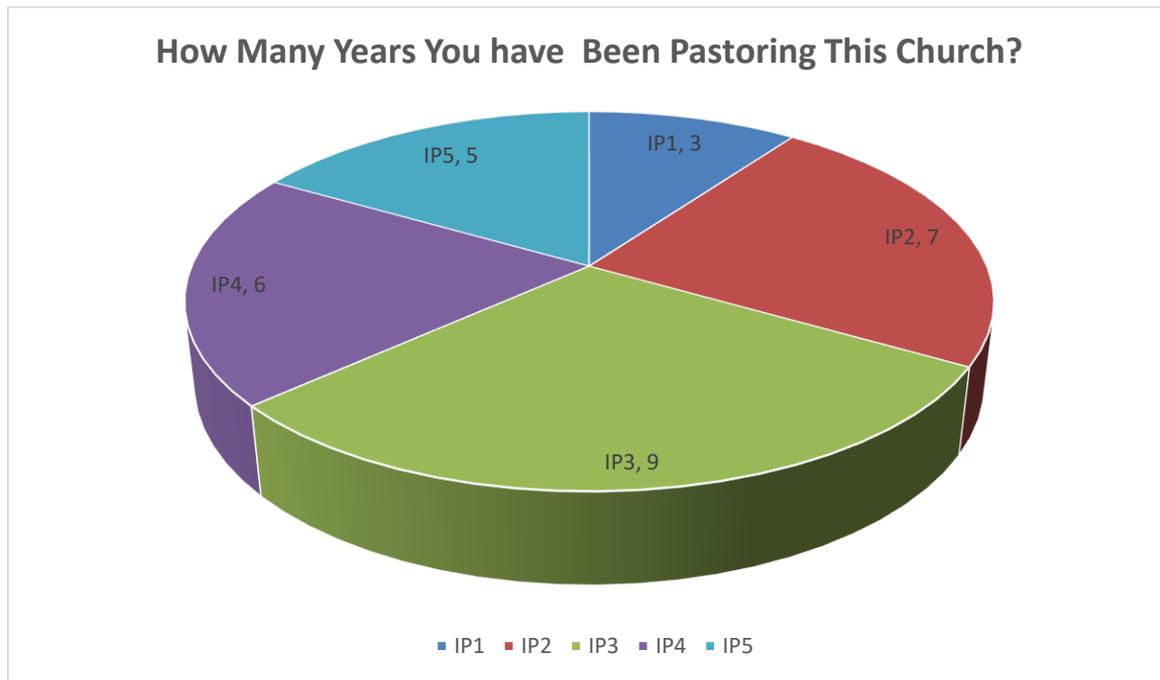
The interviewees have been in ministry on the continuum between 10-40 years. There are (at the time of this interview) approximately 20 full-time pastors in the AASDAC in Michigan. The five pastors- participants indicated they were between the ages of 20-65 years old. All the participants had a *Masters of Divinity*, with one having obtained a *Doctor of Ministry*, and another attained a *Th.D.* Five interviews were with five pastors who are the senior pastors of their respective districts and randomly chosen.

The fourteen questions extracted from the *church survey* contributed to the development of the interview instrument. Thus, interview questions were under 14 sub-questions extracted and redacted from the survey questions and curtails them with the locus of pastoral input in mind, focusing on *CPW* music elements. The semi-question interview instrument redacts from the more extensive church survey with the goal of placing the pastor's interviews in juxtaposition or relative proximity narratively to the survey respondents and observing and analyzing trends, patterns, narrative, and correspondence and coherence in the data.

The questions were designed to be open-ended, due to their flexible nature and ability to unearth expected answers, and their tendency to "make a true assessment of what the respondent believe(d)" (Robson,2002:275). The sub-set questions used as subheadings for the following analysis.

## 2.7.1 IP (Interview Pastor) question #1.

### 1. How long have you been assigned to this church?



**Figure #27: How many years have you been assigned to this church?**

The *empirical* interview pastor data will delineate, depict, and analyze in this section their approach to liturgy. The research will offer a few comments on this section that may have a bearing on the responses of other questions regarding the local church culture and core values when the pastor commenced his charge in his current station. His length of time in the district may offer some insights into the liturgical dynamics transpiring in his church.

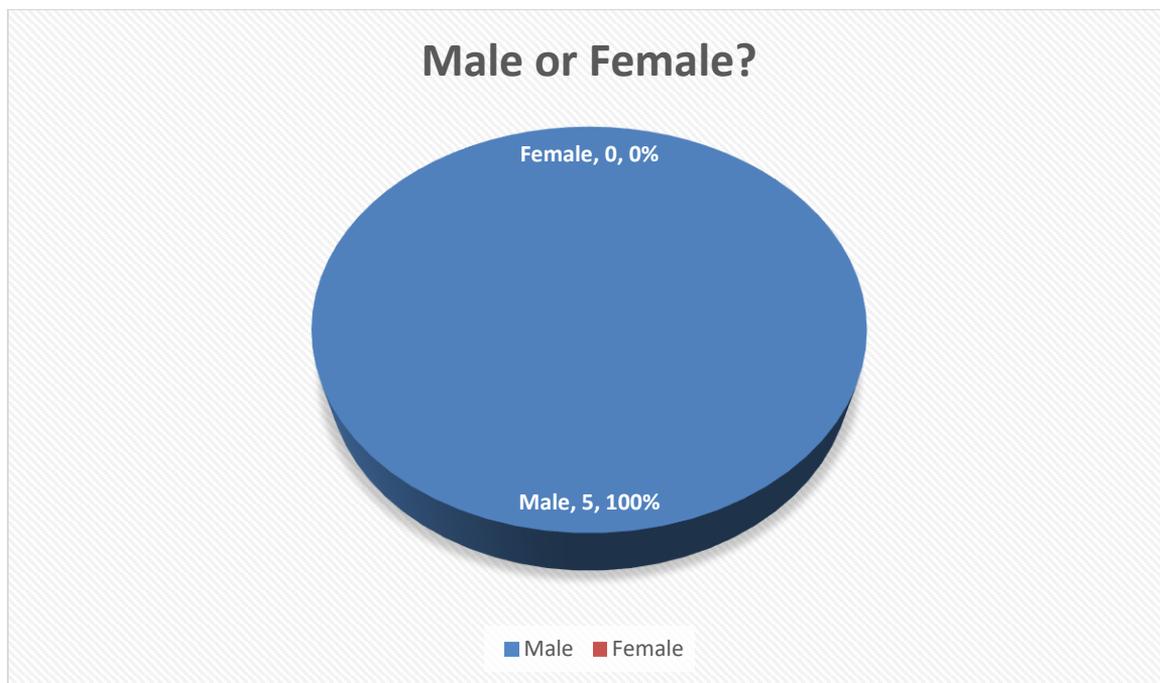
Interview Pastor #1 (*IP1*) has been pastoring his current district for three years. Interview Pastor #2 (*IP2*) has been at his present charge for seven years. Interview Pastor #3 (*IP3*) is in his district for nine years. Interview pastor #4 (*IP4*) has been the servant leader of his district for six years. Interview-Pastor #5 (*IP5*) has been

facilitating his district for five years. The time ranges of their stations are commensurate with the approximate time in several urban inner cities in Michigan.

**Implications:** The IP(s) length of time in their respective churches may suggest that they inherited the liturgical format in this current charge. Additionally, the pastors have adapted, to some degree, to the congregant's collective psyche and dispositions.

## 2.7.2 IP (Interview Pastor) question #2

### 2. Male or female?



**Figure #28: Male or female?**

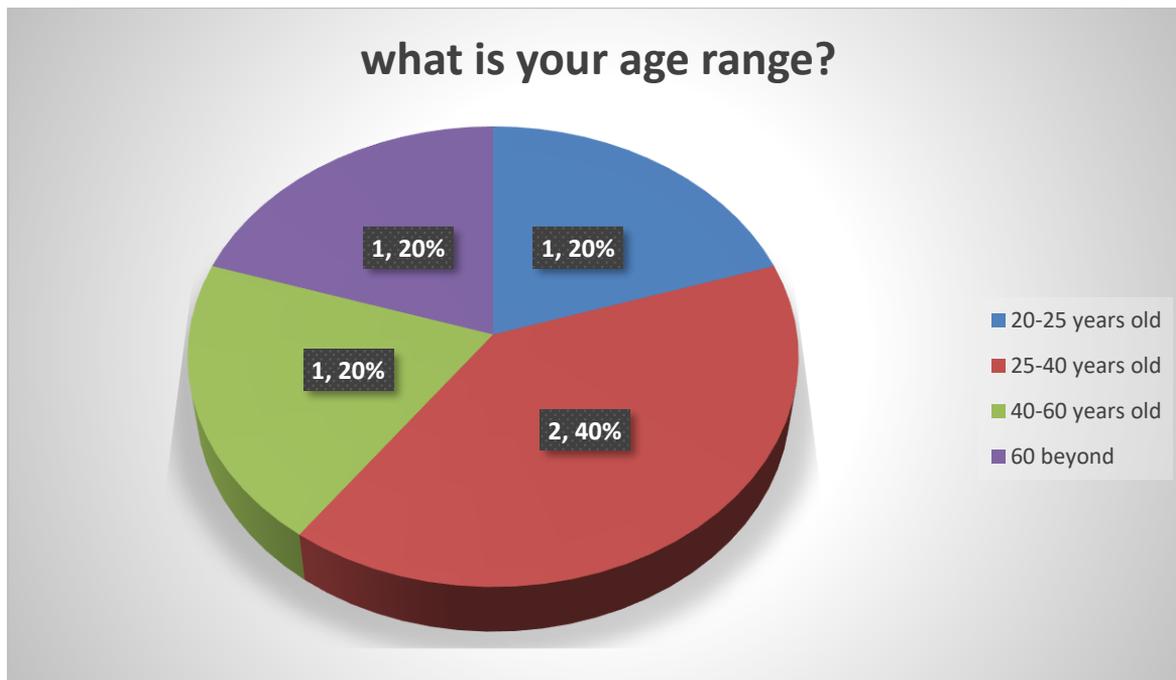
The *empirical* interview-pastor data will delineate, depict, and analyze in this section what the pastors' ideology of liturgy entails. All the interviewed pastors (IP) were male. Additionally, according to the Lake

Region Conference data, there are no female pastors stationed in any of their AASDAC in Michigan at the time of these interviews. It is beyond the engagement of this research to probe or query into the possible or conceptual implications of how male/female pastoral liturgical worldview may influence their liturgical theology.

**Implications:** This male pejorative may affect their liturgical worldview. Moreover, it may suggest fundamentally how both sexes view and assess the various liturgical methods in their respective churches.

### 2.7.3 IP (Interview Pastor) question #3

#### 3. What is your age range?



**Figure #29:** what is your age range?

The age timeline falls along the plotting of an extensive and diverse distribution. Three of the IP (Interview Pastors) are between 25 and 40 years old. One pastor is over 60 years old or beyond. One IP was within the range of 20-25 years old. The *IP* pastors' age and experience will not undergo extensive evaluation here because age is not necessarily an index or barometer into their respective worldview.

**Implications:** However, further study will have to investigate the role to see if their age, if at all, plays into their respective liturgical worldviews. It is noteworthy here to observe that three of the IP were in the 25-40-year-old age range. This, conceivably, may form a contemporary cultural nexus to influence or shape their liturgical, theological worldview. Research does suggest that the younger generation tends to be more progressive and open to CPW music.

#### 2.7.4 IP 4 (Interview Pastor) question #4

#### 4. What is your theology of worship?

The *empirical* IP data will be projected and analyzed in this section to unfold trends and operating ideas about liturgy in AASDAC. Secondly, after the IP data analysis, the research will conscript *descriptive-perspectives* to highlight congruous or incongruous themes in the literature to illuminate IP responses. To commence to the body of the interview, each participant engages the same question: What is your theology of worship? Most IP appear to define their theology of worship with allusions to biblical or more philosophical constructs.

**IP1:** “My theology of worship is experiential. That is, the congregation in worship experiences the majestic awe and goodness of the Lord and they respond with *Thanksgiving* to the Lord.”

**IP2:** “My theology of worship is ‘total praise.’” He further stated, “Worship involves the whole person, body, mind, and soul to the glory of God.”

**IP3:** “My theology of worship is that we should come into His house (church) with praise, singing, and thanksgiving” [here the researcher conjectures IP3 is alluding to Psalm 95:6; 100:2-4]. He elaborates his theology of worship: “I do not have a comprehensive scripted definition of worship,

but the Bible offers some descriptions of what worship is. For me, I think the ultimate definition is that of ‘*adoration*’ and thanksgiving to God. No one taught me at the undergraduate or graduate level a clear theology of worship, and I think that is something that he or she should expound upon in the Seminary a lot more. I only had one class on worship during the entire Master of Divinity program.”

**IP4:** “My theology of worship is that worship is interactive. By interactive, I mean a mutual relationship between Creator and creature for what He has done for us. In worship, we reflect and recall what God has done for us in sending His son to die for us. To restore us and bring us back to Him in covenant relationship.”

**IP5:** “My theology of worship is that it is a measurement and value of what Christ has done for me, and all humanity, on the cross. It [worship] is an expression of my gratitude and appreciation to God and God for what He has done to redeem me and save me and the love He has revealed in that process.”

The “*Interview Pastors*” comments seem to align with those of Zschech (2008:34), who states, as the culture of future generations continues to change in response to the times, so does the language of worship and language of music and the language of theology. The idea proposed by Zschech is that the development of Christian theology of worship and music are somehow wedded to its current secular culture. Not all forms and substances of culture are ultimately meaningful in shaping one’s theology of worship. This heritage has, for too long, allowed a comfortable ignorance of art, aesthetics, and culture, on the part of Christians (both elite and lay), as in any way integral to the life of faith. However, the Christian tradition is broader and more profound than iconoclasm and rationalism; we also have a tradition that embraces, accepts, and responds to art, beauty, and culture as central to theology and devotional and doxological functions of the Christian life. Many theologians and religious writers seek to reclaim and reintegrate culture and aesthetics into an important integrated component in the liturgical Christian faith.

### Sub-question: What word would best describe your theology of worship?

**IP1:** Experiential: this word denotes learning through experience and reflection on doing.

**IP2:** Praise: the connotation of this word, acclaim, admiration, approbation, acclamation.

**IP3:** Adoration: deep love and respect, fondness, veneration, worship.

**IP4:** Interactive: Appreciation, Adoration, and Gratefulness to Christ.

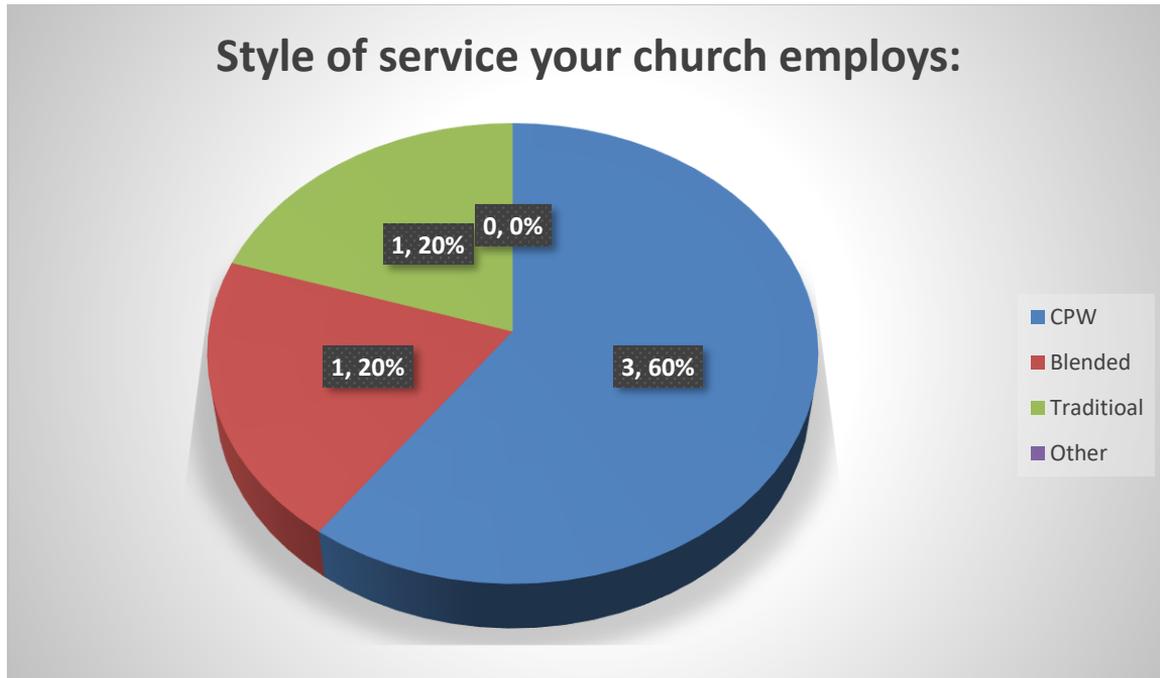
**IP5:** Thanksgiving: Appreciation, gratefulness, and acceptance.

### Table 2: What one word describes your theology of worship?

**Summary and implications:** The empirical interview pastor's theology of worship seems to embody the keywords and phrases above, and concepts they employed as building material to drafting and sketching an integrated, coherent definition of their respective theology of worship ideology. The collage or mosaic the pastors collectively narrated appears to overlap and at times run parallel in style and substance in their answers. Worship in their collective narratives cast a broad brush on the canvas to capture and convey their fundamental notions of worship as phenomenological and experimental experience. Secondly, the *descriptive-perspectives* in the literature illuminate to intensify the IP positional ideologies on the IP question of their respective theology of worship.

## 2.7.5 IP (Interview Pastor) question #5

### 5. Style of service your church employs



**Figure #30: Style of service your church employs**

The *empirical IP* data will be projected and analyzed in this section. Secondly, after the IP data analysis, the research will conscript *descriptive-perspectives* to highlight congruous or incongruous themes and patterns in the literature to illuminate IP responses. This engagement attempts to further frame the dynamic episodes in CPW liturgical worldview of the IP responses.

**IP1:** Identified his church's current style or worship as, "Blended." He further expands on his perception of Blended. He states, "Blended, in my thinking, is to use some songs from the hymnal and some song from the CPW music."

**IP2:** “I characterize my church’s style of worship as Contemporary Praise and worship.” He elucidates further on the concept of style of worship: “We also do a lot of Traditional and Blended forms of worship too. The Contemporary models seem to ignite a lot of energy and excitement from the worshippers.”

**IP3:** “Both of my congregations employ a traditional style and form of worship. I think that is good for the *old folk*, but the young people do not like it. I have been trying to make some changes, and I have not been able to get the church board to embrace the vision I have to renovate and reform the worship format.” His tone of voice and his facial countenance appears to project great consternation and tension about the apparent tension field in his church.

**IP4:** “My church employs a Blended service. However, that does entail elements of CPW music. Blended worship is an approach that seems to be offering all demographics something or a little bit of what they like. However, we are still catering to people’s individual preferences and not to what we ought to be doing for them. If we could move into a spiritual vein and allow the Holy Spirit to guide us—not all the other styles would matter. We would be following scripture, ‘...Worshiping Him in spirit and truth.’”

**IP5:** “We employ two distinct styles of worship: (1) the first service is traditional worship. It is primarily for the more conservative members of my church. Typical, they are older and have been in the church a lot longer. (2) My second service is CPM and is geared to meet the millennial mindset of the young people that come to my church from the very tough neighborhood of Detroit, MI.”

When the data from the IP on this question is in a larger context contiguous with the respondent’s survey data, an interesting observation exists. First, three of the five pastors deploy: (1) *CPW* music style, (2) one, *Blended* worship style, (3) another, pastor articulated the *Traditional* style. In *question 5b* of the church survey, 49 percent (or 47 respondents) stated that they attended *CPW* style. Twenty-eight percent (or 27 respondents) indicated they attended *Traditional* service. Third, 23 percent (or 22 respondents) stated they attended *Blended* service.

When asked in *survey question 15*: What would be your style of worship you would want to attend, the clear majority (54 percent or 57 respondents) would prefer *Traditional*. Second, 27 percent (or 28 respondents) espoused the *CPW* style. Fourth, 19 percent (or 26 respondents) were inclined to embrace Gospel style. There is an apparent disconnect between what the pastors are implementing and what the survey respondents desire or prefer.

When the question addresses style of service, invariably inevitably it is an allusion to the style of music. This is a significant point. Singing is an important activity in modern Western society; it is a widespread practice in everyday life. Blumhofer and Chow (2006: vi) state,

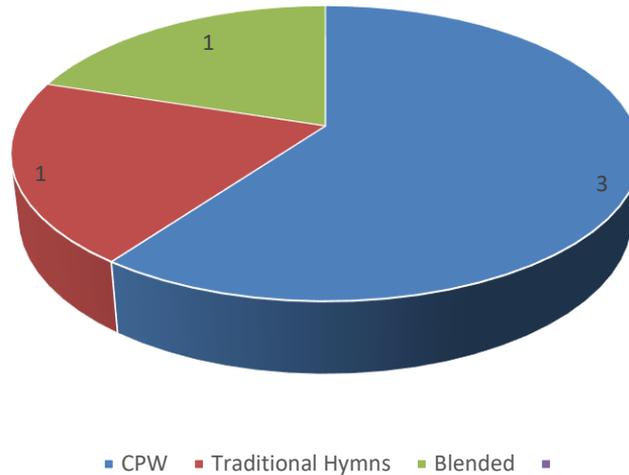
Hymn-singers think it is ‘natural’ for adults to erupt into a group song, seldom considering how idiosyncratic such an act is. Millions who sing hymns in congregations never sing outside the shower, at best they mumble impatiently during the National Anthem at a Little League game.

**Implications:** The *empirical* data of the pastor’s respective responses to the question of style of worship tends to fall (four out of five) in the category of CPW, Blended, and one pastor-iterated Traditional. The survey respondents, however, exhibited a desire to have *Traditional* worship as primary. This broadly underscores what is going in the AASDAC in Michigan and the wider reverberation of this problematic field of tension. The descriptive-perspectives in the literature echoed similar themes and patterns of the IP responses about style, method, and forms of liturgy.

#### **2.7.6 IP (Interview Pastor) question #6**

#### **6. Worship team sings mostly CPW music or traditional hymns or blended music?**

Does your Praise and worship team sing mostly: contemporary, traditional, blended music?



**Figure #31: Worship team sings mostly: contemporary, traditional hymns, or blended music?**

The *empirical IP* data will be projected and analyzed in this section. Second, after the IP data analysis, the research will conscript *descriptive-perspectives* to highlight congruous or incongruous themes and patterns in the literature to illuminate IP responses. This engagement attempts to further frame and clarify what the dynamic episodes in CPW liturgical worldview of the IP responses are.

**IP1:** “My praise and worship team employ CPW music overwhelmingly most of the time. A lot of the young people now prefer contemporary, so we try to keep the young people interested in church.”

**IP2:** “My Praise and Worship team sings mostly CPW choruses. These new songs like, “How Great Is Our God,” “Here I Am to Worship,” and “Praise Is What I Do” appeal to the worshiper’s hearts and not so much to their heads. These songs can touch hearts and move the people in ways that the presence of the Lord is seemingly nearer to them.”

**IP3:** “Again, I have two congregations that are very conservative, and I think that is part of the reason they are not growing. All the other churches around us have upbeat contemporary worship. I must pull and plead with my leadership staff to allow a few contemporary worship songs. I mean a few!”

**IP4:** “Our praise team sings mostly blended. I have a rather diverse group, and I want to make sure we do not omit or circumvent any age group in our congregation. Therefore, we do a lot of CPW music, and we do a lot of hymns and Gospel. I strive to offer them *balance and variety*.”

**IP5:** “Well, as I said earlier, my Praise and Worship team for my first service sings all hymns. In my second service, the Praise and Worship team sings all CPW music—that is the kind of music that seems to reach the unchurched who come visit my church during the second service.”

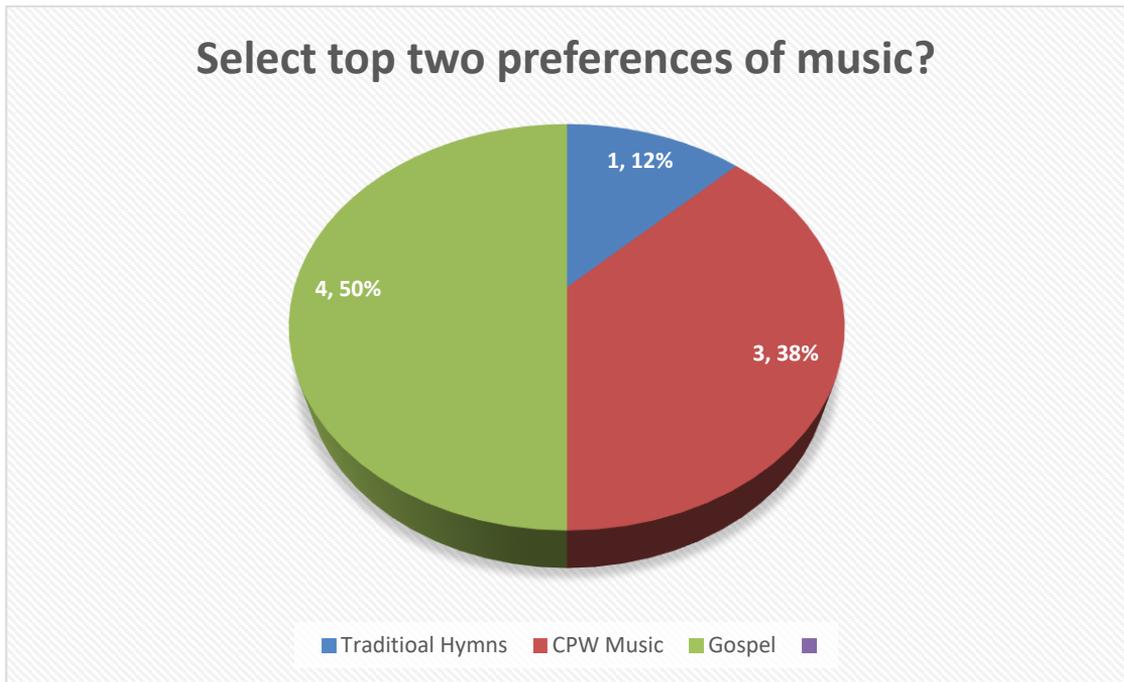
IP1, IP2, IP3— all espoused CPW music as the predominant genre of music their Praise and Worship teams sing during the worship. Breward (2001:374) notes, “Parish choirs have been in decline since the 1960s, and musical standards have slid, although congregational signing has stayed vigorous where ministers and organists have successfully educated people for a musical change.” Evans (2006:35) notes that by understanding the cyclical nature of congregational music and various cultural reactions exhibited at different points throughout history, we can come to a fuller appreciation of the current practice and purpose of CPW’ music (p:24). While the 21<sup>st</sup> century Christian is somewhat comfortable in deriving stylistic influences from the secular community, it has not always been so. Evans (2006:24) goes on to intimate that, “Most curious we can note that artistic trends tend to have kept pace with theological circles.” Kauflin (2008:190) agrees with IP pastors: “As grateful as I am to God for the outpouring of the modern worship song, I think the riches of hymnody far outweigh what we have produced in the last thirty years.”

**Implications:** The empirical data of the IP indicated responses that cluster and group around CPW for three IP as their prescribed liturgical style. Second, only one pastor deployed Blended music in the worship carriage, and the other primarily sang Traditional hymns. Third, the research looked at descriptive-perspectives on worship styles in music and expounded on the various constructs working in the literature. This conduit of

music (CPW) which the IP is fueling seems to have some unsettling aspects with the respondents or worshipers.

### 2.7.7 IP (Interview Pastor) question #7

7. Which of the following do you favor in liturgy (select your main 2)?



**Figure #32: Chose your preference—top two selections of music?**

The *empirical* IP data will be projected and analyzed in this section. Second, after the IP data analysis, the research will conscript *descriptive-perspectives* to highlight congruous or incongruous themes and patterns in the literature to illuminate IP responses. This engagement attempts to further frame the dynamic episodes in CPW liturgical worldview of the IP responses.

Fifty percent of the IP selected Gospel music style as one of their top two primary genres of music. Thirty-eight percent of the IP chose CPW music as their top two preferences for music. Gospel music (which in this context depicts contemporary Gospel music as a stream that issues from CPW) has always been an organic and intimate part of the African-American community. What does Gospel music mean to the African-American community? The following treatise attempts to sketch and draft that concept with the underlying assumption that Gospel music is, to an extent, a musicological cognate to CPW in AASDAC.

**IP1:** “many people prefer traditional kind of music, but I prefer CPW music over Traditional Hymns. My second choice, well I would probably say it is Traditional, especially since I am a younger pastor. Many of the older members do not like contemporary too much. They do not think it is worship to be standing up, clapping hand, and waving a hand in the air. So, we are trying to bring something for everybody.”

**IP2:** “My church, for the most part, prefers CPW music. Those songs like, “*Here I Am to Worship*,” “*Praise Is What I Do*,” “*How Great Is Our God*” seem to bring an atmosphere of joy and passion. God is more personal and seemingly real through those songs as opposed to hymns. The Contemporary Praise and Worship Choruses just seem to touch the heart of worshipers a lot deeper. My second option would be Gospel music because it resonates and evokes so much emotionally from me.”

**IP3:** “My preference would be CPW. I grew up as a millennial in the church listening to and singing those songs. I like the energy in the contemporary songs, and I like the expressiveness of the congregation, as they get involved in clapping their hands and raising their hands in the air to praise and thank the Lord. I think that to be relevant in today’s culture; we need to shift and embrace the trends around us if they do not conflict with the biblical principles. Gospel music would be the second genre, and we do a lot of that around Black history month in February.”

**IP4:** “My preference would be traditional hymns and Gospel music. The hymns encapsulate a lot of biblical verses and biblical theology, and Gospel songs tend to highlight and manifest our suffering

and plight in both past and present. Culture cannot be the rubric or metric that guides us in our worship. I mean, the history of the African-American cannot be the prescriptive and governing factor in our worship. History can be descriptive, and we can learn a lot from it to influence and shape what we do in worship.”

**IP5:** “The two primary styles of music I prefer in worship are (1) CPW music is my favorite, (2) Gospel music is my second preference. I enjoy those two the most because it is what I grew up listening to.”

When the question of worship styles is in the option format, the respondents (4 out of 5) chose CPW music contra to the other genres as one of their primary choices. The Gospel genre of music (and here the assumption is Contemporary Gospel) was the second option for most of the pastors. The church survey question #15 highlights that 54 percent (or 57 respondents) espoused traditional as one of their preferences. Twenty-seven-percent (or 27 respondents) indicated CPW one of the top two. Nineteen percent (or 20 respondents) evidence Gospel music as one of their top two. The data between the church survey respondent and IP data shows some disparity between their top two preferences. This pattern and metanarrative in the data show the two group as inhabiting inverse yet parallel universes.

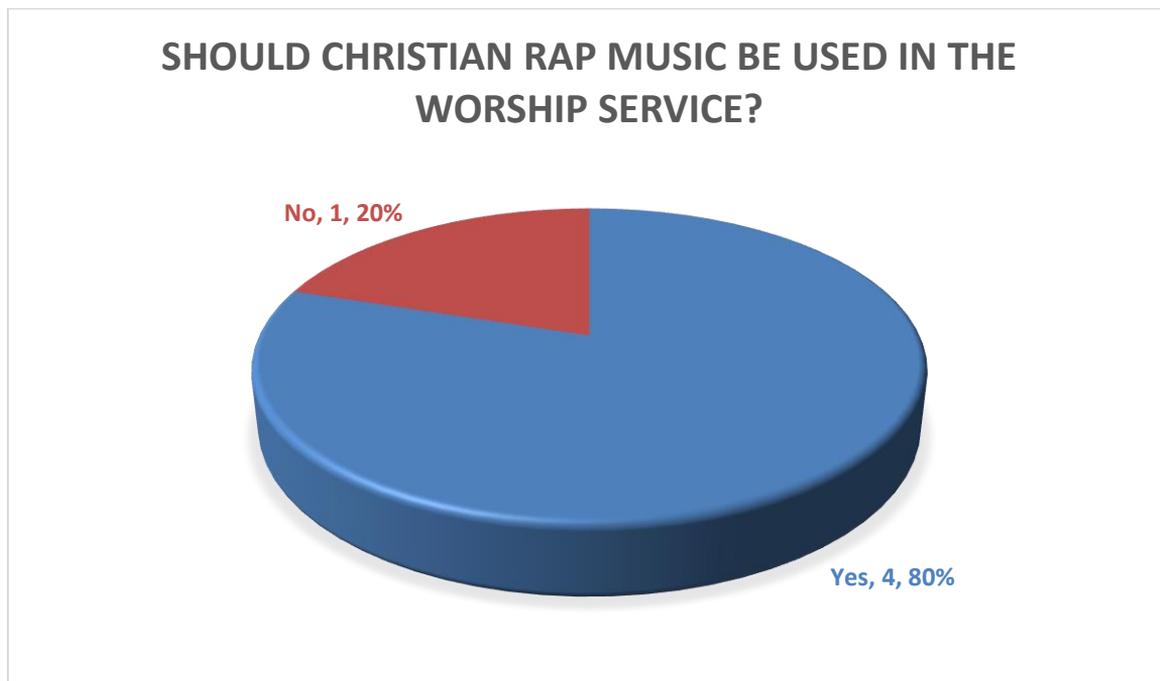
In many AASDAC, the innovation of pictures anticipated on screens has usurped or concealed the place of hymn books in the ritual practice. On the other hand, liturgy is in the hands of artists, specialists, or shared between two, now has all the tags of being a relic of the past. The melodies in hymn books have experienced thorough examination under various criteria by a board of performers, scholars, writers, and different sorts of editors. Their last decisions are re-arranging and organized the hymn book in a way that is viable for use in the current pop culture (Adnams, 2008:243).

**Implications:** The empirical data expounded that Contemporary Praise and Worship music was the primary option most of the pastors selected. Second, Gospel music was a highly embraced genre of music for many pastors as the second alternative type of music. The IP(s), invariably, juxtapose Gospel music with CPW

music as one of their top two preferences. This correlation may suggest that the two genres of music have much congruence and association with each other regarding style and format.

### 2.7.8 IP (Interview Pastor) question #8

#### 8. Should Christian Rap music be used in the worship service?



**Figure #33: Should Christian Rap music be used in the worship service?**

The *empirical* IP data will be projected and analyzed in this section. Second, after the IP data analysis, the research will conscript *empirical evidence from the church survey questions* to highlight congruous or incongruous themes and patterns in the literature to illuminate IP responses. This engagement attempts to further frame the dynamic episodes in CPW liturgical worldview of the IP responses.

**IP1:** “Christian Rap music should not be in the worship service. However, I do think it is appropriate for community events and activities to relate to the youth of the inner city and what their musical preferences are. I think Rap music has a bad reputation for many of the older members. I do not use it in worship.” Here, IP1 appears to be very inclined to use Christian rap music in the temporal context, but not in the weekly liturgical services.

**IP2:** “I have no problem with Hip-hop or Rap music. I think we should always be adapting our methods to modern times. I have been in ministry a long time, and I keep learning new ways to do things. Rap music has many rhythms, and the African-American culture is full of rhythm and passion. We should be concerned about making our worship culturally relevant to the young people.”

**IP3:** “I do not have a problem with Rap or Hip-hop music. I mean, if it is Christian Rap music. I think many of the words and the lyrics have great Christ-centered meaning to them. Moreover, at many youth federations and youth gatherings, they seem to love Christian Rap. So, this is again a more progressive approach to what we do in worship.”

**IP4:** “No—Christian Rap is an oxymoron. Rap music is a cultural expression, and it has strong connotations of sex, drugs, and violence. I do not embrace it at all. Most Rap has violent lyrics and concepts. Rap music is a subculture of Hip-Hop, and that is a culture of defiance and one that rejects norms and values of society. Rap music is essentially an attempt to co-opt Christianity to expand their market in the Black community.”

**IP5:** “Yes—it can and should be used in worship if you have many millennials coming to church. They sing the music in their community and their schools and social gatherings. I see it as a good tool to get young people to come to church and get involved in the church.”

Four out of five IP (or 80 percent) stated that invariances, they did not have a problem with Christian Rap music. However, in survey question *Sixteen*, 88 percent (or 75 of the respondents) said they did not think the genre of Christian Rap should be in worship. This is somewhat stark and distinct from the IP positions on

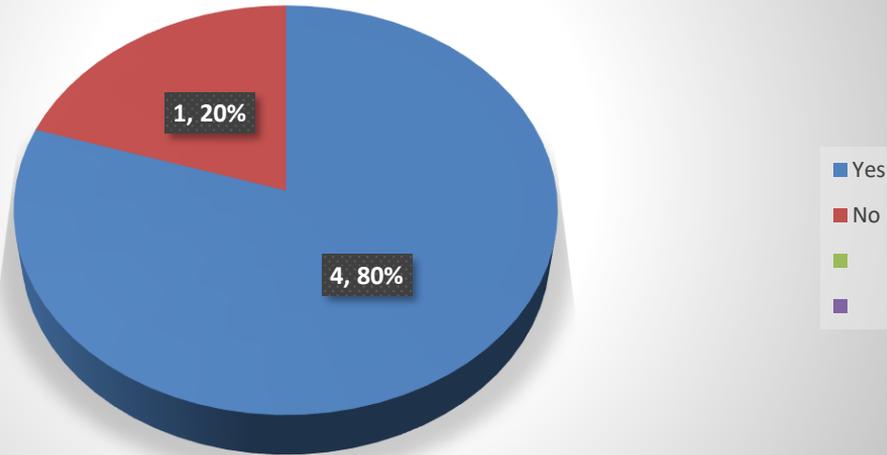
Christian Rap music in the liturgy. This nomenclature has been apparently indicative of the music content. Rap music is an emerging genre of music to be enshrined in the AADAC. This style of music is often seen an iconoclastic and tends to eviscerate the historical norms that compassed the local worship in AASDAC.

**Implications:** Four out five pastors did not have any reservation with incorporating Rap music in the worship service. Second, eighty-eight percent of the respondents in the *survey question #16* (or 75 people) did not think Christian Rap music should be in the service. Twelve-percent (or 10 respondents) affirmed Christian Rap music as an authentic genre of liturgical music. This chasm or gulf between IP and survey respondents is a cumulative and formative narrative of the disconnect between the ideologies of pastors and the survey respondents that is emergent and emerging in multiple contentious categories. The *empirical* data propelled the consonant theme and pattern that the IP, invariably, embraced and employed “Christian Rap” as a legitimate expression element for the liturgy in their respective churches. The *descriptive-perspectives* section accessed the literature on Christian Rap and recorded the prevailing themes and concepts operation Christian Rap music. In this section, the research does not attempt to postulate any functional or foundational principles to regulate its use in the liturgy. The intent is to describe what is going on in the literature about Christian Rap to offer up a descriptive analytic intoned with the IP responses on the subject matter. Philosophically and principally, the IP advocates of Christian-Rap appear to have aligned their Theo-musicological notion of Christian-Rap with rather broad and progressive hermeneutic biblical principles.

### **2.7.9 IP (Interview Pastor) question #9**

#### **9. Should the Trap Drum Set be used in the worship service?**

## Should the Trap Drum Set Be used in Worship?



**Figure #34: Should the Trap Drum Set be used in worship?**

The *empirical IP* data will be projected and analyzed in this section. Secondly, after the IP data analysis, the research will conscript *descriptive-perspectives* to highlight congruous or incongruous themes and patterns in the literature to illuminate IP responses. This engagement attempts to further frame the dynamic episodes in CPW liturgical worldview of the IP responses.

**IP1:** States, “Yes—drums should be used in the worship service. They [drums] enhance the service by adding tempo and rhythm to our worship service. The young folk like drums, you know, that is what they are into in today’s culture. Many of the old folk do not much care for the drums, and some hate them altogether. However, I think the modern times require us to adopt the worship format to the cultural needs of the people.”

**IP2:** “I do not have a problem with the Trap drum set. We are constantly under programs to reject our own culture, and now I feel that in worship since drums are a part of our African-American heritage and therefore we should embrace the traditions that are of our heritage that will honor our Lord. The drums enhance the worship and add more energy to the whole service. I know many older AASDA members my age is strongly against them, but I think drums are appropriate and the members, especially the older members, are now accepting them increasingly. Drums are not any eviler than the piano, organ, or guitar. For so long we, in the AASDAC, have been taught that drums were a part of our African heritage and that was not a good thing to have too much emotion in service.”

**IP3:** “I grew up in an AASDAC where the pastor allowed us to play drums. Many accept Drums as legitimate modes of instruments to play in the church now. Well, I should say in churches that have many young people. I think the worship wars over drums are declining and there is more acceptance of drums as the new norm. We as a church do not have a clear theology of worship instruments to guide us and direct us to what instruments to use. In Psalms 150, David references drums and dancing and intense praise in worship.”

**IP4:** “The Trap-drum set has no precedent in the Old Testament or the New Testament. The overuse of percussion instruments in the AASDAC is, in my opinion, a hindrance to true authentic worship. We depend on too much emotive and cathartic element to enhance the worship and not the Holy Spirit. The Trap-drum set is an attempt to integrate the secular and sacred elements in the church. The drum set is an external stimulus that does not help us in a real spiritual context. I just think the trap drum set should not be in divine worship. I do understand that in other venues it would be appropriate.”

**IP5:** “Yes—Drums enhance the worship and they engender much energy in the worship. Drums are part of the African-American culture and used to relate to the culture of the inner city where I pastor. I see the drum as just another instrument, like the piano, organ, electric guitar, saxophone, or trumpet.”

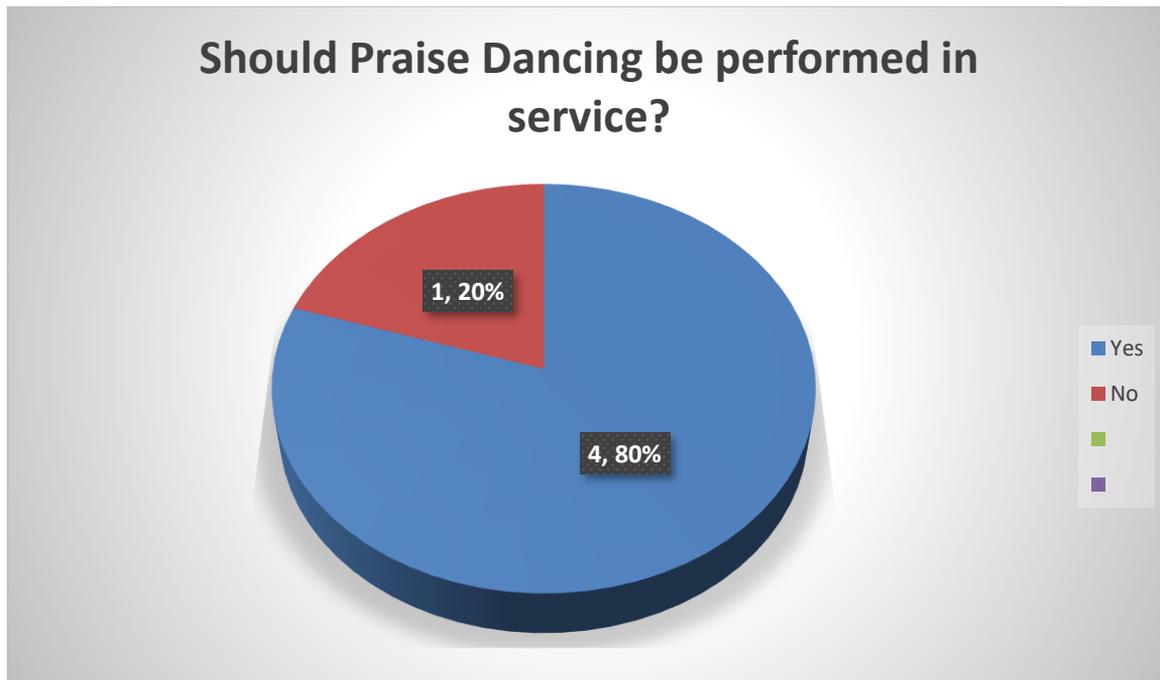
Four out five IP did not have any reservation for the use of the Trap-drum set in worship. IP4, however, objected rather strenuously and vehemently to the use of drums in worship. The survey respondents (Church

Survey *Question#17*) were adamantly against the utilization of the Trap-drum set in worship. Eighty-eight percent (or 79 respondents) shrugged and debunked the notion of the Drum in worship. Twelve percent (or 11 respondents) echoed the virtues of Drums in the worship context. The distance in polarity on the issue of drums is striking and glaring, and the miscalculation to reckon with the tension field is not apparent.

**Implications:** This empirical data section analyzed the semi-structured interviews with the pastors. Additionally, the data in juxtaposition to the survey respondents in analyzing the responses of both for correlation and incongruousness. Then the *descriptive perspective* section evaluated and drafted what the role instruments (Trap Drum-set) have played in church liturgy. Moreover, the role of drums and what they associate with them in a liturgical setting. The disparity in percentile respondents is significant enough to surface a divide in the problematic field of tension with this instrument and its appropriateness for worship.

## 2.7.10 IP (Interview Pastor) question #10

### 10. Should Praise Dancing be performed in service?



**Figure #35: Should Praise Dancing be performed in service?**

The *descriptive-empirical* IP data will be projected and analyzed in this section. Secondly, after the IP data analysis, the research will conscript *descriptive-perspectives* to highlight congruous or incongruous themes and patterns in the literature to illuminate IP responses. This engagement attempts to further frame the dynamic episodes in CPW liturgical worldview of the IP responses.

Eighty percent of the IP responders state, yes; praise dancing is in the liturgy. Only one of the pastors (IP4) objected to using of praise dancing in the liturgy services. Placing the data in opposition to the survey respondents – survey question #18, seventy-four respondents (or 90 percent) said praise dancing should not

be in the liturgy. Ten percent (or eight respondents) affirmed the use of praise dancing in the liturgy. Again, there is a divide, an enormous meta-narrative, that thematically emerges in the data and what the members are not embracing in the liturgical practices.

**IP1:** “Well, this is kind of touchy; because I think praise Dancing is ok as long as it demonstrates class and dignity. I think of sacred dancing as David did in the Bible. I know many of the folk do not like it, but a lot of us young people, especially young pastors, are not as conservative as older folk are. I just think it is time for us to embrace praise dancing in the church.”

**IP2:** “Again, I grew up in a culture that celebrated God in dance. If the dancers are in harmony with the spirit of the worship, it is ok. If it is biblical, it is ok. You know, the Bible said that Miriam danced after they crossed the Red Sea. The society tends to depict dancing as being secular and something that should be in a nightclub. However, the Black church has always used praise dancing in the church as an authentic expression of the African-American faith experience.”

**IP3:** “Yes, I do think praise dancing should be in the church worship. I mean, if they perform it with sincerity and the dancers are trained how to do the sacred dance. I am ok with it. I mean, you do not have to do it every week in service, but for special youth days and events I think it is very appropriate.”

**IP4:** “No—praise dancing should not be done in the church, and furthermore, it is culturally a practice in the church. I feel it is a distortion and an aberration of the biblical witness on how praise operates in the OT. I feel emphatically it is an illustration of false worship and needs to delete it out from the worship service. Praise dancing appeals to young people. Rather, it evokes the concepts of secular dancing and the worship service ought not to encourage that.”

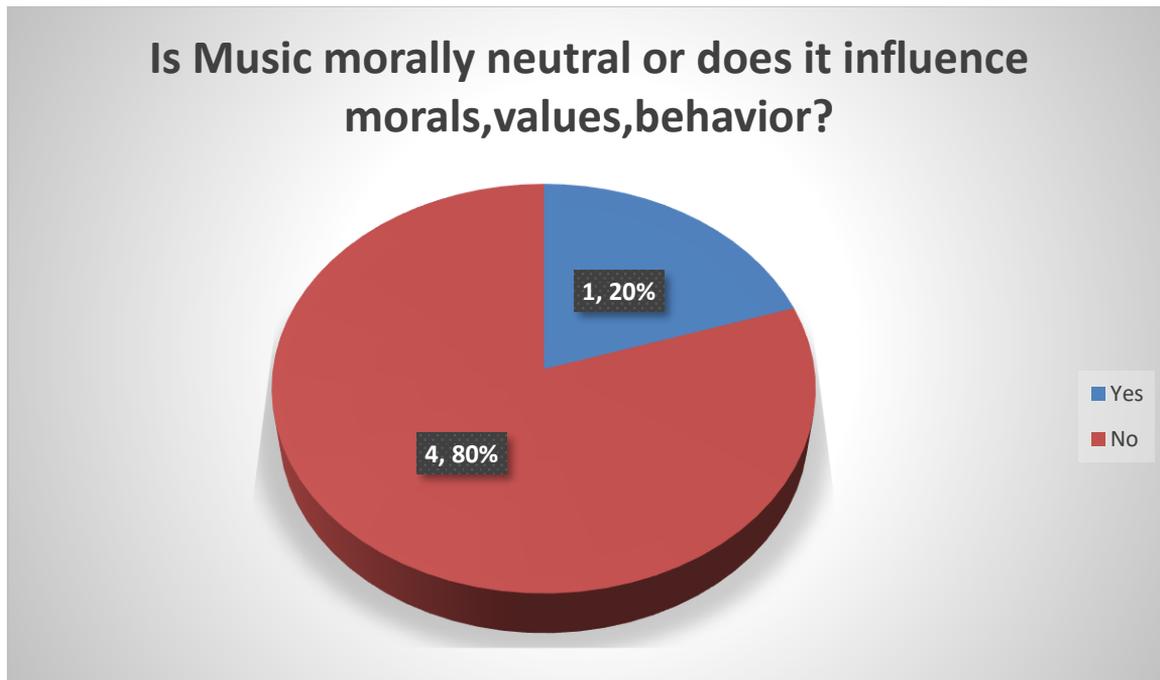
**IP5:** “I have no problem with praise dancing if that is the culture of the church. The liturgical dance should be tasteful, or with dignity and with a sense of worship and not entertainment. Moreover, the performers should be well trained and well skilled.”

The pejorative of the IP echoes a preponderance of concern when they state the need for liturgical praise dancing is to be with dignity, tastefully, and skilled performers. It is an extrapolation here they are reticent with the high and performative nature of the praise dancing in general. Soanes and Stevenson (2008:227), commenting on the elevated and almost celebrity status of praise dancers and contemporary praise and worship leaders in some circles, define *celebrity* as a “famous person” with the term famous qualified to mean, “known about by many people” (p. 514). Lucarini (2002:32) holds concern because praise dancers are idols in the current Christian culture, “The respect and adoration given to me were faintly reminiscent of the rock star power I experienced as an unsaved performer.”

**Implications:** This *empirical data* section examined the data from the survey respondents and the IP semi-structured interviews. Formatively, the survey respondents are almost diametrically discordant in rejecting the notion of praise dancing as a witness to biblical authenticity. Moreover, the pastors, instead, four of the IP, swept the theological desk of any barriers, leaving praise dancing as a viable and substantive element in liturgical services. This appears to be more than about style, method, and form of liturgy; it seems to strike at the heart of biblical hermeneutics and their theological worldviews, which are, in some cases, at variance with each other.

### 2.7.11 IP (Interview Pastor) question #11

11. Is music morally neutral or does it influence moral, values, and behavior?



**Figure #36: Is music morally neutral, or does it influence morals, values, behavior?**

The research here sketches the data gleaned from the IP and places it in a larger context with the Survey respondents' *empirical* evidence polling to describe and analyze what is going on about the perception of the moral values CPW music transports. Second, the research drafts operational theories and meta-narratives from the literature to frame what is going on with the postulations of the moral value of music in the AASDAC liturgical realm.

**IP1:** “I believe all music is morally neutral. For instance, I play the guitar, and I do not believe music by itself has moral value to it. It just depends on what you use it for in worship. I think it is ok to use secular songs in worship if they have a spiritual or moral virtue to them.”

**IP2:** “I have a Master’s degree in counseling. Considering psychosocial theories, I believe this informs my understanding of the moral value of music. Music, in and of itself, has no value, morally speaking. Its moral value is something that the culture attributes to it and what the individual attaches to it. So, I do not see a problem with integrating songs with a message into the worship experience.”

**IP3:** “I have to admit that I have not thought about that question honestly. However, I believe that music can be or is moral by nature. I have to go back, reflect, and pray about how this notion will influence the question on drums and praise dancing and Christian Rap music. So, to be honest with you, I have to reevaluate the whole idea and concept of music.”

**IP4:** “Music is intrinsically moral by nature. The idea of God and music origination from Him suggests that all music is morally good or morally bad. If the Devil is the originator of evil, then it serves to advance the notion that he was the choir leader in heaven, according to Scriptures (Ezekiel 28), has corrupted it and uses music to distort the character of Christ. So, music, by nature, is inherently moral.”

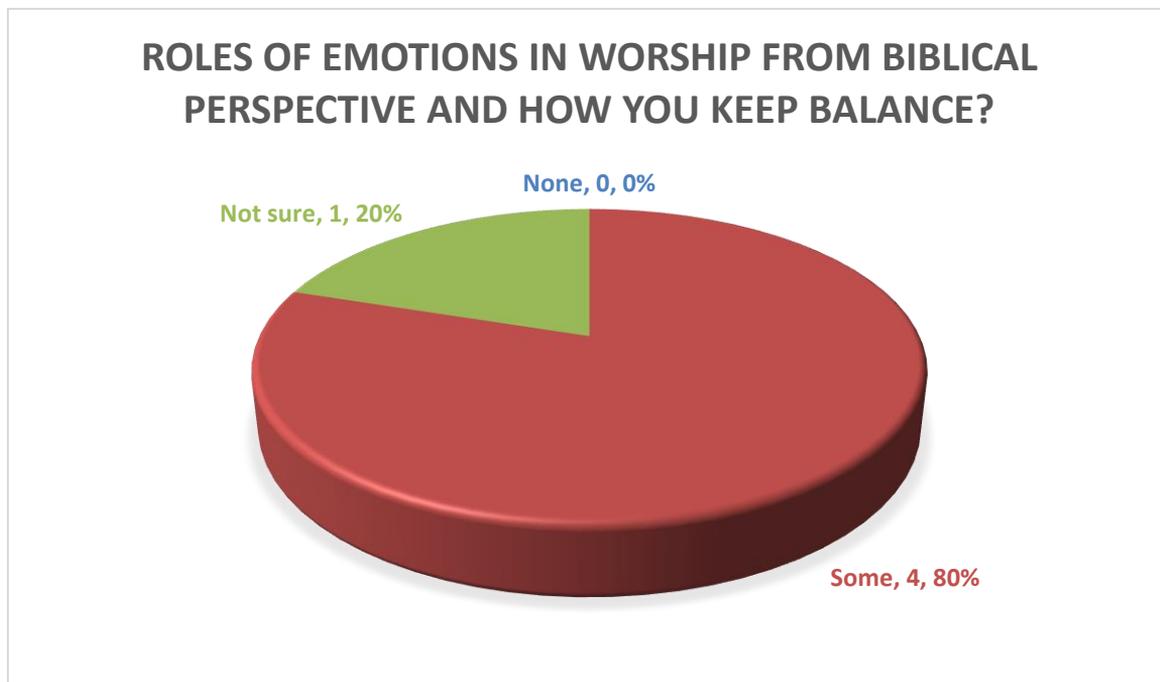
**IP5:** “All music is moral. Some music has more significant moral value than other types of music. I think that music’s moral value may, in part influenced by the practices of society and culture. Morally, music moral values can vary from culture to culture and era to era.”

Four of the five pastor (or 80 percent) denoted music as being an agency and instrument as a medium that impacts and influences morals, values, and behavior. This narrative and pattern coincide with the survey respondents (see survey question 22, where 93 percent, or 80 respondents, said music has a moral value inherently and intrinsically in its properties. Only six respondents (7 percent) said music did not have a moral value. The dyads on the continuum fuse and merge between the two populations groups on this issue.

**Implications:** this experimental section analyzed the data from the respondents in the survey, placed it alongside the IP interview, and observed the correspondence and corollary with the interview pastors. Both the survey respondents and the IP concur that it has an intrinsic moral value and can potentially shape norms and values. The tension is applying its moral values in other areas of the interview for IP. Their responses to praise dancing, Christian-Rap and the Trap-Drum set in worship may suggest that they have not evaluated and assessed these liturgical iterations relative to their moral values—or ran them through their various grids, which ascribed positive moral value to them.

### 2.7.12 IP (Interview Pastor) question #12

#### 12. Cognition-emotion (feelings) in worship from a biblical perspective; and balance



**Figure #37: Roles of emotions in worship from a biblical perspective and how you keep balance?**

This *empirical* data installation endeavors to frame the roles of emotions in worship from a biblical perspective and analyze the IP interview data over and against the survey respondents' data.

**IP1:** “I think emotions are important, but I am not sure how much emotions we should have in worship. Look at David in the Bible and how he displayed emotions—even dancing and shouting. I think certain cultures are conservative, especially some in AASDAC, and therefore, because of culture, they do not want to open to new things and ways of praise dancing. However, I have seen it done with grace and dignity, and the people love it. However, I do not know from a biblical perspective if emotions are as important as we tend to emphasize them. Maybe, we are just going too far emphasizing too much emotion in worship in the AASDAC.”

**IP2:** “The role of emotions in worship is significant, especially to African-Americans. The role of emotions is serious, considering the African-American history of oppression and injustice in America. We, as a historically oppressed ethnicity, tend to express our suffering through our music and worship. This is therapeutic for me, and I think it is imperative to us. To answer your question more specifically, in the Bible we find much emotion being expressed, especially in the Psalms. David is shouting and dancing and crying out to the Lord in many ways.”

**IP3:** “Emotions are very, very important to me. I grew up in a church (AASDAC) where you were discouraged from saying amen too loud. I felt suppressed in that kind of environment. I think that is part of why the younger generation (AASDAC) are rejecting, the older values and ways our parents espoused. I mean, this is, in part, why I think CPW worship is so appealing to young people and rejected by older people. It is just a gap in perspective and can and do create much tension within many churches.”

**IP4:** “Emotions are essential. In the Gospels, we read, “Love God with all your heart mind and soul.” The Psalms are full of recorded exclamations of praise, and these are very explosive words. We must not overemphasize the role of emotions in the service. Much of what we do regarding emotions are a product of the African-American culture, and this is part of our cultural conditioning.”

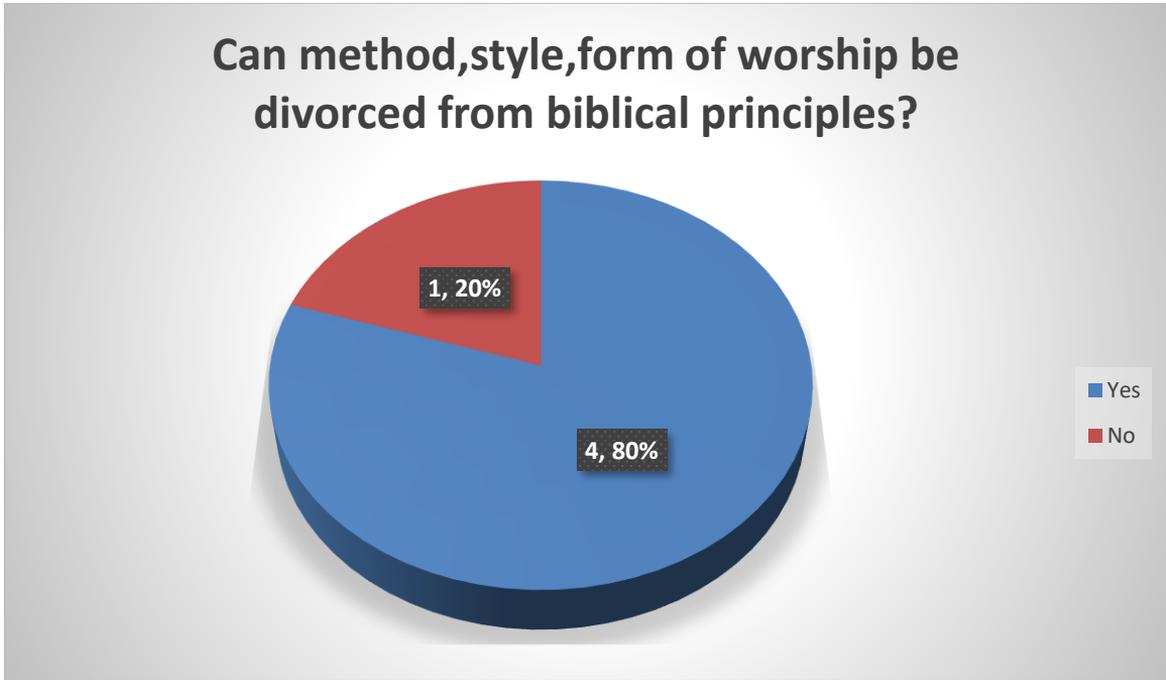
**IP5:** “Emotions are fundamental; I cannot think of text off the top of my head to support my point right now. However, I also believe the Holy Spirit must govern the emotional content of worship. I do not know what my members have been going through during the week, so when they come on Sabbath, I cannot be the praise police and tell them how to worship God. Every person, based on their personality and background and experience with the Lord, will be different.”

Four (or 80 percent) of the IPs stated that emotions played a role from a biblical view. One (20 percent) of the IPs stated he was not sure. The survey question (#23) on this aspect 69 percent (or 70 respondents) produced data on state emotions play a very significant role in worship. This consensus also mirrors in proximity to the pastors or response to this question. Twenty-three respondents (or 23 percent) stated that emotions played no role in the worship service from a biblical perspective. Eight-percent (or 8 respondents) denoted there was no part that music played in worship from a biblical viewpoint. There is congruence between the IPs and survey respondents on the point of view that emotionality plays a vital role from a biblical perspective.

**Implications:** The role of emotions is vital in the pages of Scripture. The *empirical* data from the IPs alludes to this and wraps the notion of emotions in worship in a very deft way as playing an important role. They all evidence a grasp of the importance and role of emotions in worship in an intuitive way. They further outline broad principles from scripture that are in scripture. This is another area where the church survey respondents agree with the IP responses data. The recurring themes of congruence and unitive harmony run through their narratives and patterns.

### **2.7.13 IP (Interview Pastor) question #13.**

#### **13 Can method and style and form of worship be divorced from biblical principles?**



**Figure #38: Can method, style, and form of worship be divorced from biblical principles?**

Here, the *empirical* data research narrates the IP data and the intersections of the survey respondents’ data for patterns, narratives, and themes. Second, the *perspectives* in the literature intone a brief analysis of methods and styles of worship from the concepts that are operating in the literature about what is going on contextually with methods and styles in the liturgy in the AASDAC in Michigan.

**IP1:** “I believe that method and style can be divorced from biblical principles. I know much stuff we do nowadays is because society says it is ok. I think we need to get back to the Bible to talk about this and see what the Word [Bible] says. A lot of other churches I have been to seem to be doing some bizarre stuff, and it is over the top, and too much of the world comes into the church.” He does not clarify how or what principles could or should be employed to ground his praxis in biblical principles.”

**IP2:** “Let me answer your question this way. I believe the style of worship can be divorced from biblical principles. However, I believe that the Bible does not offer one style or method— it is not monolithic. We need to study this more theologically. I must confess that I have not thought about this question too much. However, now that you have asked me about it, I will look at what Scripture has to say and what changes I may need to make in our church.”

**IP3:** “You know; I have often thought about that question. In some churches and some services, I feel we go too far with the music, drums, and excitement. However, I cannot say how we are to balance the style and form of worship with clear guidelines. I must admit that, even in the more liberal churches (AASDAC), there is always tension between the style and form of worship. So, to answer the question, I say yes! Style and form can be divorced from biblical principles, but they should not be. We need to have conversation on what kind of form, style of our worship should assume and what biblical principles should guide them.”

**IP4:** “Method and style truly can be divorced from biblical principles. In fact, most of the time I wonder if our method in this church is in harmony with biblical principles. The sanctuary service framed the OT method, and the set ritual no deviation from without rebuke from the prophets. I need to spend time praying about this and studying this theme out some more. This is a critical subject I— we—need to study.”

**IP5:** “Yes, the method can be divorced from biblical principles. However, worship should not be separated from biblical principles. The Bible gives principles to regulate the shape and style of worship and we need to be mindful of them when crafting worship.”

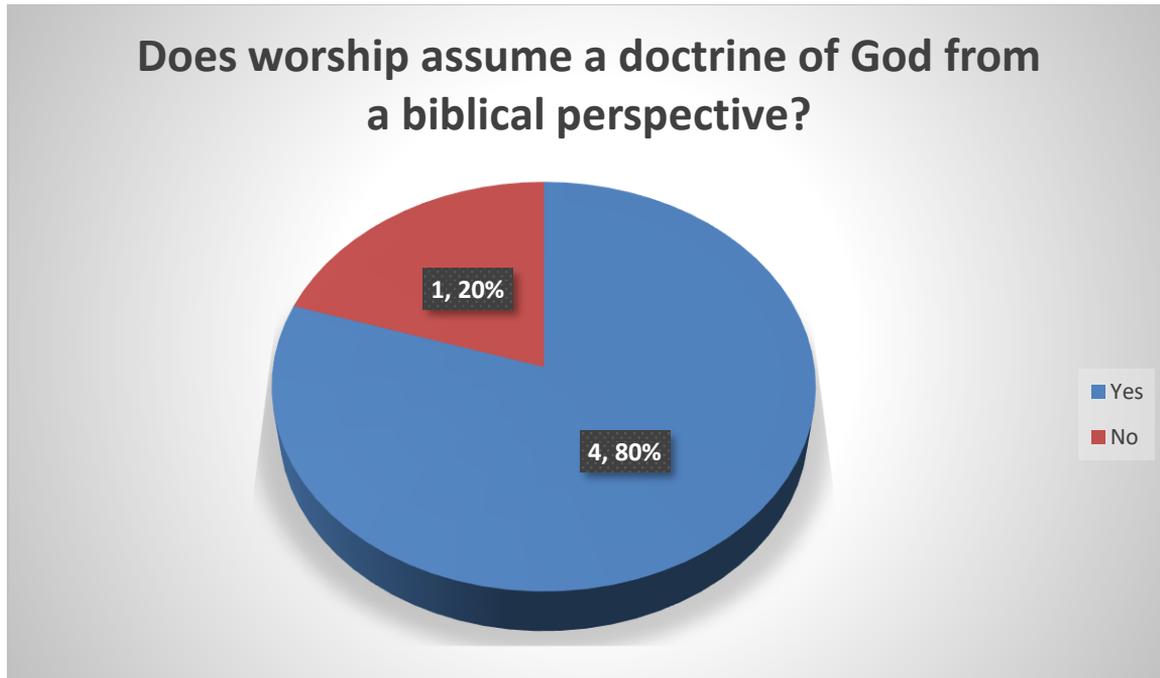
Fifty-three percent (or 48 respondents) on the survey (question #24) conveyed that method and style can be divorced from biblical principles. Forty-two (or 47 percent) of the respondents stated that method and style are not separate from biblical principles. The *IP*—80 percent (or 4 respondents) propounded resoundingly that method and style can be distinct from biblical principles. The ambiguity of the disparity here may be of the

interviewees' clarity of comprehension of the question. The pastors appear to dissect and could flesh out and parse the question to understand that worship can be divorced from biblical principles but should not be.

**Implications:** Here the *empirical* research analyzed the survey respondents' data and pastors' interviews. The survey respondents and the *empirical* evidence from the interview pastors concur that methods and style can be divorced from biblical principles. Further, the researcher analyzed various descriptive *perspectives* and liturgical frames of ethnomusicology and inculturation and what roles these conceptual, ideological platforms may play in in the divorcement process between method and style from biblical principles. How the application of this assessment informs their understanding about the flashpoints and field of tension is altogether another process. Elsewhere, the research has called for the principle and process of integrative-integrating of practical theology skills in analyzing and evaluating various and diverse methods and approaches to elements in the liturgy.

#### 2.7.14. IP (Interview Pastor) question #14.

14. Does worship assume a doctrine of God from a biblical perspective?



**Figure #39: Does worship assume a doctrine of God from a biblical standpoint?**

The *descriptive-empirical* IP data will be projected and analyzed in this section. Secondly, after the IP data analysis, the research will conscript *empirical evidence* from the church survey to highlight congruous or incongruous themes and patterns in the empirical data to illuminate IP responses. This engagement attempts to further frame the dynamic episodes in CPW liturgical worldview of the IP responses.

The trajectory of this section enlists the data from the survey respondents and overlay it with the IP data to describe what is going on with the insights on worship, assuming a doctrine of God from a biblical perspective. Then, coagulated interaction with the literature about what doctrines are in the Bible relating to worship.

**IP1:** “Worship, I learned in my undergraduate class, should be about the Lordship of Christ. That is the doctrine, which should shape and govern how we do worship. It should focus on the divinity of Christ and His sacrifice. That is what the main biblical doctrine is about in worship.”

**IP2:** “I believe that worship always assumes a doctrine of God from a biblical perspective. I must confess that I need to read more about a theology of worship and how it can integrate into the worship services. I think worship should reflect the Trinity, and that is the beginning of it. I have not thought about it much in planning and conducting worship in my churches over the years. I will consider this more and investigate this subject for my edification.”

**IP3:** “Now that is a fascinating question. I have not had much time to reflect on that concept. However, worship does assume a doctrine of God. I see now that I must think consciously and pray about what that doctrine is. I mean, I understand the broad concept of the doctrine of who God is and what He has done for us in the plan of salvation. However, I mean—wow! You know, I have not made a connection to that question consciously, and I think we need to have more workshops and seminars on the Doctrine of God in worship. So, these questions are deep and probing, and I appreciate them and will consider them more in worship planning.”

**IP4:** “Worship—all worship—assumes a doctrine of God from a biblical perspective. Either it is in harmony with the word of God, or it is a perversion of the biblical doctrine of worship. I believe it is, or rather should be, the doctrine of the Trinity and the Lordship of Christ. The doctrine of Creator and Redeemer.”

**IP5:** “As early as Genesis 3:15, the Bible highlights worship as a doctrine of God. The doctrine of God that I try to weave through our worship is the “Cross” it is a summary of all that God has done to redeem us and save us to Himself. The Cross is central to everything I do in worship, so our worship highlights the cross and the love and mercy of Christ.”

Eighty percent (or 4 IP) recount the perception that worship fundamentally assumes a doctrine of God. On the survey question (#25), 83 percent (or 70 respondents) affirmed their belief that worship assumed a doctrine of God. Seventeen percent (or 14 respondents) believe that worship does not assume a doctrine of God from a biblical perspective. Their views are about what specific doctrines were less affirming. Fourteen respondents captured the notion that worship does not assume a doctrine of God. This correspondence was parallel and intersected with the concept of the doctrine of worship in music with the IP.

**Implications:** The symbolic power of, images, ideas, and concepts of liturgical music inexorably assume a doctrine of God. Music, as a symbol, invites the worshiper to participate and inhabit a vast world (Kubicki, 1995:427-446). The church survey respondents and interview pastors concur that worship (particularly the genre of music) does, in fact, transport and convey a doctrine of God in some facet and form. It also adduces here that the doctrine it conveys may not be a positive biblical doctrine either.

### 2.7.15 Summary

This *empirical* section paralleled the survey respondents' perceptions with the IP questions in juxtaposition, and it surfaced that the *survey respondents* and the *interview pastors* unanimously agree that worship emphatically assumes a doctrine of God from a biblical perspective. Also, the *descriptive-perspectives* in the research addresses the nature of what that biblical doctrine of worship (liturgical music) might look like in this context. Here, merely a cursory analytic description of what biblical doctrines may be operating from musicological liturgical themes in the literature.

The chapter endeavored to ask the question: How might a *descriptive-empirical* analysis capture and convey what is going on in the liturgical episodes and conflict over contemporary "Praise and Worship" music in AASDAC liturgy (Osmer, 2008:32-34, 48-49)? The researcher's objective, considering this question, was to reflect critically and constructively on the dynamic and challenging concepts of the current explosion of CP acclaim and worship. Moreover, reflect on it with regards to the information from the of praise and worship in the context of the data from the survey respondents and the interview pastors in the African-American Seventh-day Adventist Churches in Michigan.

The proposal explores the complexity of the dynamics of praise and worship in the African-American Seventh-day Adventists churches. The *descriptive-empirical* data from both the survey and the interview-pastors poignantly reveal a problematic field of tension with the iteration of the genre of CPW music. Also, there are layers of congruence from the data between the survey respondents and the interview data from the pastors. However, there are disparate and disjunctive elements in AASDAC liturgy between the survey respondents and the interview pastors that saliently illuminate what is going on in the fragmented episodes with CPW in AASDAC Michigan. The chapter also, for each survey question and each separate IP questions, projected *descriptive-perspectives* in the literature to help interface and interface the broader constructs and paradigms of what is going on in the immediacy of the contemporaneity of Contemporary Praise and worship music in AASDAC with a broader liturgical community on this subject. However, why is this iteration of CPW music evoking such liturgical dissonance in the AASDAC? This is the question chapter 3 endeavors and aspires to address by placing the data in a more extensive interpretive conceptual framework and asking the question is it generating, spawning, and fueling such contention in the AASDAC.

#### **2.7.16 Descriptive-empirical perspectives derived from this chapter**

The chapter endeavored to ask the question: How might a *descriptive-empirical* analysis capture and convey what is going on in the liturgical episodes and conflict over contemporary “Praise and Worship” music in AASDAC liturgy (Osmer, 2008:32-34, 48-49)? The researcher’s objective, considering this question, was to reflect critically and constructively on the dynamic and challenging concepts of the current explosion of CPW. Moreover, the CPW music acclaim in worship with regards to the information from the review of CPW in the milieu of the data from the survey respondents and the interview pastors in the African-American Seventh Day Adventist Church in Michigan. The following insight and descriptive-empirical perspectives glean from the chapter:

- With the dominance of CPW music, other relevant forms of worship are not available.

- The immense and vast amount of the Christian community voices that employ CPW music is tuned and designed to carry a pop-theology of emotionally charged passionate worship that tends to be horizontal.
- The oscillation between the experiential and the logical, rational (cognitive) displays on the chronological pendulum— swing between worship that is experienced intuitively—emotive and worship that is derived cognitively (intellect) are polarized on the continuum between cognition and emotive expressions in the liturgy. However, none so enrapturing and engaging like the emotional phenomenon of CPW music that allows and facilitate the emotional endorphin dikes to burst.
- AASDAC appear to be choosing worship leaders who have gifts to lead worship rather than those gifted and trained to teach Scripture to the worshipping community.
- Many analysts and AASDAC respondents have lamented that while the customary psalms that empower doctrinal certainties are vanishing, a significant number of the more current Praise-and-Worship tunes appear to be trite, and unfit to help audience members through the substances of life on earth. Contemporary Praise and Worship music is the new liturgical battle flag in many Evangelical realms that envelopes and dwarfs all others musical flags in the music arena.
- The emphasis of performance-oriented prevalent modern music, employ electronic features, and this amplification of CPW music has careened the church of the liturgical highway of Biblical Christian routes. Contemporary current music has embedded itself in the culture, the issues of taste and the matter of sacred and secular are grounded in in-culturation as the neo-normative.
- The central objective of many musicians is to craft music in the musicality and textual language to culture of their people
- The detractors of CPW music strongly postulate that there are groundswell and refrain of choruses those CPW songs that are often deficient in essential literary and musical competency. This hyper-super live melodic environment, when incorporated into liturgy administrations, is an extraordinary boost; it enslaves all other sounds, it guarantees and influences all the consideration of any other musical formats.

- Polemical postulations: that the church needs to have theological discussions about *musical worship*. It is not the types of instruments or use of hymnals that is central, but the outlining of what worship genuinely is before putting it to music. Scripture contravenes many of these processes of liturgical musical manipulations. This fact points to the notion that music has become synonymous with worship in the current church culture:
  - The melody more than whatever else, which shapes or determines whether a tune is acknowledged or dismissed. The transcript, which may have philosophical and Scriptural essentialness, is for some individuals an ancillary reflection. Many of the CPW songs have a detached, disjointed shallow and surface, uneven religious philosophy, which concentrated on transcendence to the damage of the Cross, and Soteriology, Christology, Ecclesiology, Missiology, Eschatology.
  - Those melodies that fit the famous current pattern are powerful (regarding eliciting emotions, but what about cognitions?), and they let people feel touched. Contemporary praise and worship music collections tend not to outlast their generation because they appear to have a very narrow theological range of themes and coherence.
  - The media are incredulous by news of human atrocity, antipathy, and travail, Christian liturgies or precisely, *Contemporary Praise and Worship* liturgies have primarily evaded or abandoned merely lamentation and complaint. In the *Contemporary Praise and Worship* scheme—with the current liturgical musicological pallet that it is upon, where can the worshipers go with their acute moral pain—taken in with images of war and gun violence in their present social construct and context?
  - Contemporary Praise and Worship (i.e.-Christian-Rap) music is illustrative of a significant Christian subculture and subdivision. The members of this radical Hip-hop subgroup reject to some degree, the principles, profound quality, and perspective of a more wider society. They reject to some extent, the tenets, morality, and worldview of a more significant society. The Christian-Rap genre may have scored the lowest of all the sub-genres because of its

affiliation and identity with Gangsta-Rap, which echoes and extolls the notion of violence, sex, drugs, and money.

- Ultimately, the empirical data seemingly indict the pervasiveness of CPW music iteration of cultural values over other historically biblically norms of prayer, scripture reading in the liturgy. Subliminally, CPW music appears to drive an almost undocumented and un-categorical subconscious lexicon of new elements and facets of the liturgy into the cognitive vaults of the worshipers that it affects paradigm shifts in AASDAC worship elements.
- The empirical data overwhelming position a majority, while not cognizant of the various and diverse structures and formulae operating in the mechanics of Scripture, affirmed the Biblical role of emotions in the worship process, but not at the expense of cognition.
- Worship leaders must wrangle with how they can consciously link style and method with Biblical principles for optimum and maximum efficacy to usher the worshiper into the presence of God. Many commentators, proponents of CPW music appear to be advancing the notion that liturgical musicological relativism is as vital as the traditional and historical elements of the liturgy of; prayer, Bible studies, and evangelistic or missional elements.
- The symbolic power of, images, ideas, concepts of liturgical music inexorably assume a doctrine of God. Music as a symbol invites the worshiper to participate and inhabit a vast world. The question is, is it a biblical doctrine of God?

The above descriptive-empirical perspectives and insights gleaned here will be interfaced and interacted with hermeneutics paradigms in a later section of the research to attempt to reconcile the problematic field of tension in AASDAC liturgy.

## CHAPTER 3: INTERPRETIVE PERSPECTIVES

### 3.1 Introduction

The scope of the first part of chapter two excavated the *descriptive-perspectives* of other thought leaders on Contemporary Praise and Worship music. The second section of chapter two assembled data from survey respondents and interview data from pastors. The *descriptive-empirical perspectives* operating in the literature echoed and reverberated the concerns of many: *musicologists, hymnologists, theologians*, and musicians about current iterations of CPW music in Christendom. The *descriptive-empirical* survey data highlighted and underscored the broad spectrum and myriads of concerns AASDAC have with this genre of liturgical music. The objective was to describe what is going on with the episodes and problematic field of tension of CPW music in AASDAC.

Here, in chapter three in the *interpretive* phase, the research seeks to ascertain analytics as to why this music is igniting such fragmented liturgical episodes in the AASDAC? Moreover, in part three, the interpretive errand looks for clarifications for the episodes analyzed in the illustrative descriptive undertaking. The essential inquiry now moves toward becoming, *why is this going on?* Additionally, the interpretive conductor must recognize the subjects settled in inside the scenes and settings, and advance on suppositions from expressions of the human experience and sciences to help grasp the issues. The objective was to describe what is going on with the episodes and problematic field of tension of CPW music in the AASDAC.

Osmer (2008:83) suggests this system as applying “*wise information.*” Sagely shrewdness requires the association of three crucial properties: *intelligence, theoretic interpretation, and canny intervention.* Mindfulness is the estimation of a pioneer concentrated on reflecting unequivocally about the scenarios that life hurls at him. Theoretical interpretation revolves on the ability to draw on speculations of articulations of the human experience and sciences to deal with and re-join to scenes, conditions, and settings to wise adjudication (Osmer, 2008:83). Osmer emphasizes the fact that all theoretical knowledge is imperfect and operates on a viewpoint and can be of use with a full understanding of these boundaries. *Prudent judgment* to interpret episodes, situations, and contexts in three interconnected ways. First, recognition of the *germane*

essentials of specific events and circumstances. Second, discrimination of the *moral ends* at stake. Three, the fortitude of the most *efficient way* to attain these ends considering the restraints and possibilities of a time and place (Osmer, 2008:84). Wise judgment relates to Aristotle's idea of *phronēsis*. It encompasses detecting the right course of action in precise environments, through understanding the circumstances correctly, the ethical ends of action, and the effectual means to attain these ends (Osmer, 2008:84).

The other central section of learning is Jesus Christ. The holy messages delineate Him as “*Insight personified*,” who reveals God's puzzle of Wisdom (Osmer, 2008:98). Jesus gives a powerful and forceful, countercultural stage, scaffold inside which Christians must translate shrewdness and understanding composition. As an adroit investigator, Jesus modifies the pursuer's trust in even minded, practical creation sagacity alone. While the congregation continues deciding, mirroring the significance of the discernible events of life, it houses such learning in another and various philosophical setting—the freeing understanding of Christ. This elasticity has strong segments of exchange and unsettling influence, showing the counter-demand of God's incredible government (Osmer, 2008:100).

The interpretive assistants should arbitrate speculations as demonstrated by an open model of lucidity, which contains three essentials. First, there is *debate, discussion* (the exploit or procedure of reasoning systematically in support of an idea, action, or theory) Osmer (2008:100-103,122-127). People offer sensible conflicts with the assistance of articulations, provoking friendliness, or logical inconsistency. The second component in the process is, *perspectives*: the methods of reasoning provided are reliable in context. Three, *fallibility*: intelligent theories are fragile, finite, and fickle; they are advancing with implosion and must be in use with reasonability. Also, the open model of sensibility offers three ways to deal with a reasonable survey hypothesis, according to their root similarity, their disciplinary viewpoint, or the consistent quality and energy of their contentions Osmer (2008:100-103,122-127).

### **3.2 Methodological design for chapter 3**

Osmer's second phase of research now turns to the question, *why is it going on?* Moreover, refers to this issue as the researcher's interpretative task—theoretical reflection, discovering ideologies to guide new strategies,

and explore the past and present practices (Osmer, 2008:6-8). In chapter three, the research will be sketching on hypotheses in the arts various disciplines. The sciences of *Theo-neurology*, *Theo-musicology*, *Church History*, *Anthropology*, *Hymnology*, *Musicology*, and *Social Psychology*, and *Liturgics* to understand the patterns and dynamics better and to explain, seemingly, why contemporary “*Praise and Worship*” music is creating such disparate episodes. This field places the empirical data into a larger context and comprehensive explanatory framework, asking the question, *why is this going on?* In the interpretive task, Practical Theology offers explanations and attempts to point to patterns or themes in contemporary “*Praise and Worship*” music’s evolution and origin in AASDAC.

In addition to Osmer’s basic Practical Theology research design and method, the research will integrate some elements and aspects with practical theology movements of others. For instance, Ballard and Pritchard (2006:71) offer up a basic model for doing Practical Theology. Its focus is on the dynamic process encompassing the engagement of the immediacy of different aspects of the central context of the event or activities, where there are inter-intra connections between the theory, which energizes and organically mobilizes the praxis. They reasonably depict and convey this process as the so-called pastoral cycle. With this basic schematic and rubric on the Practical Theological radar system, the deployment of practical theological research is in the following format. The approach starts with the present situation, which is subject to somewhat rigorous analysis to unearth the reality of what is going on. Then comes the stage of theological reflection (critical inferential analysis [moving from cause to effect]), asking how the gospel should be delineated and transmitted in this context to elucidate and compass the path of Christian obedience. On this foundation, strategies may be framed, specific goals outlined, and appropriate resources deployed. Their approach, in turn, leads to action, which becomes the basis for further reflection, and the cycle continues. The idea is that, if a researcher wants to know how to respond to something, he looks at the situation, look at the principals involved, and reflects on it, formulate theoretical concrete action plans to be implemented, then reflect on whether it worked. Their Practical Theology polemic can best be described as Practical Theology garbed in a pragmatic pastoral robe for sagely, priestly theoretical reflections.

Additionally, Dingemans' (1996:62) schematic further postulates, tacitly, in a general or conciliar way, a congruent conceptual framework to Ballard and Pritchard (2006:71). He asserts that most contemporary practical theologians distinguish among the following dimensions in practical theological research: Analytic description of the practical theological situation; Research into normative viewpoints; Development of a strategy for change, flowing from normative points of view. Interdisciplinarity-multidisciplinarity the approach of Dingemans, as well as other theorists, are not always sequential. It is not always efficacious to see the empirical and interpretive tasks as sequential, in that interpretive frames may affect and alter one's descriptions. Therefore, myriads of proponents emphasize that these phases be mutually influential and concentric. Dingemans' use of "analytic" (the adjective) emphasizes that his approach to Practical Theology is to separate the dynamics into parts or constituent elements, and in this context to examine and analyze all the components of what is going on in AASDAC liturgical dynamics and patterns. Dingemans' (1996:62) Interdisciplinarity-multidisciplinarity cycle involves combining two or more academic disciplines into one activity (e.g., Practical Theology and Liturgics). Further, this aspect posits an approach that enmeshes representing applicable from diverse disciplines to redefine complications outside of normal confines and reach solutions based on a new understanding of complex situations. It is about creating something new by crossing boundaries and thinking of them. While each of Dingemans' tasks may be distinctive and distinguishable, the tasks are mutually influential and not altogether sequential (Osmer & Schweitzer, 2003:5). This summation and synthesis offer the most likely approach to line out the movements, inter/intra, practical theology, and liturgics as it relates to the issues of contemporary Praise and Worship music. Ten polarities in this hermeneutic horizon are held in tension to endeavor to answer the question: Why is CPW music generating discord in AASDAC in Michigan? These ten polarities are constructs by Tönsing (2013:64) to analyze the viability and palpability of liturgical music of various genres. This template and construct deploy here, as a literary scaffold (embedded subconsciously) and hence serves only as grounding and guiding concepts to endeavor to unfurl answers to the question, why is this music causing fragmentation in AASDAC? These polarities in this context are not vital to the development of this section; they are contours and parameters to analyze the concepts, themes, and polemics operating in the body of literature of the respective disciplines

that will advance to give testimony on why CPW music is igniting liturgical episodes in AASDAC in Michigan. The ten polarities are below:

1. Historical versus Exhibit
2. Impartial versus Subjectivity
3. Reasoning versus Emotive
4. Communal versus Person
5. Familiarity versus Decent variety
6. Confirmation versus Test
7. Cross versus Grandness
8. Superiority versus Characteristic
9. Perpendicular versus Flat
10. Universal versus Specific

These ten polarities embedded in the framework and implied or sublimated to facilitate the organization and development of the following section to create a heuristic (controls) to canvass the literature with concise and clear parameters in mind. In the following installations, to construct an answer to the question, why is this iteration of CPW music engendering episodes in AASDAC? The research will enlist other inter-disciplinarity, multi-disciplinary of causality from avenues of *Church History*, *Anthropology*, *Hymnology*, *Musicology*, *Social Psychology*, *Theo-neurology*, *Theo-musicology*, and *Liturgics*. Practical Theology is concerned with communicative liturgical acts. Moreover, in this context, Practical Theology addresses communicative liturgical of CPW music in the AASDAC in Michigan. The appeal to the diverse disciplines will often overlap and intersect and are not sequential or trans-chronological to construct intersecting hermeneutic horizons of meaning and interpretive analysis and unearth clear concepts as to why CPW music is a tinderbox that is fire hosing many AASDAC.

### 3.3 African-American historical, cultural perspectives on liturgiology and semiotics

The African-American church conception was in the crucible of a pit and crucible of torment, imbalance, and bigotry. It has its underlying foundations in estate fields, as slaves would assemble on Sundays to ascribe worth, dignity to each other. Given the expostulating idea of their work, the congregation gathering was the one place where Blackness was adequate and significant. In worship, adoration the cognitive, feelings, and other tactile offices engage in existentialism or the transcendentalism of passionate flight far from the deadly malevolence of persecution (Francies, 2013:16-17). For individuals who are in enslavement and oppression, praise has a constant value for its ability to give an opening into the rule and enormous Commonwealth of God (Franklin, 1997: 31).

Liturgy was the one context where they could express themselves, unrestrained socially, culturally, psychologically and ethnically and to regard human sciences, sociologically, and mentally to worship God and be free from the hedonism and corruption of subjection. Liturgy was likewise the place that liberated slaves from the dullness of field work, so liturgy turned out to be more than only a dull schedule, however a mysterious and numinous experience (Francies, 2013:17). Black chapels customarily have risen to a position of social disobedience and defiance; they framed the contours of social transformations of their society.

In the African-American House of worship, skillful expounding, and good melodic signing are practically inexorably and inextricably the elementary modicum condition of a flourishing ministry (Lincoln & Mamiya, 1990:346). Within the African-American liturgical experience, the chords of Africa inextricably intertwined in a cyclical nature of belief and life narrated through the medium of music. There is no disjunctiveness, but rather a conjunctiveness between the *sacred* and the *secular*. Music, vocal or instrumental, was an integral aspect of the celebration of life, as indeed was the dance, which music inspired in consequence of its evocativeness of the human spirit (Lincoln & Mamiya, 1990:346).

The black sacred cosmos of the Black religious phenomenon is a notion that conveys the distinctive Black-Christian ideology shaped among African-American people from both the African and European traditions of the eighteenth and nineteenth centuries (Lee, 2008:4-5). African-American liturgy is observable from its

syncretic nature. African-American worship embraces the joy of diversity, pivoting on its unity. Some scholars see the notion or imposition of Euro-American worship preferences on Christians of African descent (Lee, 2008:3-4). It can further postulate that it invokes the concept of Liturgical imperialism. In this view, Euro-American styles of worship are normative and have superior locus to other cultures. This idea—unhinged and ungrounded in any objective metrics, can, in some liturgical circles, make culture the fulcrum or criterion to measure the validity of music and worship. As the researcher probes the various conceptualizations of why this genre of CPW music evokes tension in the context of the AASDAC, the author will analyze it through an African-American culture and multi-theoretical framework.

As the research engages in the dialogue of liturgy and music in the African-American experience, the exchange must be constructive, embracing the joy of diversity surrounded by unity. In the African-American culture, and particularly its religious context, existence is integrated considerably than as autonomous compartments as created by a *materialistic secular-sacrosanct* dichotomy (Lee, 2008:15). Africans inherited Christianity from the prism of slavery. The slaves were not engrossed in liturgical practices or denominational polity. Costen (1993:13) saliently amplifies the primary concern of slaves. There was value in expounding the biblical truths that pertained to the meaning of an enslaved people. Semiotic communicative symbols and rituals of culture are gradually undergoing shaping patterns, customs, and forms considering the holistic need of the human person.

During this epoch, a relationship molded between the religious experience of African-Americans and their cultural heritage (Lee, 2008:16). The social formation is linking religion and culture highlighted by Tillich's theology of culture. Tillich postulated that culture is the form of worship and religion is the heart of culture. Tillich's approach imputes a sort of symbiotic relationship intra-inter culture and religion. Religion expressed in cultural forms like music and song and modes of the liturgy. Religion elevates the core values of culture and ultimately authenticates and normalizes them. There is an inextricable relationship between the Black sacred cosmos and Black culture. To impose a sacred/secular distinction on the Black culture is extremely artificial and abstract (Tillich's concepts cited by Lincoln & Mamiya, 1990:7). Thus, the African-American congregation is the cultural womb of the African-American community. The African-American church gave

delivery to novel establishments such as universities, depositories, indemnification companies, and affordable lodging. It also provided academies and nurtured young musical, dramatic and artistic development. Much of the Black culture was influenced by the Black religious tradition. Most forms of Black music, drama, literature, storytelling, and humor emerged and emanated from the Black church (Lee, 2008:17).

Through the liturgical experiences of African-Americans, the cultural ethos enabled them to develop an explicitly social hermeneutical norm, a lens through which the Word of God is visible, heard, understood, felt, and interpreted in the liturgy. This prism elucidating the African-American community of faith is a shared core of beliefs vital to the worship experience. These core values can extend and expand to the African-American *secular-sacred* normative values of music. This merger and intersection of continuity between the secular and sacred are in the current iterations of CPW music, albeit this union is one of the factors of tension on why AASDAC are grappling with this genre of music. The original Black church came out of the liturgical heritage that transposed the Africanism of spirituality into new forms of expressions and modes of worship and music (Lee, 2008:21).

African-Americans Christian worship did not come to the American *tabula rasa* (as clean slates). They retained much of their culture and African worldview (Long, 2001:11-13). The foundational retention of the cosmological framework of the African worldview woven into the fabric and garment of the neo-normative view of African-Americans, especially in the matrix of their musicological context. In the African context, this means that the old worldviews continue to exist. The portrayal construes that the elements of the African worldview add to the new African-American worldview, and this process occurs in all cultures because worldviews are dynamic organisms (Paris, 1982:37-38). Paris (1982:37-39) also contends that the only way Africans could make Christianity their own was to “*Africanize it.*”

The songs of Black people used as a vehicle for the expression of the *kerygma* (*the Logos, Word of God*). African-American Christians told their faith in God through songs. They sang about the One who was “*Whipped up the hill*” and “*nailed to the cross.*” They sang about the One who was “*pierced in the side,*” and the “*blood came trickling down.*” When the slaves were rejected, beaten, and shot without a chance to say a

word in their defense, *he jes hung down his head, and he died*. In Jesus's death, Black slaves saw themselves; they suffered and died with him (Lee, 2008:22-26). In constituent, the songs the African-Americans sang in spirituals were prayers, praise, and sermons. The songs in AASDAC today, lyrically, and linguistically appears disconnected from the core values of memorable African-American liturgical songs. African-American worship was and, —is used to stress liberation, hope, and these themes forcefully dyed in the fabric of the African-American culture. However, the current genre of Contemporary Praise and Worship music, in many cases, is primarily devoid of these themes and, hence, the apparent absence of them is cause for the apprehension of it in AASDAC (Lee, 2008:22).

The song of African-Americans in the past continually interplayed between their circumstances and the Christ of faith. The Black American religious tradition continued to influence the culture until the emergence of CPW music, which has significantly displaced the African-American religion as influencing culture in a kind of socio-liturgical cross-pollination. Lincoln and Mamiya (1990:10) propagate a dynamic interaction with the secular Black culture. This interplay is seen most clearly in the early Black music. Many Blacks migrated to perform blues and jazz in nightclubs. These secular cultural traditions gradually affected Black church music.

Cone (1972:129) expressed the notion of the significance of music within the African-American religious experience. He sees the interplay of music encompassing the totality of the culture. He asserts music as the most significant creative art expression of African-Americans. Blacks sing and play music (in their churches and at juke-joint celebrations) as a way of managing life's paradoxes and of celebrating its triumphs. Singing is the medium through which African-Americans talk to each other and a way of recording and reflecting their religious experiences, good and corrupt, personal, and political, sacred, and secular.

The music of the early African-American church became a highly stylized form of rhythm and percussiveness. The improvisational nature of the African-American sacred song developed into a form that incorporated various tunes from secular sources. Costen (1993:102) gives a coherent definition of the rise of gospel music. Black gospel music refers to both a genre (song form) of musical composition and a vocal instrumentation performative style. Spirituals, metered hymns, improvised hymns, blues, ragtime, jazz. For African-

Americans, the aestheticism integrally connects with feelings and emotions that allow it to emerge from the soul. Nelson (2001:98) posits that gospel music provides a cathartic release from societal pressures. The term gospel affixes to the songs because many of the texts are from the New Testament, which proclaims the “good news” of Jesus Christ.

Various African-American scholars have seen the rise of the gospel and contemporary gospel music as a misrepresentation of African-American sacred expression. Gospel music is a parody of the African-American people within their religious experience. Washington (1964:51-52) vehemently postulates the notion that the jubilation and celebratory elements in “*ghetto religion-gospel*” music are the conceptualization of a disenfranchised, displaced, dispossessed people. Its etiology emanates from tribal folk religion. Gospel music, in his vernacular, was nothing more than a metaphor or simile for licentiousness and depravity. The ministers in the African-American context were advocating and fomenting a genre of music that is liturgical entertainment and performance. The eventuation of the mesmerism and sensational frenzy was to create a labyrinth of emotional escapism.

Lee contends (2008:15), E. Franklin Frazier, Anthony Orum, and Charles Silberman also vociferate Washington’s perspectives of this seemingly idiosyncratic, distinctive form of music that appears relegated to the marginalized and underclass of African-American that resided in the ghettos. This distorted form of music seems detached from macro dimensions of the African-American religious experience.

Early African-American religious music is in view for its highly ecstatic emotional worship experiences, retaining many elements of slave religion (Lee, 2008:17). Many African-Americans conflicted whether to retain or dispense with traditional slave practices such as the shout. This controversy led many Blacks to distance themselves from the stigma and stereotypes of slavery. Many African-American pastors of the nineteenth century taught their members to employ dance as an acceptable form of praise to God.

Costen (1993:103) notes the impact of gospel music upon the broader culture of African-Americans during the timeframe from 1930-1969. Various secular composers began to oscillate between the church and the nightclub. Gospel music (which is the forerunner to contemporary praise and worship) crystallized into a

popular form of religious expression with the African-American community. Costen (1993:102-103) further propagates that the Black gospel music lyrical and linguistic style is very like secular, constant interaction and mutual reciprocity are forming and informing their musicological hermeneutics. Gospel music found a home in nightclubs and flourished, to some extent, from the impetus and momentum from the applause and accolades of the audience. This notion or behavioral nuance can be trans-positioned and re-contextualized in the AASDAC liturgy, which has many concerns with Contemporary Praise and Worship music. Gospel music, like CPW music, evokes heightened expectation of the *secular/sacred* fervor (Lee, 2008:19).

The influx of this type of music into many historic African-American churches run into resistance. Many pastors felt the need to suppress ecstatic responses with the worship that evoked eerie echoes of worship on the slave plantation (Lee, 2008:22). Some African-Americans denominations, particularly the Black Methodists and Black Baptists in the south, refused to allow this form of blues-gospel music to be of use in their churches. Many voices called for a sense of liturgical decorum in worship. Many African-American churches were receptive to the secular musical influences. Jazz and blues both emerged as popular forms of validated liturgical norms. The presentation of gospel music during this time allowed for the creative expression of musicality, physical demonstration, embodiment. These properties have related correspondence and congruence with many iterations of Contemporary Praise and Worship music manifestations in the modern culture of many AASDAC.

The style of gospel music sets a high intense atmosphere for worship. The delivery of gospel music refracts the Black cultural customs and behavior. The performer employs communicative techniques of a musical nature and physical manifestation. The performer in this prescribed mode expects to demonstrate their total involvement in the song. The synchronized movement displayed by gospel choirs when the choir marched into the sanctuary, step in cadence, clapped, and shout to the music was a performative element during worship (Lee, 2008:23). Tönsing gives a declarative summary of a need to analyze culture (which entails—African-American culture) when stating, culture; ethos needs evaluation appraisal (Tönsing, 2013:55-62). The researcher postulates that culture must undergo critique by transcendent and normative dictums of the Biblical canon.

### **Implications for this section:**

- There is no disjunctiveness, but instead a conjunctiveness between the sacred and secular in African-American cosmology. Music, vocal or instrumental, was a necessary part of the festival of life, as surely was the dance movement, which music enlivened in the outcome of its suggestion of the human soul.
- In the African-American culture, and especially in its religious setting, — life is seen comprehensively, holistically instead of as partitioned compartments as made by a *secular-sacred* dichotomy.
- Black Gospel music lyrical and linguistic style is very like secular; constant interaction and mutual reciprocity are forming and informing their musicological hermeneutics. Gospel music found a home in nightclubs and gained or thrived and flourished, to some extent, from the impetus and momentum from the applause and accolades of the audience. This notion or behavioral nuance can be trans-positioned and re-contextualized in the AASDAC liturgy, which constitutes many concerns with Contemporary Praise and Worship music. Gospel music, like CPW music, evokes heightened expectation of the *secular/sacred* fervor.
- Most CPW songs do not incorporate African-American historical, social, philosophical ideology.

### **3.4 African-American sacred music: socio-historical context**

By the nineteenth century, clergymen like Bishop Richard Allen, founder of the African Methodist Episcopal Church, compiled the first collection of African-American religious music in hymn books for African-American congregations. Published in 1801, Allen's *A Collection of Spiritual Songs and Hymns Selected from Various Authors by Richard Allen, African Minister* not only reflected the embracing of Christianity by African-Americans by the nineteenth century. However, also, their agency in reinterpreting and re-contextualizing the Christian spiritual experience to fit their folk needs and aesthetics (Johnson, 2008:14).

Musicologist Southern (1977:75-76) notes the historical significance of the first hymnal designed expressly for the African-American faith community. Allen intentionally assembled hymns that embodied the African-

American cultural, social, political, and musical core values and norms. Allen’s hymnal republished several times in the first decade of the nineteenth century (Johnson, 2008:14).

Traditionally, the introduction of Black spirituals to White audiences would appear to further enhance by the advent of the Fisk Jubilee Singers and their victorious tours of the United States and Europe to raise money for Fisk College (now University) in the 1870s and 1880s. African-American scholars, activists, and educators, such as James Monroe Trotter (1878), W.E.B. DuBois (1903), and Alain Locke, saw the popularity of the spirituals. They saw (in their concertized forms) to “uplift the race” and raise the public prominence of African-Americans among the authoritarian White society (Johnson, 2008:15-16).

The African-American musical work eventually divided into four historical periods, as a balanced way to look at all music genres, as well as individuals, institutions, and organizations that have aided in the growth, dissemination, and preservation of African-American music. In African-American sacred music, work includes information on *psalmody* and *hymnody*, independent Black denominations, camp meetings, the music of the Black church in urban and rural settings, non-Christian services, the origin and dissemination of the spirituals, the emergence and development of gospel music (Johnson, 2008:16-18).

The overview of the sacred installation of African-American music has helped and is helpful to offer a counterbalance to the iteration of the widespread and pervasive genre of African-American music in CPW music, which is the overarching focus of this thesis. The African-American community of faith is not monolithic in its catalog of music. However, much of the African-American community is enthralled and enraptured with CPW genres. It is of preeminent importance to highlight that the sacred-secular cosmology is interrelated and interconnected in the African-American community. The sacred-secular concept is very vital—yet problematic for AASDAC because it reflects, in a precise way, the sacred-secular circular schematic that is resident in CPW music iterations and genres.

### **Implications:**

- It is of preeminent importance to underscore and highlight that the sacred-secular cosmology is interrelated and interconnected in the African-American community. This concept is very vital—yet problematic for AASDAC because it reflects, and refracts in a precise way, the sacred-secular circular schematic that is resident in CPW music iterations and genres. The secular-sacred cosmology is the substrate of validation of CPW in African-American churches.
- In African-American sacred music, work includes information on psalmody and hymnody, independent Black denominations, camp meetings, the music of the Black church in urban and rural settings, non-Christian services, the origin and dissemination of the spirituals, the emergence and development of gospel music.

### **3.5 The culture of African-American spirituality and musicology**

Forbes (2000:2) defines culture generally as a “neutral term that includes the whole range of human products and thoughts that surround our lives, providing the context in which we live.” Forbes makes a division between high, folk, and popular culture and uses food analogies to make the distinction clear: high culture is akin to a connoisseur meal; folk culture to “grandma’s stew;” and popular culture is a McDonald’s hamburger. Popular culture, thus, relates to that which is readily available, and in many ways symbolic of the larger culture. He distinguishes popular culture, too, from mass culture; popular culture disseminates through forms of mass media and mass culture but does not depend upon mass culture to exist or to find an audience. He postulates that popular culture studies ought to involve attention to the public because the fame of a given cultural element is directly proportional to the degree to which that element is reflective of audience beliefs and values (Forbes, 2000:5). Forbes (2000:288-289) connects popular culture to the lives of “everyday people,” therefore, defined by its ability to reach “a broad and general audience.” Forbes, here fundamentally restates the definition from the introduction of his collaborative edited volume: “Popular Culture’ refers to a range of cultural material and activity which is understood. At least in part by its distinction from high or elite culture on one hand and folk culture on the other” (Forbes: 2000:290).

Popular culture, by-and-large, transcends boundaries of geography, race, socioeconomics, and gender. It overlaps with mass culture in that it is often mass-produced and widely available, but Forbes resist equating the two, insisting on a value-quality of popular culture; things are popular because they express, communicate, and resonate with the values and concerns of the audience. In further defining the “popular” or “popular culture,” Mazur and McCarthy (2010:5, 8) maintain the connection between the ‘popular.’ Moreover, its Latin root, *popularis* (“of the people”). Popular culture, Clark (2007:8) argues, is a much broader and more real concept. Popular culture is anything that can be successfully packaged for consumers in response to their desire for a means to both identify with some people, ideas, or movements and to distinguish themselves from others. Popular culture includes those products and art forms that can “express the *zeitgeist* of an era.” Because of this quality, she argues, popular culture is a prime location for communicating significant ideals and ideas (Clark, 2007:9-11). Religion can provide an interpretive, analytic lens through which culture reads and analyzes.

Chidester (cited in Holladay, 2011:25) seeks to break down what he sees as a false dichotomy between religion and popular culture. Traditional perspectives hold religion as serious, and popular culture as, well, not. The dichotomy is false because, if religion is the realm of the ultimate, sacred, and transcendent, then popular culture relates to the opposite of that: the ordinary, “the pleasures of our lives.”

Thus, the essence of African-American liturgy ground itself within the experience of their culture. Karenga (1989:43) purports that the essence of people’s religion is rooted in its social and historical experiences and the intrinsic meaning the people extrapolate and extract from them. The history of Christian worship among African-Americans follows the contours of a profoundly formidable cultural background (Lee, 2008:42).

Mitchell (1975:10-11) saliently points to how slaves developed their spiritual worldview through the lens of their captivity. He propounds the concept that slaves, in their estrangement from power over their community, embraced and affirmed a new religious worldview by baptizing their traditions into the new Christian norms. The slaves were the authors of the many adaptations of God and culture in their new construct and prism of the cosmic God.

Wilmore (2004:29) succinctly notes the distinctiveness of African-American Christianity in the following. African-American Christianity is an intersected and interconnected amalgamation—consisting of their social and cultural reality. A complex web of culture and traditional intersections have yielded or melted into a new religious synthesis of an embodied living hermeneutic. This model of the human-divine transaction reflects in their transcendent spirituality and social, psychological, ontological, and axiological condition. The efficacy of African-American religion lies in its capacity to assimilate African-American culture to determine the trajectory and style of their theological milieu.

Bridges (2001:166) advances the notion that African-American spirituality delineates on the valence and continuum of cultural resilience and survival. Spirituality was their liturgical resilience to advance and further their self-determination and self-identity. For African-American slaves, the transcendent and the temporal realms converged in a physical sense. The reality is as one interwoven culturally dyed fabric connecting human beings with spiritual ones (Lee, 2008:41). Black spirituality and Black culture have created an alternative mode of consciousness and existence that may have helped to sublimate their anger and the dross of White racism and oppression (Wilmore, 2004:29).

African-American spirituality has coalesced the best of both worlds into a religious-cultural framework of their human existence. Bridges (2001:169) resonates with the notion that African-American spirituality mirrors traditional African worldviews. African-American spirituality, in its essence, is the cultural womb of the Black community's existence to help them survive and sustain dignity and courage. Black spirituality has functioned primarily as an intrinsic interior psychological, spiritual, cultural force within the very fibers and corpuscles of Black being and consciousness (Stewart, 1997:33). Paris (1982:45) nuances the same vein as Stewart, as he highlights African-American cultural, religious survival. African-American people became fixated on the quest for relief. This process was a two-directional process centered on God as the agent of restitution, themselves, and others as the cause of their misfortune.

The religion of slaves was institutional and non-institutional, visible, and invisible, formally organized and spontaneously adopted. Sunday worship in the local church occurs in the context or illicit, or at least informal,

prayer meetings on weeknights in slave cabins. Biblical texts which most slaves could not read illumine by verses from spirituals (Lee, 2008:49). Hopkins (2003:790) explains the theology of slaves tersely. How slaves saw God conveys several concepts. They consistently experience God's dwelling, even in bondage, personal and systemic. Black religious experience prevented any separation between sacred and secular. Conversely, Black theology grew out of the community and church. Hopkins (2003:796) reiterates the invisible institution; slaves displayed a remarkable clarity concerning the cultural dimension of their theology. They knew that God spoke to them in their medium. In fact, African-Americans could not worship God truthfully unless they talked with God through their Black culture (Hopkins, 2003:796). Hopkins (2003:796) harangues this paradigmatic statement, "Like their self-expression in the cultural sphere, slaves developed their theological ideology from their cultural sphere."

The Black spiritual experience is the primary root of all music that has evolved in the United States. Succinctly, what African-Americans are singing will invariably be a barometer or a kaleidoscope of what is transpiring sociologically in the African-American community across a variety of strata's and spectrums (Johnson, 2008:31).

### **Implications for this section:**

- Forbes (2000:2) defines culture generally as a "neutral term that includes the whole range of human products and thoughts that surround our lives, providing the context in which we live."
- Mazur and McCarthy (2010:5, 8) maintain the connection between the popular, moreover, its Latin root, popularis ("of the people").
- Karenga (1989:43) purports that the essence of people's religion is rooted in its social and historical experiences and the intrinsic meaning the people extrapolate and extract from them. The history of Christian worship among African-Americans follows the contours of a profoundly formidable cultural background.

- African-American Christianity is an intersected and interconnected amalgamation--consisting of their social and cultural reality. A complex web of culture and traditional intersections have yielded or melted into a new religious synthesis of an embodied living hermeneutic.
- For African-American slaves, the transcendent and the temporal realms converged in a physical sense. The reality is as one interwoven culturally dyed fabric connecting human beings with spiritual ones.
- Succinctly, what African-Americans are singing will invariably be a barometer or a kaleidoscope of what is transpiring sociologically in the African-American community across a variety of strata's and spectrums.

### **3.6 Styles of worship—secular-sacred: dialectical tension in African-American liturgy**

The goal here is to contextualize slave worship and how they created a new self-image liturgically. The development of self-image was contextual and evolved as the slaves reflected on their experiences, mutual symbols, values, and stories preserved from their African past and the Bible (Lee, 2008:51). First, they were mobilized to give gratitude and acclaim to God in and by way of Jesus the Christ (Costen, 1993:13). Christian worship seemingly defied definition; it can only be an experience. A living faith experience is analyzable, but it cannot keep it in formulas, creeds, and liturgies (Lee, 2008:52). Worship entails transcending and deciphering an existential dilemma, discovering the transcendent being (McClain, 1990:47-48). McClain continues to explicate that forms and religious studies of the liturgy, which governs mostly by the setting in which people experience their faith. Their method of the liturgy, religious practices, convictions, ceremonies, mentalities, and images are and inseparably bound to the mental, social, and physical substances of their everyday essence (McClain, 1990:47).

McClain cogently and aptly notes the idea that the secular and sacred and Saturday night and Sunday morning amalgamate to affirm God's wholeness, the unitive-united redemptive sphere of life in African-American liturgy. Costen (1993:15) also shares this context and subtext of African-American worship. The ordinary living is not separate from the liturgy. The substances of human debasement, abuse, and disparity anyplace

on the planet provide a hermeneutic norm that intersects and overlaps with the trajectory of life, and this is a prism all the way through which the Logos is under viewership and apprehended and experienced. African people perceive reality rather than distinct partitions. There is no disconnection of earthly - sanctified. The organic tempo of existence is fastened up in the universe —a musical realm created and regimented by Omnipresent Deity. This ideology is a liturgy for God and a liturgy for the world.

Costen (1993:19) connects the premise that the African-American worldview of worship— woven into the cosmic and terrestrial fabric of life. African-American theology of worship and primal African ideologies, which recline dormant and latent in communities of faith, coexist and are functional and operable in Christian theology. African-American liturgical beliefs can re-cast in more practical and malleable terms of theological, liturgical frames for the African-American communities of faith. Costen further sums up the notion of the liturgy of African-Americans in this wise. The worship of African-American Christians forms and informs by four flows of the convention. First, Traditional African primitive worldviews; Jewish-Christocentric religion; traditional African-American creed, which radiated from the worldviews in the context of slavery and oppression (Costen, 1993:19-31).

### **Implications:**

- Forms and doctrines of the liturgy are mostly by the milieu in which people experience their belief. Their method of the liturgy, spiritual exercises, viewpoints, sacraments, positions, and emblems are inescapably and indissolubly obliged to the psychosomatic, social, cultural, and corporeal veracities of their everyday being (McClain, 1990:47).
- The worship of African-American believer's forms and informs by various streams of tradition. Primarily, Time-honored African primordial worldviews; Jewish-Christocentric creed; African-American vernacular conviction, which stemmed from the worldviews in the context of slavery and oppression.
- Contemporary Praise and Worship music is an extension of Negro Spirituals and Gospel music. Therefore, it can readily re-contextualized and immersed in African-American liturgy.

### **3.7 Dimension of African-American worship**

Costen (1993:20) asserts that there is an inherently negative attitude towards African primal religions and core beliefs. Moreover, the primal acceptance of the unity and wholeness of life derives from the African tradition is reverberated in the African-American communal life. They express themselves in feelings and emotions, and a tendency to move with the beat. The similarity of music for worship and music for entertainment all speak to the function of an underlying system of belief. Maynard-Reid (2000:48) contends that this thought leads to an important discussion as it relates to diverse contextualization of worship experiences. He postulates that worship must be related and relevant to the total life of a community. He does not elaborate or define what relevance is in this context. He rejects the imposition of a dominant culture propensity of worship over and against another culture. There he adduces and avers that there should be no monolithic worship template that is devoid of deference to the African-American experience

African-American spiritual existence, as opposed to quite a bit of Western custom, is all-encompassing. There is no dualism or division between the acumen and emotionality, soul, and body, activity, and examination, individual and group, sacrosanct and ordinary (Lee, 2008:57). Emotions and astuteness, the heart and the head, and the position of this belief system lay plat-formed on the Scriptures. However, practically very little literary proof is advanced to substantiate this premise. Lee (2008:58) offers up a position to bolster and reinforce the proposition of secular/sacred motif of African-American religion. His exposition of Psalms 137: “How could we sing a song of the Lord in a foreign land? If I disremember you, Jerusalem, may my right hand be forgotten...” He posits that the Psalmist is saying I must not forget the Lord because He gives us our culture as a primary witness. The exertion and overriding awareness are for one to comprehend, validate, and appreciate the cultural distinctiveness of African-American worship. He does not see in the text the reference to Jerusalem as archetype and prototype of the government of God. Hence, the reference in this context to Jerusalem is a metaphor and synonym of the entirety of the kingdom of God. It is primarily a transcendent reference to the visual stimuli of Jerusalem as the embodiment of the sovereignty and omnipotence of YHWH. This exegesis is proffered up to advance the notion that the demarcation between the sacred and the secular is a false notion in Scripture and hence a false dichotomy in African-American liturgy.

## **Implications:**

- What the primordial acknowledgment of the solidarity and wholeness of life gets from the African convention resonates in the African-American public life. They express sentiments and feelings, and a propensity to move to and with the beat. The similitude of music for liturgy and music for diversion all address the capacity of a hidden arrangement of conviction.
- There is no irreconcilable difference or partition between the astuteness (cognitive) and feeling (affective), soul, and body, activity, and examination, individual, and group, hallowed (sacred) and mainstream (secular) in African-American culture.
- This basic, applied schematic of culture and music is tricky with various AASDAC, due to the Evangelical (traditionalist ideological introduction) which shuns and disdains a formal integrated cosmological perspective of the liturgy.

### **3.8 Worship as catharsis in African-American construct**

Worship, when and whenever it occurs, provides hope and healing for an African-American constituency faced with adversity. Modes of expression that are unique to African-American worshipers imbued with the power to transform. The function of worship in African-American churches is to facilitate celebrative freedom. The worship experience is to create an environment that cathartically releases tension, fear, and sadness and promotes joy. This event construes a divine act of liberation (Lee, 2008:83). Many believe Black worship is apocalyptic. Its meaning is oblique to those outside the community.

This dynamic dialectic of spiritual interaction, interchange, interplay, and integration includes the transcendent and the immanent dimension of God. The following expanded and extensive paraphrased quote is vital to capture and convey the secular-sacred framework in African-American historical, cultural, and anthropological ideological holistic cosmology.

The following vivid pictorial depiction of the African-American liturgical phenomenon may graphically sketch what is going on within the AASDAC and its reservations with current iterations and genres of CPW

music in liturgy. Allen *et al.* (1867: xi-xiv) vividly recount what a “*ring shout*” fomented by drums and a cultural liturgical dance during worship among slaves exhibited in the following liturgical theater:

The genuine “yell (shout)” occurs on Sundays or the praise evenings as the week progressed, and either in the praise-house [church house] or in some lodge in which a regular religious meeting occurs. Likely the more significant part the number of inhabitants in the manor assemble for the shout. The seats are pushed back for space. When the formal meeting finishes, and old and young ladies and men boys with worn out shirts and men’s pants, young ladies, and men. Young men with worn out shirts and men’s pants, young ladies barefooted, all stand up amidst the floor, and when the ‘sperichl’ (Spiritual) is struck up, start initially strolling and before long rearranging cycle one after the other, in a ring. The foot is not off from the floor, and movement is predominantly due to a yanking, hitching movement, which disturbs the whole shouter; and soon brings out surges of perspiration. Now and then they creep, occasionally as they rearrange they sing the chorale of the spiritual, and in some cases, the melody the artists likewise sing it. Regardless, even more as often as possible a band, made of a portion of the best artists and tired shouters, remain along the edge of the space to rest the others, ringing the body of the refrain, and applauding together or on the knees. Melody and dancing are very enthusiastic, and frequently when the yell keeps going into the middle of the night, the dull crash, of the feet averts sleep inside a half mile of the shout house.

Southern (1977: 183) notes a comparable form that evokes and resonates with the current CPW genre:

In execution, an ethereal ring shout was rehashed over and over as the shouters moved around, often for four and five consecutive continuous hours. The tune in this manner assumed the personality of the serenade. Although the ring of shouters moved gradually toward the starting, the rhythm of the music and the pace of the surrounding steadily quickened. The religious enthusiasm of the members and the noisy repetitiveness of the music combined to deliver a condition of euphoria in all present, and shouters regularly tumbled to the ground in a state of finish weariness.

Emotion, however, is not the only criteria used in defining music as sacred. If a song evokes joy or pain, makes a person laugh or cry, or pushes a listener to remember a moment in their life outside of their current one (much like nostalgia), it does not necessarily prove that the song is religious (spiritual) in nature. Black spirituality, in contrast with much of Western tradition, is holistic. Like the biblical traditions, there is no dualism. Divisions between intellect and emotion, spirit a body, actions, and contemplation, individual and community, sacred and secular, is foreign to the Black community (Hoyt, 1980:5). The hermeneutic of intersecting Horizons offers a vivid pictorial depiction of the African-American liturgical phenomenon and vividly and vibrantly--why there is within the AASDAC tension with the problematic tension field in many AASDAC liturgical circles.

### **Implications:**

- The function and capacity of the liturgy in African-American houses of worship are to encourage celebrative flexibility and freedom. The liturgical encounter objective is to make a situation that cathartically discharges pressure, dread, and pity and advances delight. This occasion understands a heavenly demonstration of freedom. This event construes a divine act of liberation.
- Many in AASDAC would tend to categorically reject this premise because it implies too much animation and emoting devoid of cognition in the liturgy.

### **3.9 Defining contemporary praise and worship in African-American churches**

The CPW musical map of meaning has various and diverse architecture sources. Church musicians, artists, industry executives, and scholars all agree that praise and worship music is one of the most influential innovations in Black gospel music and its evolution into Contemporary Praise and Worship music in the last twenty years (Cusic, 2002:383). Today the phrase "*praise and worship*" is used in several ways. While some use the term to define a sub-genre of Christian music and Black gospel, others regard praise and worship as an approach to worship through song. Still, others view it as a ritual event.

Devised by the contemporary Christian music (CCM-aka-CPW music) industry during the mid-seventies, praise and worship commonly used to denote a sub-genre of Christian music and Black gospel music. Other broad labels for praise and worship music include vertical music, worship music, praise music, and worship and praise. Gospel music has become a term designating the religious music of African-Americans, while Christian is the term for religious pop music for predominantly White listeners, generally called contemporary Christian music (Cusic, 2002: viii). The genre is known as Southern Gospel, an older term previously used to distinguish White southern-based gospel from Black gospel usually falls under the umbrella of Christian music. Today, both genres' industries and local networks of retail are still primarily separate, even though songs and individual artists may cross over.

To illustrate the premise that there is no disconnect between secular-sacred in African-American cosmology. There is no question that the genre of jazz owes much to the rise and development of Black gospel music, which invariably and inevitably emanates from the somewhat dialectical and dynamic “*Ring Shout*.” Africans in the New World did not completely forget their cultural and musical past. Rhythmic patterns from early African church music trace its origin back to West African cultures. In fact, early jazz musicians are directly under the influence of the rhythmic and blues elements seen in Gospel churches (Versace, 2013:1). There are many similarities between gospel and jazz. Musically, the influence of blues and swing rhythms are pervasive in both genres. Conversely, several gospel musicians stepped into the secular jazz world. Two excellent examples of this include Gospel artists Rosetta Tharp and Mahalia Jackson. Moreover, the spiritual intent that drives Gospel music is the same intent that inspires truly sacred jazz artists. Jazz is a form of music which “evolve[d] from the wedding of African-American sacrosanct and sacrilegious music with American band traditions and instruments as well as with European harmonies and forms” (Versace, 2013:13). The sacred song has also become performance music, in concert halls, theaters, and secular venues around the country. In this way, both sacred and secular audiences, as well, have become familiar with the sacred music.

What musicologists, ethnomusicologists, and sociologists broadcast are that sacred music is an experience through the artist's intent and objective of the listener's ear? By opening the hearts and minds to God's voice, almost anything is valid and sacrosanct. The central premise this assertion pivots on is this: No problem how

exceedingly accomplished a percussionist or saxophonist may be if this is the thing he does best and offers it sincerely from the heart—it constitutes worship. Personally, divine intentionality can make anything worshipful.

The fruit of the slave trade and its subsequent atrocities has left a stain upon the fabric of African-American notion and rubric of worship (Versace, 2013:34). The far-reaching cultural effects are not just sociological—sacred (religious) music is under this influence. Among the results from the transportation of the African people to the American colonies was their development of spirituals (a *religious* song sung by the African slave). Also, other African musical practices (many of which one observes in the context of the Black Gospel Church) that influenced the creation and use of (1) the blues, (2) swing feel, and (3) improvisation (Versace, 2013:35). Rhythm dominated and dominates most CPW music that preserves and perpetuated emotive and swinging jazz flavor.

The cultural vice of syncretism has metastasized into a secular-sacred African-American hermeneutic cancer that appears to be divorced from biblical norms. Slaves pirated Christian lyrics from their White captors and put them into the background and framework of their newfound blues (melancholy) melodies. These songs, now known as *spirituals*, transcended the precincts of the slave quarters to re-emerge in weekly church services (Tirro, 1993:4-18). The history of sacred music in our country, especially as it pertains to the Black Gospel Church, is an essential ingredient in the foundations of jazz music, which is a systematic code into the neo-CPW music in African-American churches. Jazz music is less faith-based in its intent and refers to as “funky jazz” or “Soul-Jazz.” Jazz mimics the sound of Black church music and is more contrived than sacred. This is the divide in African-American communities about secular versus sacred. One implies sacred, honoring, and worshiping; the other (jazz) is exploitive and dynamic and mimics a minstrel-type performative religious music that is devoid of the intrinsic value of spirituality (Versace, 2013:38). There is a cross-pollination of jazz and CPW music where both mutually and reciprocally form and inform each other—text and tune—and thus, seemingly, a liturgical hermeneutic of blueprints extracted from cultural heuristics in the African-American liturgical communities.

Contemporary gospel music has reached a level of mainstream popularity that sacred jazz has not. Gospel artists like Donnie McClurkin, Kirk Franklin, Yolanda Adams, and Fred Hammond are all bandleaders, vocalists, and have each sold millions of albums. Moreover, Contemporary Gospel music has incorporated popular styles, such as *hip-hop* and *rap*, which has resulted in its wide acceptance, as seen with secular audiences in club and dance environments. It also is worth mentioning that Contemporary Gospel music lyrics deal with everyday struggles (financial troubles, drug issues, sex problems, family problems) whereas most sacred jazz does not attempt to identify with social problems in this way (Kenon & Stout, 2004: DVD- Video).

Johnson, acknowledges that Contemporary Christian music and contemporary gospel, most praise and worship music is stylistically indistinguishable from many forms of secular music (e.g., pop, rock, soul, and R&B) (Johnson, 2008:252). This cogent statement codifies the nature and substance of the episodes and tension CPW music are generating in many AASDAC.

The following list by Johnson (2008:303) includes some of the songs (and their composers) that have been adapted from the *CPW* music market by African-American congregations in AASDAC:

“Lord, I Lift Your Name on High” by Rick Founds

“Above All” by Paul Baloche

“Agnus Dei” by Michael W. Smith

“As the Deer” by Martin Nystrom

“Awesome God” by Rich Mullins

“Breathe” by Michael W. Smith

“Give Thanks” by Don Moen

“Here I am to Worship” by Tim Hughes

“How Majestic Is Your Name” by Michael Smith

“I Love You, Lord” by Laurie Klein

“Let it Rise” by Holland Davis

“Shout to the Lord” by Darlene Zschech

“Open the Eyes of My Heart” by Paul Baloche

“The Heart of Worship” by Matt Redman.

Praise and worship music’s acceptance in African-American churches further impacted by contemporary gospel artists, who began composing and including praise and worship songs on their albums in the late 1990s. Renowned artists such as Fred Hammond and Radical for Christ (RFC). John P. Kee and the New Life Community Choir. Helen Baylor, CeCe Winans, Donnie McClurkin, Joe Pace, Marvin Sapp, Israel Houghton (former RFC member), Kurt Carr (former West Angeles COGIC music minister) and others led the wave of praise and worship within the gospel music industry, sometimes referred to as “*urban praise and worship*.” Artists such as Hammond, McClurkin, and Sapp have also released albums that feature praise and worship music, along with updated versions of classic church hymns, hoping to introduce their younger listeners to the music upon which gospel exists (Johnson, 2008:303-306).

Most Contemporary portrayals of praise and worship music swings by its precipitous and pervasive credence in churches across ethnic and denominational lines over the last twenty years. Cusic describes praise and worship music as music in the church for the church, Music is singing to God by believers (Cusic, 2002:383). Cusic (2002:383) also notes that White and Black congregations have escalated the employment of CPW music in their liturgical services during the 1980s and through the 1990s. The vacating and declining of singing hymnals was also concurrent with this mutual inversion. The music of Isaac Watts and the Wesleys and others supplant under songs from the albums of CPW artists, both Black and White. Contemporary Praise and Worship music borrows from both sacred and secular music styles (Johnson, 2008:254).

Johnson (2008:259) rightly adduces that, in the context of the African-American sacred music tradition, today's praise, and worship music shares many lyrical and functional characteristics with songs used during the devotional period that begins the church service. Like the devotional music of early African-American sacred music, praise and worship can also take a meditative tone where the believer is not only trying to communicate with God but also move into a spiritual or metaphysical presence of God.

Johnson (2008:256) delineates a category of features found in CPW worship music. While, in general, many of the features of CPW music are laudable and are extollable, one must, on the other hand, look pensively on the detractions of some of the merits of this genre of music. Johnson cites several depictions that further firm up the assimilation to this music. She appears to accord deference and affirmation as she extolls these features as virtues:

- Highly and purposefully participatory with an accentuation accessible as needs are and reaction and harmony singing (notwithstanding amid verses).
- Rhythmically determined, with specific concentration on individual and corporate acclaim, veneration, adoration, and love of God.
- Stylistically assorted, consolidating melodic attributes of rock, folk-people, gospel (Southern and Black conventions), Latin, sphere composition, Hip-hop, unholy Rap, country western, and pop classifications
- Harmoniously unsophisticated for simple maintenance and performance
- Groove-situated, paying little heed to style, for unpretentious openness in assemblages or gathering social events
- Verses, vamps, and themes underscore ethereal, ecstatic messages and support blissful or very individual experiences with God

Johnson accords credulity to the notion that much of this music echoes and amplifies the motif of the secular-sacred cosmology of the African-American liturgical worldview. Specifically, this music extracts its style and message content from secular sources as well as religious sources. Secondly, the verses or choruses emphasize

spiritual (not biblical) messages, which is or can be inherently highly subjective. The elements of the African-American cultural ethos and pathos is seemingly proffered as a real metric to index and ascertain the merit and validity of the CPW music as a socio-religio normative. Her research concurs and amplifies many of the salient concepts of the CPW from a musicological paradigm, and yet this prism may amplify and highlight the need of a biblical hermeneutic to analyze the current streams and strands of CPW music. Moreover, this liturgical construct that is heavily informed and formed by micro-macro cultural currents that are, in many cases, antithetical to a Christian biblical worldview of the liturgy.

Weekes (2005:56) appears to concur with Johnson about the efficacy of contemporary gospel music. She contends it is a mechanism for spiritual and cultural sustenance for African-Americans. Moreover, it is a channel towards the recovery of collective consciousness lost in recent decades. By extrapolation, Weekes also validates the secular-sacred horizons of African-American cultural and religious cosmology, without extensive treatment of the theological import of such a notion. Stated more succinctly, Weekes claims that contemporary gospel praise and worship music can effectively forge a unitive across socioeconomic strata to bridge generational divides. It is without, seemingly, any significant objective empirical critique. Inextricably interwoven with this ideology is that biblical and theological principles of music and culture (sacred-secular) may be of minimal importance.

Wainwright (2006:8) declares the appropriate accompanying experiences offering unitive- uniting principles between mainstream sacrosanct formality and social cosmology are enmeshed and intertwined in the approach to music in the African-American community. Wainwright hypothesizes that Romans 16 is in riddle a foremost fundamental classification for the comprehension and routine with regards to Christian liturgy. Also, another in eminence. He discharges that God's transcendence is the sheer godness – the divinity – of God, which is liturgy (Wainwright, 2006:8). The datum that humanity is in the picture, image representation of God (as *imago Dei*) (Wainwright, 2006:9), has noteworthy ramifications for the religious philosophy of liturgy and precise execution.

Wainwright (2006:9-28) additionally investigates standards considering the *imago Dei*. These are:

- Made for fellowship with God;
- fashioned for life in the public eye; and
- Constructed to oversee the earth.

In Wainwright’s view, these three principals have more a profound importance in the formal social domain. At the point when culture is an evident, visible participation with the Creator, the congruity among the three understandings of humanity as *imago Dei* that find purposeful articulation in Christian worship turns out to be particularly noticeable, for such collaboration is a type of the fellowship with God for which the human individual exists. Sacrament bears the open door for individuals to “find meaning.” Moreover, understand their lives on the planet— consistently progressing into the anthropological and cosmological plane to ascend in a celestial prominence that, as indicated by the Christian certainty, is the benevolent being and activity of interacting and communing with the Triune God in liturgical anthems of praise (Wainwright, 2006:27).

### **Implications:**

- Three converging and interlocking circles that exist together in parallel universes continually interconnects and interlace to the extent that in the liturgy the spiritual absorbs to the auxiliary material universe of unity—without division or dualism. The astronomical, heavenly and ordinary are combined, mixed in ethereal magnificence. Naturally, all life secular, sacred is interwoven in acceptable praise to God regardless of the content and context of that praise.
- Much of this music echoes and enhances the theme of the secular and sacrosanct cosmology of the formal African-American perspective. This music integrates its style and message content from common sources and religious sources. Culture, is, therefore, sacred as well.

### **3.10 African-American liturgical musical polarity**

There is a liturgical symbiotic interconnection between music and culture in the African-American context. The theory treats the two entities as virtually synonymous and argues that music and social culture operate equally on the same level and in the same manner in the Black society. Harmonizing to the hypothesis, the

concepts, patterns, and rules that shape contemporary praise and worship musical systems are the same ones that shape cultural systems. Therefore, music is not frankly as a mirror of culture, because of music, in fact, it shapes culture in the same way that culture shapes music. In fact, secular culture conflates and co-opts in the liturgical spectrum without theological tension or resistance in CPW music.

The secular culture in African-American cosmology and the spiritual domain runs parallel and is mutually informative; the aesthetics of both have reflexive corollaries. This intersecting hermeneutic horizon of cross-culturalism appears to have dark foreboding for many AASDAC about contemporary adoration and adulation music. Contemporary praise and worship music seems to be divorced from, any grounding in the underpinning of biblical norms, which construe a socio-cultural origin that is anthropocentric.

This discussion of the praise and worship phenomenon from a variety of perspectives has illustrated the far-reaching impact on the genre in ritual contexts through its adoption into American churches of differing denominational affiliations, worship styles, sizes, and ethnic backgrounds. As popular as the genre has become in churches and on the Billboard charts over the last forty years, it was still essential to provide a set of definitions and metrics to differentiate the overlapping meanings of CPW music in AASDAC.

Researchers have recognized that cultural distinctiveness and the community veracities of African-Americans frequently replicates and articulates in their composition. As the environments of African-American being in North American modification so does the tune formed by African-Americans, initiating aesthetic changes to be inescapable. Moreover, there are many crosscurrents in the musical traditions of the African-American dimensions. The blurring of the secular-sacred cosmos, or rather the merger of the two is the product of a complicated and lengthy history and historical process that embeds itself in the cosmological socio-cultural and religious matrix of the African-American community. The horizons of polarity have evaporated into the unitive-uniting matrix of interchangeable, symbiotic, malleable, and fluid bifurcated theological norms of homogeneity. There is an interconnected and interrelated web woven by the terrestrial golden thread of cultural seams to hold the musicological cosmology of liturgy in polarity tension between the various valences, according to (Tönsing, 2013:64):

1. Completed vs. Current
2. Empirical vs. Subjectivity
3. Rational vs. Emotive
4. Community vs. Individual
5. Familiarity vs. Diversity
6. Affirmation vs. Challenge
7. Cross vs. Glory
8. Transcendence vs. Immanence
9. Vertical vs. Horizontal
10. Universal vs. Particular

These points of intersection and overlapping on the liturgical continuum, this research posits, held together by standard normative dictums of the biblical canon and not the African-American secular-sacred fused and integrated cosmology. This syncretic hybrid amalgamation of the *secular-sacred* cosmological norms is an ardent polemical treatise on why the iteration of this genre of music (CPW) is igniting and fomenting many fragmenting episodes in many AASDAC.

The preliminary question at this junction is: How might one bridge the divide or chasm between the preponderance of African-American cosmology and biblical, liturgical hermeneutics as a standard normative dictum to compass AASDAC liturgy? Contemporary praise and worship music in African-American contexts represents the expansion and extension of the secular-sacred historical continuum, which makes no demarcation or dichotomy between secular-sacred music. There is a cultural universalization in CPW music that appears to degenerate the liturgical music to cultural-aesthetic ontology and metaphysics.

### **3.11 Intersecting horizons: cognitive and emotive communicative dialectics**

Viable, practical theology philosophy, now, is not as a minor sub-category of controls interfacing principally with the adjacent disciplines. However practical theology is a unitive theological train with its possible cars transporting an organized, functional structure for engaging in analyzing and interpreting liturgical communicative acts. This standard, process and the natural base is observed to be communicative correspondence with other disciplines (Heitink, 1999:8). The examination of CPW music reflects hermeneutical procedures to find out why this cycle of music is producing numerous scenes in the AASDAC. There is a need to draw in individuals without losing profundity; the need to keep the persuasive posts in adjustment and polarity tension with each other (Dawn, 1995:58).

Post (2006:3) depicts ethnomusicology as the investigation of “world music” in the 21st century. Ethnomusicologists include and enfold the modern melodic scene and are apprehensive about the broadest scope and of ethnic portrayal. The dynamic trade partakes and involves instrumentalists and melodic groups, researchers, correspondents, administrators, the appropriate group, religious professionals, among others, in their neighborhoods, and around the globe.

What is music? It is the combination of rhythm, melody, harmony, and tone color. Having music without these elements is impossible. The rhythm component in music makes music possible to understand and enjoy it, as the beat takes the listener on a journey to comprehend the time sequence of each bar. Begbie (2002:220) notes, music is involved in a particularly intense way with time, to a degree unparalleled in any other form. This is because it does not only take time; notes are critically timed about one another (even in improvised music), creating a pattern. The timing of notes about one another is vital to understand melody. Melody is the selection of notes out of the twelve tones of a chromatic scale to order and sequence them in such a way that it makes a different melody. Harmony is the art of putting tones together to occupy the same space and time simultaneously on a journey through minor and major chords, being taken from consonance to dissonance to consonance and giving the participant the feeling of equilibrium, tension, and resolution.

Begbie (2002:278) further postulates. All melody music has a melodic line of some sort, even if it is not an alluring melody. Moreover, a single drum beating has a melody, a single monotonous tone of the instrument itself. Of course, the pitch can be a variety according to the tightness of the material on the drum. The timbre tinge informs what implement is performing. Of all the components of melody, only a synchronization element is a choice, because of it aides to music for depth, color, richness, and complexity.

Tone color, or timbre, add to these three elements. Tone color is that quality of sound produced by a medium of musical tone production says well-known composer, Aaron Copeland (2002:56). This mystic combination of rhythm, melody, harmony, and tone color has had an incredible effect on the human mind and soul. The *Oxford Universal Lexicon* delineates music as, one of the refined arts which are concerned with the combination of sounds with a view of beauty or form and the expression of thought or feeling (Little, 1955:1300). Like fine art, music is in the class of painting, sculpture, architecture, and design. Music commands its peculiar field. Therefore, one cannot analyze music as one would a picture, a statue, or a building; a person must apprehend music at the very second of its passing. The uniqueness of listening to music is that it is like experiencing moving art. The listener flows through it, and he does not know where it is going to take him. The above, various descriptions and definitions above on music are relevant here to give brief, clear perspectives on the genre of CPW music.

Christian worship, in all venues, presents itself as a chronicle (Webber, 1999:2008). Contemplating church music and worship, Brown (2000:348) declare congregational song is in trouble, currently, because our ethos undercuts it, through social mobility, performance-oriented prevalent music, and electronic discouragement and over amplification.

Communication in the CPW realm involves the negotiation of meaning between people. West and Turner define communication as a standard procedure in which individuals employ pictograms to institute and decipher meaning in their atmosphere (West & Turner, 2010:5). By situating and coughing the practice in the social sphere, transmission becomes the possessions of clusters of people who harmonize together what each symbol will mean.

Many philosophers and theorists have written on narrative as a communication form, such as Fisher (1987:58), who put forward narration as communication, symbolic actions – words and deeds and acts – that have categorization and significance for those who live, create, or interpret them. Thus, he sees communication as a cultural activity, both creating a culture and preserving values. Communication transpires within societies who interpret the symbols. When communication occurs between communities, there is always the risk of symbolic confusion, which is assigning meaning from one community to a symbol communicated under the rules of a different symbolic order.

Therefore, communication, in this context—CPW music—is more than just the form and structure of words and tunes. Language and other forms of communication are part of the human liturgical musicological tapestry. Other elements include the attendant practices, culture, values, premises, rules, and symbols, all culminating in a liturgical doctrine of worship of God. In the CPW music genre, there may not be embedded or grounded in its framework of normative biblical communicative principles in many songs of that iteration (Philipsen *et al.*, 2005: 58-68). Cultural proclivities, values, structures, and symbols are palpably narratives in the religious realm on a range of theological constructs and social measurable material mass that produces a liturgical doctrine of worship of God in many CPW songs. However, that doctrine may not communicate transcendent timeless values of and from God.

Fisher (1987:60-66) focused on narrative as a paradigm that he juxtaposed against what he called the rational paradigm. The sound paradigm linearly follows traditional Western thinking, following rules of rectilinear logic. Fisher notes that the rational world paradigm permits if not require, the participation of qualified persons in public decision making (Fisher, 1987:60). The rational world paradigm automatically creates the potential for hegemonic influences on control discourse, including elite voices and dismissing marginalized voices; and those ostracized voices are a minority in the AASDA liturgical community. Fisher purports, however, that the Chronicle paradigm does not entail any form of culture and embraces all individuals because it only necessitates the logic of the story, which within this perspective (of CPW music) invokes principles of narrative possibility and chronicle reliability (Fisher, 1987:66). While Fisher favors the re-counting template, both exemplars look as if valuable for language, theology, and communicational elements in a conventional

way to understand the intersection of culture and CPW music. It is hard to envisage the world with just the narration exemplary (rendering this sentence impracticable) than it is to envision of a realm with only the rational prototype (rendering the retelling involved in this paragraph impossible). Therefore, the production of real reasons are matters which rely on the human capacity to engage in story-producing situations, file those cases in a systematic process cognitively (in CPW music) and recall them through historical processes. Next, rationality within the narrative paradigm is resolute on the character of individuals as plot commences – their essential acumen of chronicle possibility, what starts a coherent story, and their continuous custom of examining description consistency. Therefore, the reason is not a good reason in narrative communication if it does not ring true with the listener.

The transmission and translation here are that CPW music, in many AASDAC, does not ring theologically accurate with the listening community. Within the narrative, the narrator and listener (in this context the AASDA community of faith) parley the import and correctness of the story based on the experience of those involved. Because the pericope in many CPW songs is discursive and excursive to the cultural and historical rootedness of the African-American community, the meaning transmutes post-modernity. Humans realize their nature as reasoning-valuing animals only when the values and ethical reasons combine in an inextricable link (Fisher, 1987:65).

Fisher (1987: 64-65) posited that the narrative paradigm operates on three core principles. First, human beings are fundamentally storytellers. Fisher moved to the second principle that which rests on decision-making. The person makes assessments grounded on “virtuous motives” that materialize in various formulas among circumstances, categories, and channels of transmission. Third, engendering good reasons is regulated by matters of history, biography, culture, and character along with other elements (all the core constitutive and constituent elements are often void in many CPW songs).

Smith (2009:87) maintained that rituals broadly encompass actions that are repetitive and provide meaning. Practices are a subset of ritual for Smith (2009:87), significant since exercises point to a personification which reflects an adequate theory of anthropology. Smith promulgates the notion that CPW music liturgies are rituals

of ultimate concern (Smith, 2009:86). Smith opens his manuscript with the procedural of Mall bargain hunting as a cultural liturgy and explicates how Mall spending encompasses deep concerns but promises more than it can deliver. Worship (in this context CPW liturgical music), educates individuals the equivalent tactic as the Mall, solely transporting everything it promises, touching ultimate concerns and desires of humans. It is a social experience with formative power, and therefore it mandates a biblical hermeneutic to regulate the locus of this genre of music.

However, there is a need of striking a note of unitive-uniting homeostasis to the aesthetic that fleshes out the counterbalance of cognitive and affective properties joined in a harmonious symphony in CPW music. The concept of incarnation is viewed hypothetically as the integration of the physical or biological body. Also, it alludes to the phenomenal or experiential body, which supports, a seamless—albeit elusive matrix of body/mind worlds, the web that incorporates considering, being, doing, and associating inside universes (Hocking *et al.* 2001:18). The natural and physical parts of the human body work as a preparing focus that decides our recognition, sensation, correspondence, thinking procedure, and social collaboration fuses disharmonious in the iterations of many CPW songs.

Webber's (1994:114-119) commentary on the development of the three reformation strands articulates under three post-reformation headings: Anti-liturgical, Pedagogical, and Evangelical in his book, *Worship: Old and New*. He further postulates, the shift toward experience (in sharp contradistinction to cognitive/rational) liturgical modes emphasize the supplanting of signs. The formally written prayer for spontaneous prayer. Additionally, in the outcome, those who accurately regenerate (transformed) — were less reliant on methodical order and hence the emphasis and stress upon individual experience and a personal walk with the Lord Contra reason and cognition (Webber, 1994:117).

The oscillation inter-intra the experimental and the cognitive has dogged the Christian church since its inception. The chronological pendulum still swings between worship that is experienced intuitively (emotions), and that is derived cognitively (intellect/reason). Dawn (1995:50) echoes the difficulties arising from the tension created by the polemic of emotions and intellect in worship. Overwhelmingly subjectivism

(in CPW liturgy communicatively) emphasizes on accentuations on the person's emotions and needs and not on God's qualities or character. Some subjectivity is fundamental; worship (liturgy) cannot be feasible without sentiments (in any, the feeling ought to attach to the saturation education values and norms in the Sacred Text of Scripture and infused and suffused in the CPW iterations). The difficulty arises when feelings triumph in the monotonous subjectivism, and God is not in the action of the worship.

Her polemic may underscore and intimate the influence of secular culture on the design of church music. Consequently, the design of worship is subsequently a byproduct of this premise. To connect with nonbelievers in the worship and further entrench those already converted, CPW music links a high level of emotive and excitatory impact. Ergo, given the ecstasies intrinsic to CPW music, the personalization, subjectivization, and individualization appear to be profound and pervasive in many AASDAC. The ideology central to the composition of CPW music seems to have the aim of heightening participation through the emotional engagement of music. Liesch (1996:19) comments that choruses communicate a freshness to our faith. They powerfully relate Christianity to contemporary culture and efficiently express intimacy—our relationship with God. Their contribution is enormous in her view. However, the disharmonic refrain and chorus in this arena appear to be distant from a liturgical biblical worldview. Corbitt (1998: 270-277), offering congruous perspective, writes:

Metered music, extemporized songs, current and contemporary gospel all owe their legacy to a suffering people. The best commitment of African-American to Kingdom music around the world might be its distinct syncopated beat and the soul of acclaim and bliss it encapsulates. These are all emotive components, and not much rational cognitive components are resident in this ideology.

Cherry (2010:171) appears to resonate with Corbitt's appraisal of Black Gospel's importance and historical influence upon modern worship repertoire. He notes that it can express a full range of themes and emotions for worshipers, from high praise to lament, while liberating the spirit of even timid worshipers to join in the emotive experience of singing from the heart to God.

The construction and development of CPW music have transpired in many difficulties. The impetus of this genre is by its advancing settings and qualities. This sort of syncretism is observable in contemporary settings and by watching heightening types of Christian music and Praise at the Dove Awards (Cusic, 2002:407-442) and Gospel Grammy Awards (Cusic, 2002:443-454). These improvements from the twentieth century to the present day have had their unstable snapshots of emergency and have swelled into questionable themes encompassing melodic, culture, and zealous inclinations during a developing exhibit of Christian music encompassing conventional, contemporary styles in the congregation (Basden, 1999:9, 10, 26-32). Due to a consistently extending pop culture development, the single element of sacred music genre no longer ethically reduces the contemporary church group of faith to CPW music only, and they are open to a variety of psalms, spirituals, and gospel melodies that fit their taste in a broad CPW category.

This makes a pluralistic culture inside the congregation groups that have a diminishing overwhelming or regular culture (Spencer, 1991:137). The liturgical norms that are experiencing extreme cultural shifts also experience an altering of the moral musical, liturgical systems that derive from shifting moral ideologies in sacred music. Sacks (2008:12) notes, moreover, that sound is intrinsic to life. The language of sound—melody, harmony, rhythm, dissonance, tempo, —seeps through in our description of the world around us. Individuals talk about feeling out of sync when things do not work out well or if they are having a bad day. They talk about finding a good rhythm during moments of productivity. They talk about things being instrumental when we want to convey a sense of importance. The music blends sound, rhythm, pitch, and language. This rhythm affects the listeners body, mind, soul and therefore must have Biblical normative to regulate it.

Bicknell (2009: xii) explores the unique power of music in human experience, and this time aspect sets it apart. Music, as it unfolds in time, creates an expectation in the minds of attentive listeners. She continues to line out this premise. Music and the various forms of dramatic narrative share the fundamental feature of all being arts of time they present themselves as temporal gestalts, demanding continuous and continued attention similarly as paintings and drawings exist in time, but they do not occupy time. Music and narrative, in contrast, fill up time; they impose an organization on time.

However, the worshipping community cannot fundamentally discount social aspect of music. Music festivals, concerts, Facebook groups and other social networking venues, and music writing all demonstrate the power of music to unite people through shared experiences. Bicknell (2009:93, 113-114) further asserts this point, that music is first and fundamentally social (this assertion, naturally excludes, if embraced on face value, any transcendent or ethereal principles, as is, in fact, the case for many CPW songs). Thus, one can adduce rightly that all social norms are through moral properties that influence and shape them. She states that music cannot be experienced alone but operates within a moral framework. The fact that music can have a private or individual user does not make it any less a social, cultural, or moral in its product. We are creatures of society; the fact that we sometimes want a break from other people does not make us any less so. Communicating with music is a formula for connecting with human reality, and that is social (Bicknell, 2009:93). Saliers (2007:8) suggests, the question of meaning in music hinges on the interaction between order, sound, and the range of other senses – visual-gestural – it conjoins. This position, while resonating with Bicknell’s position, expands, and extends the possibility of biblical perspectives informing and forming CPW liturgical iterations.

Music is not an ornament of something previously comprehended, such as a text. Liturgy includes attitudes wonder, veneration, regard, and activities bowing, applauding (Wiersbe, 2000:20). This idea places it in this astute strain and tension which is, rudimentary to every exceptional Liturgical comfort. The worship of God’s quality is indefinable, yet some way or another it should and ought to communicate in the liturgy. The sacrament is the wavering amongst wonderment and articulation. Invariably and unavoidably, music is the organization to instigate and summon this apparent wonder and abundance.

Contemporary song compilations fuse together with the superlative of their time. However, considerable amounts of it will not outlast their generation and have a very compressed range of themes (Tönsing, 2015:9). Traditional services are under indictment and faulted for being too cerebral, just as many contemporary services are under judgment on for being too animated (Tönsing, 2015: 4). Redman (2002: 150) postulates that the deficit among many expressive and animated worshipers is blurring the line between experiencing God and an emotional release. The emphasis of emoting and catharsis in the postmodern psychology may attract many postmodernists to germinate that phenomenon. Sanders (1996:60) discusses the dialectic of static

and ecstatic structures in worship. The static structures are those elements that are preplanned and rational. Ecstatic represents structures of worship that explode into ecstatic expression; shouting or holy dance, lifting holy hands, and many of these elements are resident in some CPW liturgies in AASDAC.

However, if there is no broad foundational underpinning of Christo-centric biblical theology, the worshipers digress and regress to a valley of pathos enveloped in spiritual darkness. The logical significance of a melody comes from the lyrics. The affecting merit comes principally from the melody, but the text can also comprise emotional choruses and interjections. Verses can induce a hostile or sensual environment (Tönsing, 2015:4).

This might be an illustrating story in numerous AASDAC; the prominent need to comprehend what is the reason for compelling liturgy. As one creator notes, worship is to be ceaseless. It is not to begin and stop as tunes do. In any case, it is a steady disposition that outcomes in intelligent fellowship with our superlative Father. The accentuation of emoting and purgation in the postmodern brain research may draw in various postmodernists to sprout that wonder. Sanders (1996:60) examines the logic of static also, overjoyed structures in worship. The static structures are those components that are preplanned and judicious. Joyfully speaks to structures of the liturgy that detonate into happy articulation and animated joy, lifting blessed hands, and a significant number of these components is an inhabitant in some CPW ceremonies in AASDAC.

If there is no profound foundational supporting of Christo-centric scriptural religious philosophy, the admirers stray and relapse to a valley of tenderness concealed in spiritual haziness. The coherent essentialness of a tune originates from the words. The influencing merit comes principally from the song; however, the content can likewise include passionate chorales and contributions. Words can actuate a threatening or sexy air (Tönsing, 2015:4). Others explain more on the field of strain between emotive psychological components of CPW music. The thought of epitome is seen rationally as the reconciliation of the physical or natural body and the wonder or experiential body. Which advocates a consistent however slippery matrix of body/mind universes, the web that incorporates considering, being, doing, and communicating inside universes (Haskell & Linds, 2001:18). The organic and physical parts of the human capacity for a handling focus that decides our discernment, sensation, correspondence, thinking procedure, and social communication. Given epitomized Contemporary

Praise and Worship music's lack of discernment, the ramifications of melodic observation frequently identify with physical activities (Leaman, 2008:27-49).

The exploration will take a glance at the existential inquiries and expansive topics of being human (individual existence), how we are one among numerous (public), and how we comprehend God about these investigations (the spiritual, transcendent and, the sacred-sacrosanct). From that come the topics of character, misfortune, trust, abhorrent, enduring, recovery, and equity. Seeing that music (and verses) grapples with these issues and religious subjects, we can comprehend familiar music as a beginning stage for philosophy and can hear voices of prophetic witness and scrutinize.

Music has dependably been instrumental and elementary in Christian liturgy, as recorded all through the Bible. It is educational, and it passes on and transmits a belief system and structures and encourages cultic customs and religious functions. Rognlien (2005:22-23) compressed the congregation's worldview into the melodic, ceremonial works amid fluid changes. The thoughts identify with a philosophical point of view where the realization of significance in a melodic affair includes the body, mind, sentiments, will, and metabolism. Philosophically, these four classifications related to the best instruction in the Bible, which epitomizes the mentality of worship allegorically as from the heart, soul, psyche, and quality (Mark, 12:29-31; Luke 10:26-28).

This might be an illustrating story in numerous AASDAC; the essential need to comprehend what is the motivation behind genuine worship. As one creator notes worship is to be persistent. It is not to begin and stop as tunes do. In any case, it is a steady mentality that outcomes in intuitive fellowship with our wonderful Father (Boschman, 1994:17). Carson (2002a:140-141) asserts: as to everyday living, the fact that Christian worship is to be coextensive with all of life suggests that we must be cautious in the way we speak of it. Because worship is a way of life, one cannot worship corporately on the Lord's Day if one has not been worshipping throughout the week apart from repentance!

Dawn (1995:243) warns that losing God as the subject can turn liturgy into performance rather than a sacrament. This results in a modern form of an antiquated notion against which Martin Luther fought—the

concept that liturgy's power and effectiveness depend upon the priest's worthiness. The modern version insists that liturgy is a phenomenal performance to be effective, and its potency determines according to the criterion that every participant must have had some emotionally satisfying experience. Adnams (2008:40) espouses the idea that the authority of music is perhaps best utilized in the church when applicable music is integrated and united with suitable biblical texts to convey and communicate cognitive and emotive concepts of about God.

Emotional experiences delve into psychological and scientific terms. There is continual interplay, a constant tugging, blurring, or accented integrating between reason and emotions. The rise of gospel-popular has fast-tracked a redefinition of feelings estimated appropriate in worship—the resounding intention is to make worship more amusement than a school fox-trot (Adnams, 2008:56).

**Implications:** The absence of scriptural, ceremonial rationality is strikingly a relic or novelty in a significant part of the CPW type of the ritual. The CPW music category continually computes to inspire and bring out extraordinary and euphoric feelings that are animating and emotive. In any case, the rise of this effect relentlessly supplants or subverts the equivalent power and substance that is needed in CPW music and to be comprehensive and adjusted to be transformative and to change the human individual to regularizing benchmarks of the liturgical-Christ and the hermeneutic-Christ (i.e., the Liturgical Lordship of Christ).

### **3.12 Interpretive perspectives on cognition**

In this section, a rational discourse between Practical Theology and Cerebral (Brain) cognitive Psychology which embarks upon the intersection of interdisciplinary about liturgy. The import of perception and discernment will also have indications for liturgical purposes. Lastly, practical theological viewpoints in which to offer the importance of liturgical cognition in the diverse fields of Practical Theology is implied to show an intersection and juncture in the literature about why CPW may be evoking tension in many AASDAC. Moreover, this discourse and interaction will serve as a ramp to project and catapults the research into Neuro-theology for more in-depth analysis from a meta-theoretical prism why CPW may engender and stoke discord in many AASDAC (Tönsing, 2015:1-14).

The Bible is the essential wellspring to transmit the conventional Christian norms to future generations. Nevertheless, tunes are one of the critical routes in which the Christian convention transmits its norms to the people to come. This process to transmit christian norms mandates the Biblical unity of theory and praxis to ground theological transformation in the various genres of music (Tönsing, 2015:2). In Practical Theology, it is vital to have discernment of religious philosophy as well as of related controls of cognition and emotive principles to foster and maintain balance in Christian liturgical music to effect transformation in the faith community (Heyns & Pieterse, 1990:10, 13).

Kruger (2016:1) engages in a personified interlocutor and interchange or dialogic between Applied Theology, Viewpoint, and Rational Psychology. Further, he crystallized and distilled relevant insights and concepts of *phronēsis* from Philippians 2:5 and Romans 12:3. Practical theological investigation in his lens appears to convey and capture it as a systematic inquiry into and study of constituents and foundations to establish facts and reach conclusions about different aspects of communicative acts available to people to navigate the process and systems of abstract schematics to a vital Christian life (Kruger, 2016:1). He adduces through critical inferential analysis—that Practical theological investigations are concerned about the communicative act of conveyance and exchange of information. This information is about, how to be, knowing how to do and knowing how to live, which invariably definitionally, functionally and behaviorally entails some aspects of rational cognitive constructs of a Christian worldview (Kruger,2016:1).

Kruger's (2016:4) epistemic and ontic of relating to entities of cognition and the facts about rationality/cognition; and relating to real aspects of cognition as opposed to mere phenomenal existence—deftly and adroitly notes the theological interaction of the two prisms. First, without understanding (cognition) of ourselves, the Word of God, and the world we are living in, people tend to misunderstand the meaning, and purpose of life. Second, this distilled core germinal concept by extension and expansion can apply to the cognitive liturgical acts of the faith community. Transposing and re-contextualizing Kruger's syllogism, the author polemic palpably, suggests that the liturgical cognitive-communicative act etymologically starts with the transcendent cognitive God. This God is made immanent in kerugma (Word), expressed in Diakonia

(service) and Koinonia (fellowship): —which is transliterated form of the Greek word, κοινωνία, which means communion, and joint participation in the cosmic cognitive liturgical drama in this context.

Cognition is also deeply involved in the issue of change. Cooper and Seal (2006:330) postulate that at its simplest, cognition assumes that human beings use their senses (seeing, hearing, feeling, smelling, and tasting) to perceive and process information from the “outside world.” As they continuously process their experience individuals develop their unique models of the world, which, in turn, inform their behavior. The element of faith then intrinsically and inexorably must have to reckon with cognition in practical theological research. This also means to “... have cognizance of the fact that faith [is not just ethereal or ephemeral] but also has to do with the dimensions of understanding and knowledge” in the liturgical realm (Kruger, 2016:5). Hence, it appears that there is not a real dichotomy between cognition and faith, but preferably the two are in close tension with each other. Cognition reconciles the semiotic tension between to know and to believe through the Pneuma (Spirit) in the liturgy.

Kruger (2016:9) observes—by expansion and extension, cogently encapsulates the quintessential essence of cognition needed in the liturgy, and more succinctly in Musicological elements in the liturgy. Moreover, his remarks are germane to the perceived concerns with many forms of CPW music. Phronēsis (cognition) is not a mere intellectual concept. Phronēsis is dealing with the understanding of the mind of Christ (to be his followers), the insight on what is right for daily life, what is the driving force behind decisions, sober judgment according to the living faith and the quest for wisdom in church and society.

Kruger’s postulations are correct. The theological anthropology and trans-mography in Romans and the rest of the Bible upholds that man is a holistic unity. Although man has a spirit, soul, and body, he functions as a unity, and the outer person is an expression of the inner person. Thus the cognitive (phronēsis), affective (emotionality) and the spiritual —while distinguishable and distinct are interrelated and interdependent. (Childs, 1993:581).

This concept has profound ramifications about why many have apprehensions about various CPW music songs in AASDAC liturgy. As Dunn (1988:714) frames it, there is no mind/body dualism in Paul. Thus, although

the human person is a composition of many parts of which the principal three are spirit, soul, and body—the critical thing to note is that these parts function as a unity. This idea means that whatever one part does/decides will have a definite influence on some or all the other parts of man. It is because the different parts of man function as a unity (as one) that the body of a man and the body of Christ form such an illustrating parallel. The question raises pertinent here: What if any—three-fold unitive-uniting elements infused and suffused in remarkable ways in some CPW music given the shallow often-surface superfluous arraignments and lyrics in it attested to by a battery of theorists?

Kruger's (2016:11) postulation construes a distant echo and amplifies cognition as a vital element of phronēsis in CPW music—and how it might function in the liturgy in a most transformational sublime way. The telos of liturgical-phronēsis that emanates from Kruger's premise is: The liturgical transformationalist phronēsis perspective refers to the relationship of Christianity to culture, to a world-and-life view, and to Christ as transforming culture. The primary emphasis is how to relate the gospel to the world. The issue about liturgical configuration and the way in which people are piloting and navigating liturgical encounters must invoke and engender this calculus with the meta-theoretical framework of cognition. The human person should be adept to grasp what and why they are doing what they are doing to take liturgy into the liturgical circadian rhythm of life and to the streets. This (Pneumatic- vital liturgically empowered lives translated and converted into vivacious and vivid liturgical parlance and currency of their communities to affect regeneration of the human persons).

The goal of this integrative-integrating construct is to become liturgically transformed conduits to diffuse normative principles of mind renewal to promote change nominally. This act then must see liturgical music in a more comprehensive scope to codify and mediate Kingdom norms and values ontologically in a more efficient aesthetical way to induce regeneration.

For the proper understanding of mind renewing and transformation in a Christian and his connection to music, it is necessary to explain the human mind and how it functions. The following will address the issue: Conscious and Subconscious Mind and Left brain- and Right brain preferences. The conscious mind has four tasks,

namely *perception, cognition, evaluation, and volition*. The conscious mind gathers information and integrates or stores it in the subconscious mind by way of these four functions. The subliminal mind stores information indiscriminately, meaning that it cannot distinguish between truth and fiction, fact, and fantasy. Any single thought (true or false) can become a habit of mind, by repeating it several times, first by others and later by the person himself. The impact of the conscious mind and the subconscious mind in the decision-making process is in quantifiable terms as follows: the conscious mind contributes 10% of the force to any decision, and the subconscious mind 90%! (Mitchell, 1991:20).

The cognitive component that appears to deficient in many CPW songs and is a concern because it impacts all forms cognition, including attention, perception, learning, memory, thinking, problem-solving, decision-making and language, ergo spiritual rejuvenation and *phronēsis* (Colman, 2006:146). The elemental descriptive meaning of φρονησις (*phronēsis*—from Philippians 2:5 and Romans 12:3) is realized, actualized, and exacted in the normative locus of the Christian faith. Cognitive wisdom from a transcendent normative perspective is the actuating impetus behind the liturgical actions of word-centric religious communities. When this quest for wisdom is pinned and teamed, to the import of God’s sovereign expressed purpose for human life (the mind of Christ) is the goal. Practical Theology through the cognitive refracted lens deals with the praxis of God and His involvement encounter an alliance with the trajectory and progression of human lives toward integration and wholeness in a liturgical domain (Kruger, 2016:9).

**Implications:** The *Phronēsis* section extrapolated from Romans 12 and Philippians 2 serve as a conduit or bridge to transposition into the next section (Neuro-theology). Also to illustrate, in a demonstrative way, the intersection and junction of the interdisciplinary-multidisciplinary practical theology approach—why many iterations and genres of CPW music are igniting a tumultuous dissonance in many AASDAC. The practical theological *phronēsis* (moral reasoning/cognition) and Neuro-theology mutually inform illuminates and amplifies each other. The two domains, although, distinct are in many ways interdependent and inter-related. The objective in the neuro-theology section is to endeavor to ground the science as valid to illuminate, highlight, and echo with empirical principals: Why many iterations of CPW music are a problematic field of tension in many AASDAC liturgical circles. The two disciplines coalesce to create remarkable synergy to

corroborate the propositional truths outlined in Biblical Phronēsis. The Neuro-theological section to follow is not mutually exclusive to the Phronēsis section, but the two in many ways overlap and are intertwined to ascertain cause and effect.

### **3.12.1 Neuro-theology: music and cognition**

Newberg, postulates, “Neurotheology is a unique field of scholarship and investigation that seeks to understand the relationship specifically between the *brain* and *theology*, and more broadly between the *mind* and *religion*” (Newberg, 2010a:1). Barrett’s (2011:136) vision for neuro-theology is extraordinarily ambitious. However, his initial definition of neurotheology is simply— “the field of study—linking the neurosciences with religion and theology”—as this linkage expounds, it becomes clear that he seeks to do more than foster interdisciplinary dialogue. For research purposes in this context, the linking of neurosciences with CPW music on the human person about cognitive, affective, and spiritually is more explicit. Andrew Newberg, a proponent of neuro-theology, is currently spearheading an attempt to establish neuro-theology as an autonomous discipline. Thus, it will not be the task of this study to critically evaluate Newberg’s neuro-theology from different interactive perspectives, while focusing on the relevance of its contribution and possible relationship concerning neuroscience and CPW music. An argument is postulating here for the specific use of a cognitive neuroscientific and critical musicological theological model on the single thrust of this section.

Brain-mind studies can help religious people understand their religious experiences (in this context: CPW music). The theological emphasis on the human person as an interrelated unity will contribute to interpret and analyze why and how there may be concerns with some iterations of CPW music. This section discussed some of the foundational principles of a contemporary neuroscience and theology-musicology as well. The focus of neuroscience is in its study and understanding of how the brain relates to behavior and consciousness and possible ramifications for the affect and effect of the influence of CPW music on the faith community’s spirituality. This approach also accounts for commitment to the complementarity of neuroscience and Theology-musicology.

Andrej Jetic's (2013:266) proposes a two-level model framework for a systematized view of Newberg's research in neuro-theology. Jetic conducts this systemization on the practical and theoretical implications of Newberg's research. He divides the research within the practical sphere into two groups, each depending on the direction taken:

- One direction defines it as going from religion towards neurology. This approach starts with religious, spiritual, and mystical experiences, to observe the impact these have on the functioning of the human brain, neural system, and the entire individual as a psychosomatic entity.
- The other direction goes from neurology toward theology. This approach examines how religious experience could be induced or enhanced using stimulation of certain neurological centers through musicological stimuli inherent in this context (in CPW music).

Newberg fervently cautions against relying too heavily on scientific or theological biases when dealing with issues regarding the neurobiological correlates of spiritual beliefs and experiences (Newberg, 2010a:145). He reasons that Neurotheology is not beholden to either science or theology, therefore when doing neuro-theology; no ontological priority is given either to the material universe or God. For Newberg, this field of study necessitates that there should be a possibility that scholarship might someday show that either science or religion could be devoid of value (2010a:45). He adds, however, that a determination of this magnitude will be difficult, if not impossible.

It is significant to imbue, all through the Ideologies of Neurotheology, the idea that neuro-religious philosophy involves an openness to both the logical, rational, emotive and the spiritual points of view. It is likewise vital to managing the crucial components of the two points of view (Newberg, 2010b:2). The logical side must advance utilizing sufficient definitions, measures, philosophy, and translations of information. The religious side must keep up an individual feeling of a most profound spiritual sense of being, a phenomenological evaluation of the importance of supreme reality. This approach could conceivably incorporate a remarkable (Presence of God), an idea of the significance and reason forever, adherence to different doctrinal procedures,

and a careful investigation of theology from the philosophical point of view. So, for neuro-religious philosophy to thrive, science must be careful, and accord deference to religion.

As far as the specific development of neuro-theology, numerous scholars are merit citing in this regard who developed and helped to advance this emerging field. Some of the earliest scholars to explore these issues were Eugene D'Aquila (1941-1998) and James Ashbrook (1925-1999). Whose innovative work in the 1970s and 1980s ultimately laid the foundation for the work of more recent scholars, such as James Austin, Rhawn Joseph, Mario Beauregard, Patrick McNamara, Gregory Peterson, and others (Newberg, 2010b:12). The work of these scholars has sought to integrate a neuroscientific analysis and examination with a spiritual perspective without losing too much scientific objectivity.

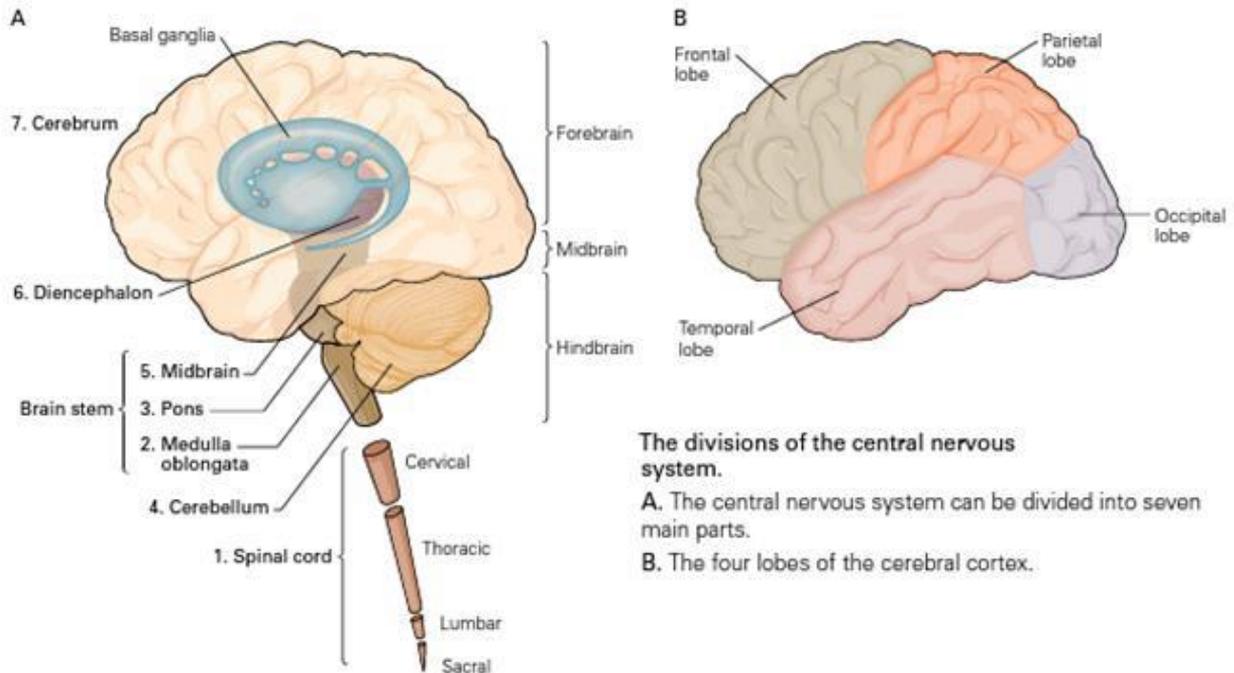
While considering the *raison d'être* (explanation for being/essence) for creating neuro-theology philosophy as a field, researchers consider four foundational objectives for the scholarship. These are:

- One, to enhance the comprehension of the human personality and mind.
- Two, to grow semiotics of conviction frameworks and religious philosophy.
- Three, to build the worldly state, intensely in the milieu of wellbeing and satisfaction.
- Four, to enhance the human condition, especially with regards to religion and most profound sense of being (Newberg, 2010b:18).

Inside this system, analysts must attempt to get a handle on the capacity of music and feeling, discernment, and inscrutable sense of spiritual being, and how there is a crossing point with CPW music and formal scenes in AASDAC. Additionally, we should comprehend the conceivable crossroads of the two inside the setting of liturgy and musicology. The focal goal of copious performers is to build music in the musicality and literary dialect of their theological and musicological cognates.

The ramifications of this combination, following examinations in all-encompassing wellbeing, may even incorporate finding that specific profound practices, CPW music, may yield enhancements or reduce in an

assortment of physical and passionate procedures, including psychological and moral thinking (Newberg, 2010a:19).



**Figure 40: The Divisions of the focal sensory system and the four projections of the Cerebral Cortex**

The significant and central parts of the central nervous system carry out the following functions:

- **Spinal Cord:** this region receives and processes sensory information from the body's limbs and trunk, as well as controlling its movement.
- **Brain Stem:** the brain stem receives and processes sensory information from the head, as well as controlling its motor functions. It further conveys the information between the brain and spinal cord, as well as regulating arousal and awareness levels.

- Medulla Oblongata: this organ is responsible for several autonomic functions, i.e., digestion, breathing, and control of the heart rate.
- Pons: information about movement communicate through the Pons, from the cerebral hemispheres to the cerebellum
- Cerebellum: this region regulates the intensity of movement, as well as participating in acquiring motor skills.
- Midbrain: controls sensory and motor functions like eye movement and coordinating visual and auditory reflexes.
- Cerebrum: this organ is comprised of two cerebral hemispheres, has an outer layer (cerebral [intellectual]cortex) and three deep-lying configurations (the basal ganglia, the hippocampus, and the amygdaloidal nuclei).<sup>5</sup> The cerebrum divides into four distinct lobes: frontal, parietal, occipital, and temporal, as shown in *figure 40* above.

Considering this illustration of the central functioning parts of the brain, Kandel *et al.*, (2013:337) emphasize that modern neuroscience's founding pivots on two tenets:

- the brain organizes itself into specific functional areas;
- the factors distinguishing one functional area from the next, and indeed one brain from the next, are the amount and type of neurons in each, as well as how the development of the brain has interconnected them.

This entails that the firing of these interconnected neurons produces all behavior, from simple reflexes to complex mental acts (Kandel *et al.*, 2013:337). Descartes reasoned that being able to think composes our essence that the mind disembodies, therefore, that the essence of human beings— has nothing to do with our

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<sup>5</sup> Brain Flashcards | Quizlet. (n.d.). Retrieved from <https://quizlet.com/117582720/brain-flash-cards/>

bodies (Champion-Jones, 2014:5). Champion-Jones, 2014:5, postulates Descartes set up, almost single-handedly, a whole range of dualisms that continue to trouble the human sciences. He outlined them as: the physical vs. mental, body vs. mind, animal vs. human, self vs. other, mechanical vs. rational, passive vs. active, natural vs. normative—to mention just a few. Much of it transpires in specific, deliberate, systematic, and sustained activities, which lead to the development of knowledge and comprehension of Christian beliefs (Champion-Jones, 2014:8). The extension and expansion of this elemental principle adduce that the intersection of neurotheology and Theo-musicology, while they are distinguishable, are inseparable from how the brain processes the contents of music in a spiritual realm. The range of cognitive and affective experiences and attitudes of liturgical rites and ceremonies translates into a currency that effectually transforms the human person.

The discipline of propositional logic, worship should shape and appeal to the logical, cognitive, and affective brain. Propositional reasoning uses a series of simple declarative sentences to fashion complex arguments that culminate in a logical conclusion. Much of CPW music (as postulated in chapters one and two) appears lyrically and musically structured to engross the emotional centers of the brain only. This hyperactive, super, live musical atmosphere, when integrated into worship services, is an extreme stimulus; it subjugates all other sound and claims and influences all the attention.

Emotionality in worship implies that the act of liturgy focuses on meeting emotion centers of the brain rather than conveying semiotic principles about the character of God. In this pericope, the meta-narratives of Scriptures are subterfuge under the sediment of emotionalism. Theo-neurology brings neuroscience, Theo-musicology, experiential learning, and religion together. This vast tantalizing expanse delves into the human brain (Bergen, 2012:5).

### **3.12.2 Music and emotions**

Emotions exert a strong influence on cognition. Emotions by Parks (2013:1) are, a relatively brief episode of the synchronized brain, autonomic, and communicative changes that facilitate a response to an external or internal event of significance for the organism. In the religious arena, Cox (1995:130-139) postulated some

rather startling and yet insightful presuppositions and assumptions about music in some religious circles. His research on the liturgical phenomenological of an embodiment of how Pentecostals depend upon music to structure its religious services has been enlightening from a Theo-neurological perspective.

The objective is to promote intense emotional reaction among its most devoted practitioners. The lack of integration between the cognitive and affective domains translates into emotionalism, which research suggests supplants or suspends cognitive interaction with their perception of God. The high-pitched fervor and animated intensity and constant rhythmic droning is the catalyst—leading them to testify and dance in the Spirit. The goal is the possession of the Holy Spirit. Music is the driving force, from softly played to swinging, driving choruses sustaining a wave of religious emotionalism. Music helps them forget outside influences. The music becomes louder, more rhythmic, more repetitive. Music is the driving quality that supports, propels, and sustains hand waving, hand clapping, foot stomping. Emotional temperature rises as some dance or is in a trance. Music never flags as some move to it, and, as passion subsides, so the music subsides also. They term it “*slain in the Spirit.*” The music behavior and emotion occur in a scripted pattern (Cox, 1995:139-142).

Religious ritual ecstasy, as extreme joy, almost by definition, involves a sense of the sacred, although the same corresponding musical ecstasy (frenzy, bliss, rapture) is observable by attendees at secular events, such as rock concerts, also. The same ecstasy that one can experience in a rock concert one may experience musically in Christian worship service. This euphoric ecstasy in CPW liturgy raises the question as to what type of music constitutes or is the criteria for acceptable music in worship, and what the implications are cognitively and affectively of CPW music.

Numerous verbal customs concede that percussion, in general, and rhythmic drumming facilitate communication with the spiritual world. Rhythmic *drumming* is alone or in combination with dance and song as a method of achieving an altered state of consciousness. This dynamic describes the expressions and technique that frequently characterizes the shamanic journey. Shaman is technicians of the sacred and masters of ecstasy in their liturgical performance. The shaman beats a drum to establish contact with the spirits. It is evident from these and other observations in the anthropological, ethnographical, and ethnomusicological

literature that percussion, and more explicitly drumming (which is an integral part of CPW music), is associated with an altered state of consciousness. There is a qualitative shift in mental functioning (Maxfield, 1994:157; Agnew *et al.* 1966: 263–66).

Maxfield (1994:157-160; Acherman, & Borbely, 1998:1195-1208) explicates the process as the auditory tracts pass directly into the *reticular activating system* (RAS) of the brain stem. The RAS is a massive “*nerve-net*” and functions to coordinate sensory input and motor tone and to alert the cortex to incoming information. Sound traveling on these pathways can activate an entire brain. Robust, repetitive neuronal firing in the auditory pathways, and ultimately in the cerebral cortex, such as would be experienced from drums, could theoretically compete successfully for cognitive awareness. Other sensory stimuli from ordinary reality, including pain, is outside the gate or filtered out. The mind would then be free to expand into other realms. This behavior often describes a trance state in which the individual experiences unusual perceptions or hallucinations. In the extreme case, trembling of the body and a generalized convulsion is manifest. These physiological and psychological states and the importance of the use of drums have remained a mystery (cf. Hirokawa, 2003:189-211).

A single beat of a drum encloses many frequencies. Different sounds transmit frequencies down various nerve conduits in mind. The sound of a drum should excite a larger area in the brain than a sound of a single frequency (Maxfield, 1994:157-160). A drumbeat contains mainly low frequencies. The low-frequency receptors of the ear are more resistant to damage than the delicate high-frequency receptors and can endure higher amplitudes of sound before pain is present. Therefore, it should be possible to transmit more energy to the brain with a drum than with a stimulus of higher frequency (Maxfield, 1994:157-160). The inference here is that much of the iterations of CPW music deploy percussion instruments, which, played in specific methods— this has profoundly adverse effects on the cognition and rationality. By expansion and extension, this research engenders a vast array of questions about the effects CPW music iterations engenders from the emotions because they emanate from a secular origin.

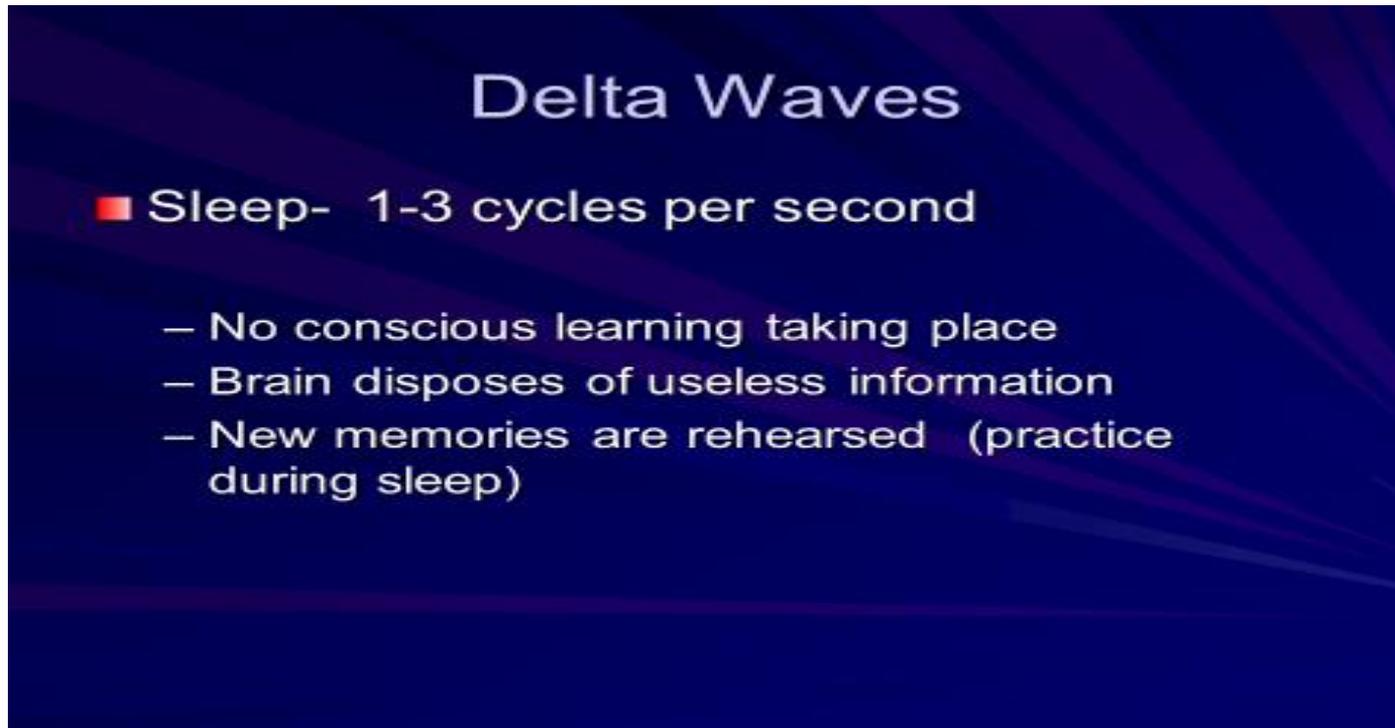
Maxfield's (1994:157-162; cf. Berns *et al.* 1997:1272-1275) in-depth probing shows a need to understand the results of this research on brain waves. It is essential to comprehend a few basic facts about EEG and brainwave frequencies. Maxfield's (1994:157-162; cf. Berns *et al.* 1997:1272-1275). The EEG is an instrument that records brain waves and can produce a drawing or other visual or auditory record of the various brain wave patterns. EEG waves are classifications according to how many times a single wave occurs over a period of one second, that is, wave frequency or Hertz (Hz), as well as cycles per second, or by wavelength amplitude. For example, a wave completing three cycles in one second is called a wave of 3 Hertz (Hz) or 3 cycles per second (*see figures:41-42 below*).

**Brain Waves**  
(M. Sprenger)

- Music affects the brain by releasing endorphins and affecting the electricity in the brain-measured in waves (measured by an EEG). The speed, regularity, and patterns can determine what type of learning is taking place. These waves are the speed at which the neurons are firing.
  - Delta
  - Theta
  - Alpha
  - Beta

**Figure 41: Brainwave electricity**

There are four main categories of mind surge guides, or frequency bands: *delta*, *theta*, *alpha*, and *beta*. *Delta* (under 4 Hz) is the lengthiest and unhurried signal, that is, this wave will repeat itself less than four times in one second. This wave associate with sleep or unconsciousness.



**Figure 42: Delta brain waves**

Theta waves (4-8 Hz) connect with sleepy, close oblivious states, for example, the edge time frame just before waking or dozing. This musicality additionally interfaces with conditions of stupor and hypnagogic or dream-like symbolism. Regularly these pictures are startling or astonishing. For various individuals, it is hard to keep cognizance amid theta without some preparation, for example, reflection (Berns *et al.* 1997:1272-1275).

# Theta Waves

- Occurs usually twice during each night- 4-7 cycles per second
  - Very relaxed- not on a conscious level- except through meditation or relaxation therapy
  - Very receptive to memory making at this state

**Figure 43: Theta brain waves**

Alpha (8-13 Hz) partners with conditions of unwinding and general prosperity. Alpha shows up in the occipital area of the cerebrum (the visual cortex) when the eyes close. Cognizance is ready however unfocused or concentrated on the inside world (Berns *et al.* 1997:1272-1275). (See figure 44 below).

# Alpha Waves

- Relaxed alertness- 8-12 cycles per second
  - Facilitates learning and heightens memory
  - (Baroque Music with 40 – 60 beats per minute- Adagio)  
This music tends to slow down respiration, heart rate, and reduces stress.

**Figure 44: Alpha brain waves**

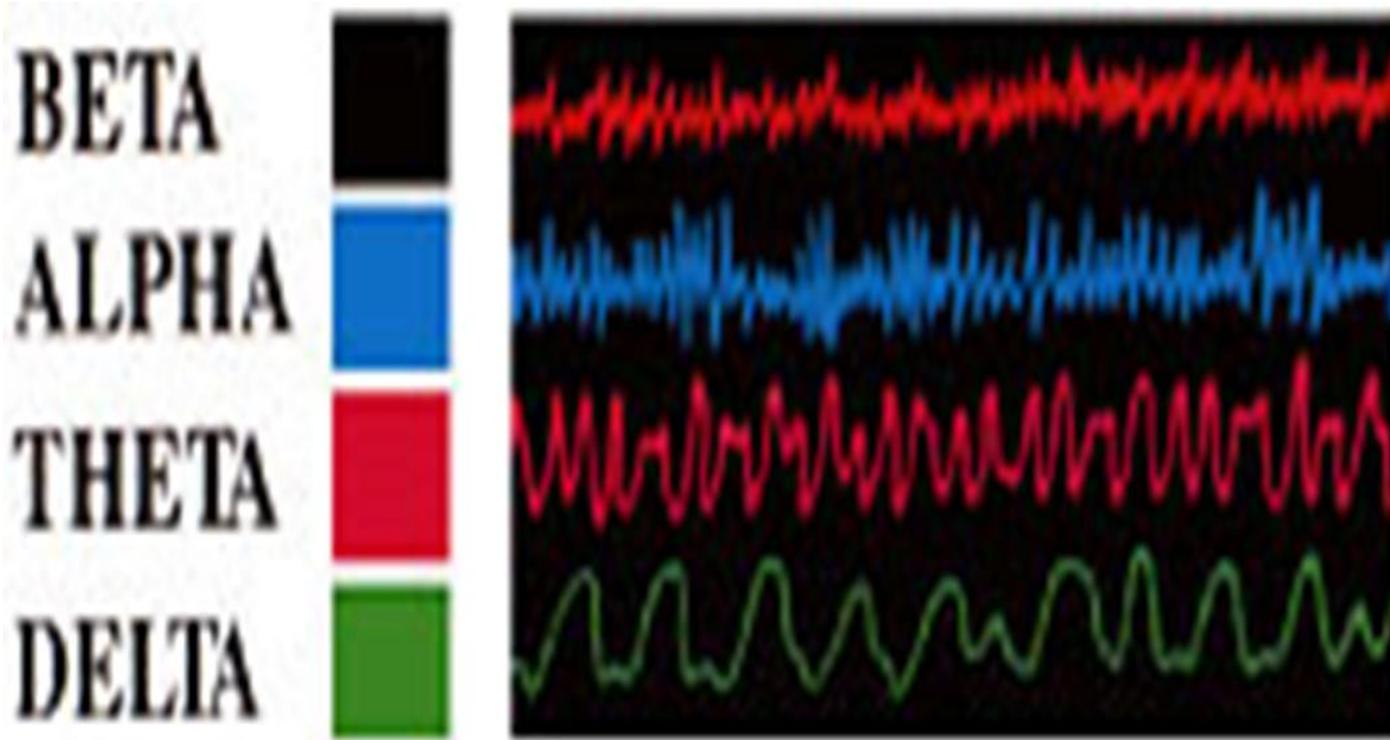
Beta (more than 13 Hz) connect with energetic consideration and concentrate on the external domain, for example, standard, regular activities. Beta is likewise present and pervasive amid conditions of strain, uneasiness, dread, and caution (Maxfield, 1994:157-162).

# Beta Waves

- “run, see, go, do” waves 12 – 40 cycles per second
  - Needed for new learning and new memory
  - Used when talking and problem solving
  - Full attentiveness
  - Time in this state is very limited- we must use it wisely!

## Figure 45: Beta brain waves

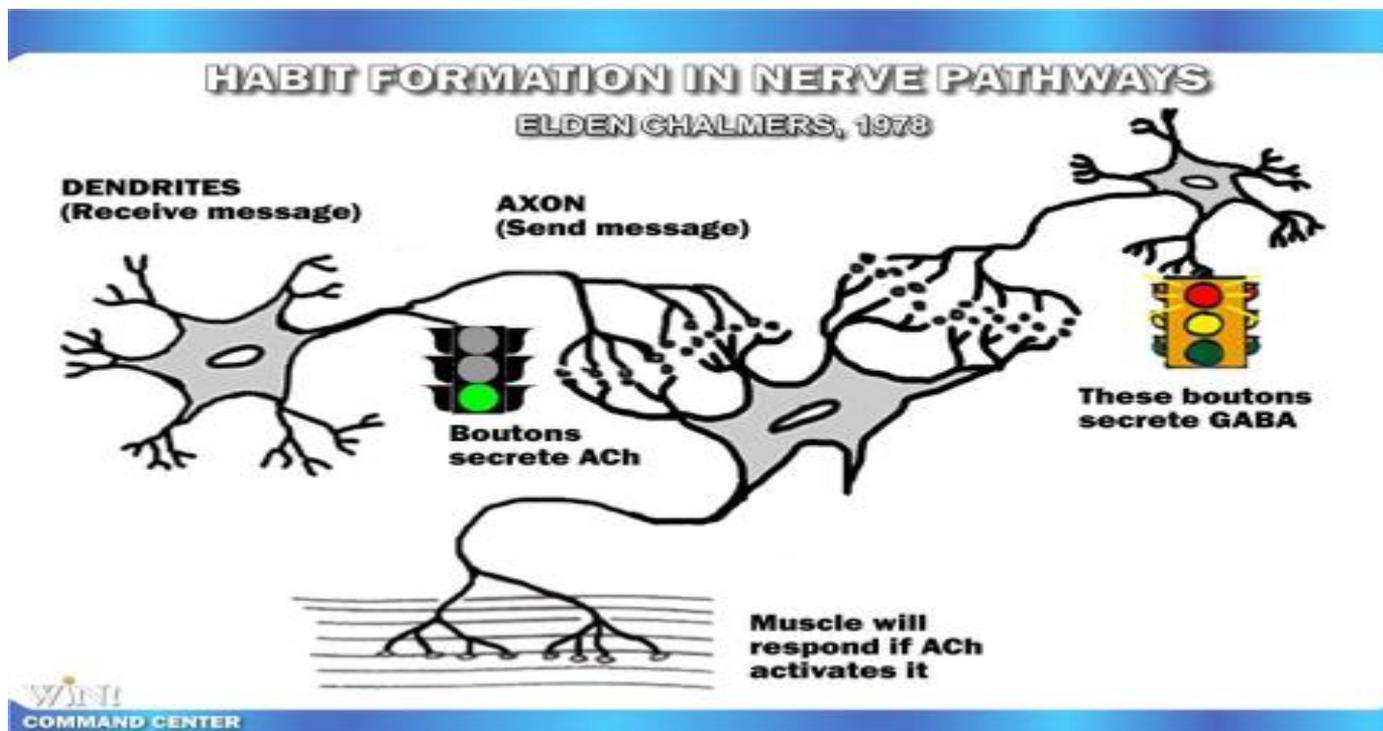
Research has affirmed that such (spiritual) practices as yoga and contemplation deliver changes in the electrical movement of the cerebrum (Benson, 1975: 82). Which prompts an expansion in alpha and theta rhythms (Murphy & Donovan 1988: 161), and theta is observed to be a trademark cerebrum wave example of long-haul meditators. These go between can keep their mindfulness in place, remaining alarmed in this “nightfall condition of awareness” (Green & Green, 1986: 572). This appeal bolsters the hypothesis that personal utilization of the drum by local ethnicities in stylized and function had neurophysiological impacts and connected with passing alterations in cerebrum wave action, which may empower pictures and passage into an adjusted condition of awareness, musical manipulation of thoughts and emotions.



**Figure 46: Four brain waves**

Psychologist Chalmers (1998:21-35) adds a historical anecdote about habitual actions in the neurotransmitters, and this analogy has profound and relevant implications about the messages that are inherent in many songs. Therefore, when a person falls, the thing to do is to get up and start working on the new pathways again. Humans never lose ground on the new pathway—those boutons are not erased by the occasional fall (see figure 47 below). Every success in the right pathway is one less time that one has failed. Moreover, eventually, the person will have developed such a strong response to the right way that it will be improbable that they will respond in the old way. Healing the broken brain—overcoming depression, anxiety, panic disorders, —means developing a new set of healing habits (Chalmers, 1998:21-35).

Musicologists, Theo-musicologists, ethnomusicologists, sociologists, anthropologists, and others have construed contemporary Praise and Worship music as being songs that fit the current movement are effective (regarding eliciting emotions, but what about cognitions?), and they let people feel touched. Contemporary praise and worship music collections tend not to outlast their generation because they have a very narrow theological range of themes and coherence. Chalmers diagram below proffers a vivid Neurological pictograph on how musical and behavioral stimuli may shape thoughts and behavior from a liturgical musical perspective. Mainly, if it offers insights into the cognitive and affective dynamics that occur in music that the praise team sings in the liturgy.



**Figure 47: The Habit formation in nerve pathways (used with permission)**

Maxfield’s research aptly illustrates the musicological process of how music affects the brain. The configuration of the drumbeat as it relates to beats per second correlates with subsequent transitory profound

changes in brainwave frequency (cycles per second) and subjective experience, provided the drumming pattern sustain itself for at least 13-15 minutes (Maxfield, 1994:157-167). In many instances, there is an accelerated shift in frequency increase or diminishment at minute nine, almost entirely for theta and alpha waves. Per-field observations and subjective reports, the period required for most people to be affected/induced by drumming appear to be 13-15 minutes (Maxfield, 1994:157-162).

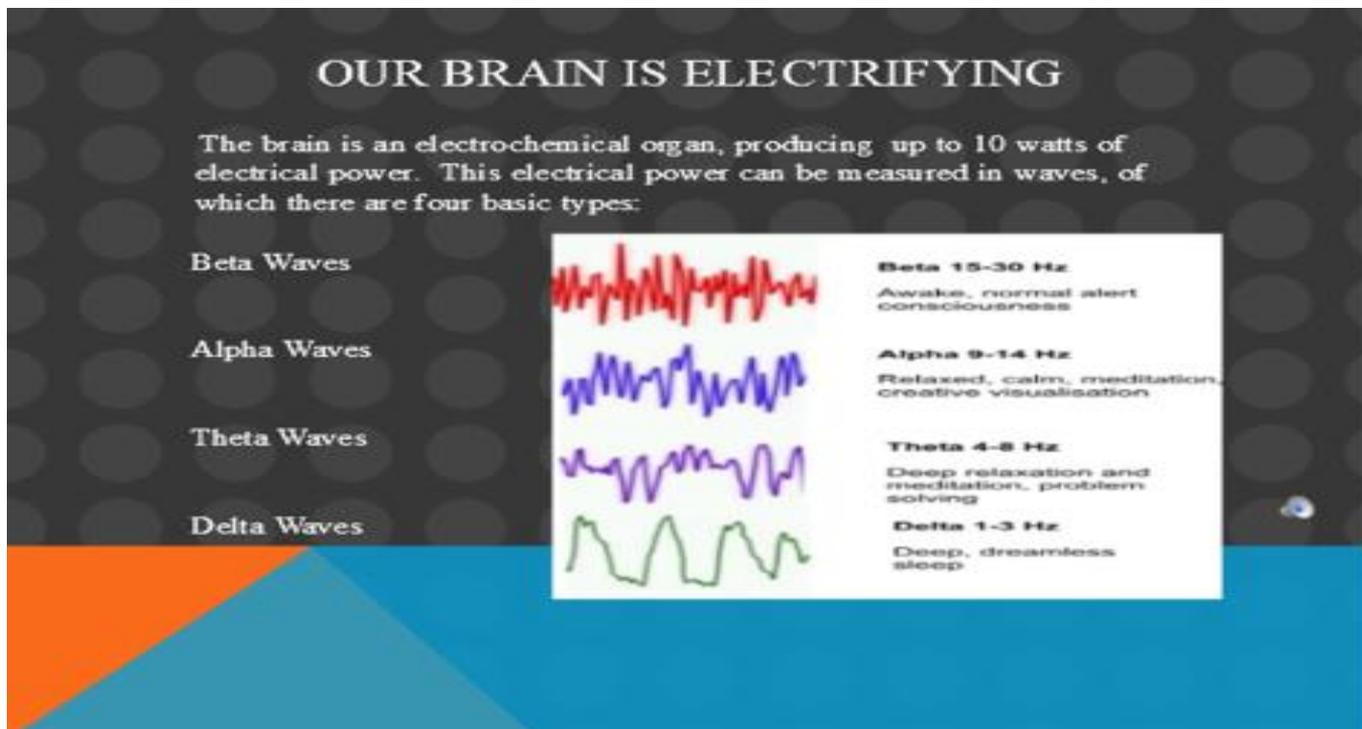
The drumming also stimulates subjective experiences and images with universal themes. Various categories are mutual topics as amalgamated from participants' verbal and written reports and recollections of their experiences in different sessions during the drumming. This include (Maxfield, 1994:157-162):

- Loss of time awareness: Seven of the twelve contributors indicated that they had lost the locus of the time continuum, thus having no clear sense of the length of the drumming session.
- Movement sensations: This category includes the experience of feeling: the body or parts of the body pulsating or expanding pressure on the body or parts of the body, especially the head, throat, and chest energy moving in waves through the body—sensations of flying, spiraling, dancing, running.

Ten of the twelve participants experienced one or more of the “movement sensations” categories (*see figure 47* above).

- Energized: Nine of the twelve participants mentioned explicitly that they are very vibrant during and immediately after the drumming session.
- Temperature fluctuations (cold/ hot) —Six of the twelve participants experienced sudden changes in temperature (e.g., chills, being flooded with warmth, sweating.)
- Relaxed, sharp/clear—five of the twelve participants noticed that they felt unusually relaxed, sharp, and distinct. This sharp response to the beat was usually instead of emotions.
- Discomfort—five of the twelve participants mentioned precisely that they were in varying states of emotional or physical discomfort.

- Journey—Five of the twelve participants’ description of their encounters included classic shamanic journey as a sublime imagery, such as: going into a hole or a cave. Some participants experience a shot through a tube or a tunnel; spiraling up or down; being initiated; climbing an inverted tree; the appearance of power animals and helping allies.
- Out-of-Body Experiences (OBE)/ visitations—three of the twelve participants stated that they had the experience of leaving the module or visited by the presence of a person during the session. This category differentiated from “Journey” in that no traditional shamanic imagery was present.
- Images—Vivid imagery. All twelve participants had some imagery. Eight of the twelve commented on experiencing vivid visual or (somatic) images (Maxfield, 1994:157-162). The goal, with the below diagram, is to offer the intersection of the visual and textual delineation as mutually amplifying each other for maximum efficacy to the AASDAC liturgical community.



**Figure 48: The major brain waves (Used by permission)**

Most indigenous societies do not separate mentally from spiritual procedures. Besides, most do not separate between the psychological (cognitive and affective). Sloboda (1991:453) declares that music is innate in the natural setting of a passionate ordeal, not just as sound. A few musicologists have endeavored to contend that ‘unadulterated’ music listening implies stripping all everyday relationship from music ceaselessly and hearing it as pure sound. Regardless of the possibility that that was conceivable and attractive, our discoveries propose that music would even now be a strongly passionate affair. Juslin and Västfjäll elucidate and expound (2008:559-575), anthropological creatures fundamentally esteem music for the feelings music instigates rather than the music itself and, adroitly, the two—music and enthusiastic reactions to music are hard to confine mentally. Cespedes-Guevara (2005:10) express that social, philosophical, and logical customs have allotted

implications to music, including movement, power, strain and discharge, identity attributes, excellence, occasions, objects, religious conviction, and social conditions.

Goldstein (1980:126-129) was the first to recognize descriptors of the pinnacle involvement, which can be supplementary with secular/mainstream music:

- Quivers, Ecstasies
- Tickle, tinging emotions (distinguished with speedy changes in demeanor or feeling)
- Chills
- Shuddering
- Tingling or tickling (joined by a belief “hair staying on end.” Then again, “the chills” on the arms)
- Incipient wailing

Any of the above sensations depicted may similarly exist with by mumbling, palpitations, the strain of the jaw and facial muscles, and a notion a projection in the throat. Sloboda (1991:19, 110-120) used the terms:

- Shudders, tremors down the backbone
- Hilarity
- Bump in the esophagus
- Weeping, tears
- Goose, hives, irritations pimples
- Racing, sprinting, dashing heart
- Yawning, drowsing, gaping
- Pit of stomach sensations
- Erotic fervor
- Shuddering, quivering
- Blushing /getting to be noticeably flushed
- Perspiring, sweltering

English clinician John Sloboda (1991:453) stated that music occurs inside the typical setting of an enthusiastic affair, not only as sound. It was stated earlier that musicologists have attempted to assert that undiluted music listening implies divesting all normal relationship from the music and hearing it as pure sound which would still allow the music to elicit strong emotions. Regardless of the possibility that was conceivable and alluring, our discoveries recommend that music would, in any case, be a seriously passionate ordeal with just mere sound.

The spectrum on the continuum of emotions is vast, intense, and diverse. This scientific insight drives the conceptual link that CPW music's evaluation and examination is not on the grounds of affect. Affective experiences are not enough to assess and be evaluative to index liturgical, spiritual transformational principles. Moreover, the ecstatic phenomenon presupposes the notion that the human person's brain, internalizing this pervasive and prevalent saturated stream of music, may affect the frontal lobe, and compromise the cognitive centers in the brain (which is vital to the overall spiritual transformation and regeneration of the human person). The Theo-Neurology discipline has unveiled the persistent clandestine erosion of the communicative liturgical dimensions that may be soaking in many CPW music iterations.

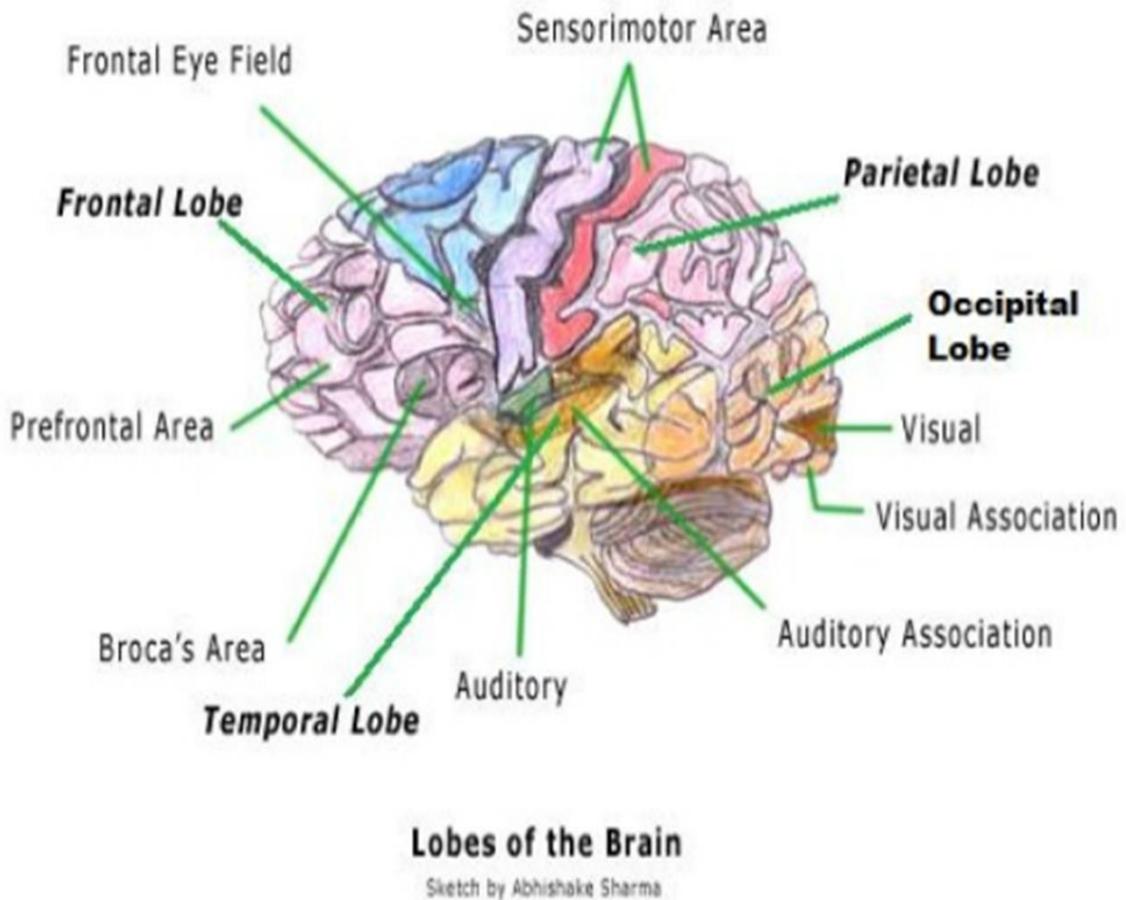
### **3.12.3 Music and spirituality**

In music listening experiences, music with vocals features two essential elements: lyrics (verses and other uses of semantic) and melodies (tone quality of instruments and vocals, rhythmic qualities such as tempo and beat, and other musical elements). The researchers Lundqvist *et al.* (2008:61-90) additionally noted that, about studies, "listeners respond similarly, emotionally speaking, to instrumental and vocal musical selections." Moreover, they noted the neurological centers of language and music run parallel rather than singularly. Therefore, while song incorporates both arresting lyrics and compelling piece of music, these various elements affect two distinctive parts of the brain, and studies must not presuppose that lyrics and melodies have synchronized effects on music listeners.

Tshabalala (2010:73) fosters the psychological benefits of rounded experiences with music-inspired emotions and spirituality and purports that these concepts are previously psychologically accorded to one another. Based

on a study of a Pentecostal charismatic youth group, this research indicates that a “sense of connection” and “well-being prevailed in the small community due to the religious-spiritual involvement and the musical-emotional encounter.” From this, research posits that the more spiritually inclined a person is, the more he/she will perceive music as having spiritual qualities.

Contemplation encompasses attentional, emotional, cognitive, and perceptual changes involving multiple brain regions. Notwithstanding numerous brain areas of galvanization through diverse types of contemplation, frontal/prefrontal areas are most repeatedly set in motion and relate to increased attentional requirements of meditation tasks. The attentional directive is a corporate cognitive function associated with different meditation methods (Newberg, 2014:1-6). The contention about this concept is somewhat cogent: Much of *Contemporary Praise and Worship* music iterations are devoid of organic and lyrical content to activate the frontal lobe where spirituality is most profound and pervasively transpiring. Moreover, Newberg (2003b:282-291) asserts, meditation is complex and is a cerebral procedure including changes in cognizance, sensory perception, affect hormones and autonomic activity.



The above diagram shows some of the major lobes and regions in the brain that deal with music processing.

**Figure 49: The major regions of the brain**

Other researchers maintain this view. Per, Juslin, and Västfjäll (2008:559-575), human beings primarily measure their significance in music for the feelings music induces more correctly than the composition itself, and, theoretically, the two intense music and excitatory emotional responses to music are difficult to detach psychologically.

The research yields a narrative that is compelling about CPW music and spirituality. The research highlights the need to dissect and analyze the phenomenon of CPW music—both its lyrics and musical notes or tunes. There is a substantial and imperative need to further the investigation of the liturgical music—from a multidisciplinary and interdisciplinary paradigm to construct a viable liturgical road map-way forward.

#### **3.12.4 Cognition and music**

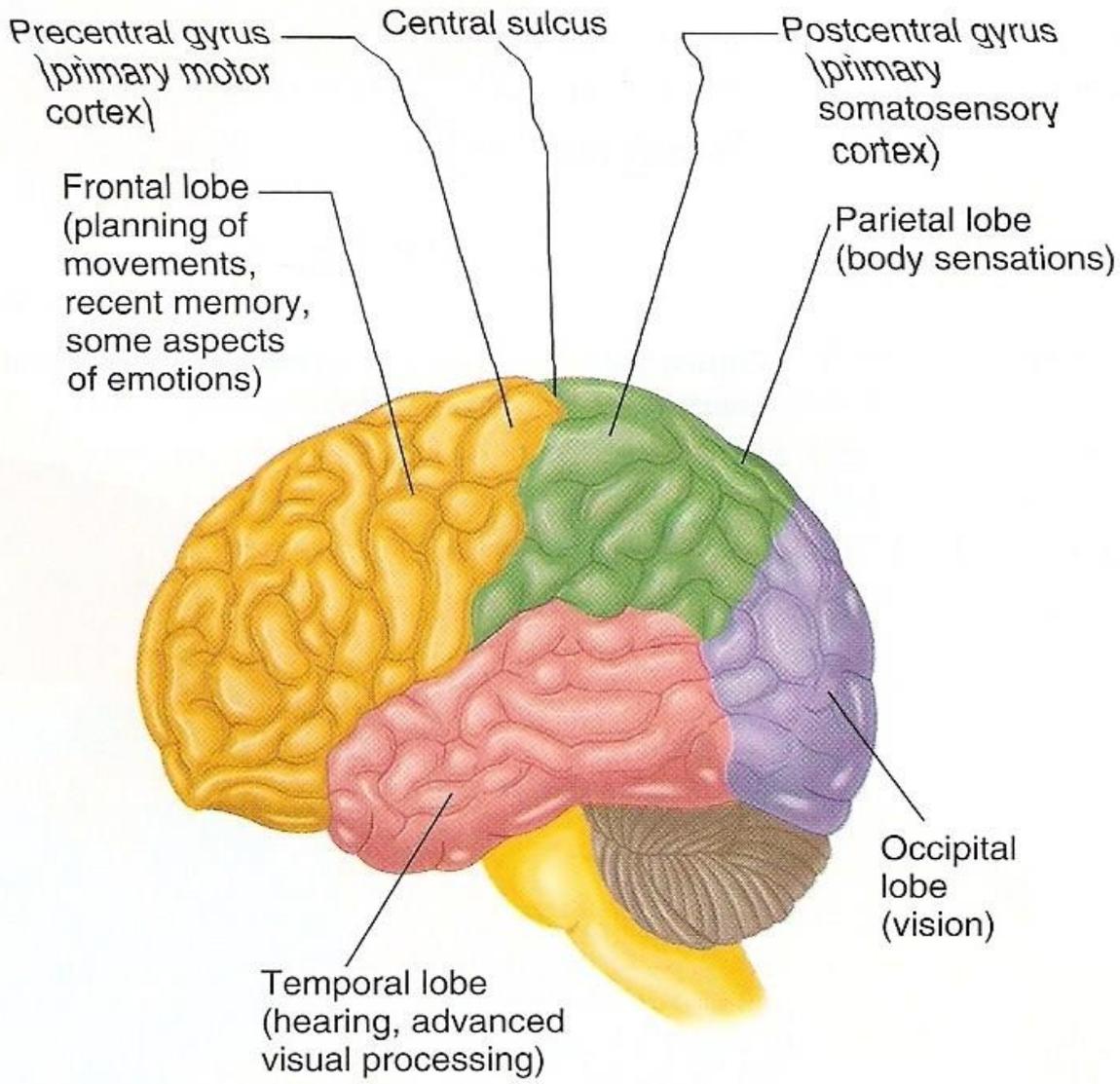
The frontal lobe (see figure 42 above) is the command center of the human person. Heaven engages in communicative acts with humanity through the metaphorical nerve center (or highway). An individual's spirituality rests on activity in the frontal lobes (or cortex) of the brain. Through spirituality, the individual finds ontological and existential—purpose in life, hope, optimism, and creativity. Fascinating experiments are ongoing—where scientists are using neuroimaging to study the nerve waves that light up on their computer screens during self-described religious experiences, such as prayer (Newberg, 2003a:625-630). Scientists and philosophers continue to wrestle with a principal question of all: “Did our brain circuitry create God or did God create our brain circuitry?”

Undeniably, the science associated with neuro-theology is hard to understand, but it is not necessary to comprehend it all to employ it. With only an elementary understanding, the elementary tools to work in the Theo-neurological realm can deploy in a liturgical musical context. The brain formulates meaning by detecting patterns (in this case, liturgical musical patterns in CPW music [see figure 49 above]). The human person is unceasingly under a barrage of sensory, neurological stimuli, competent of appropriating in 11,000,000 pieces of data each second, intentionally cataloging about forty, and finally processing only three to seven at a time (Champion-Jones, 2014:32). From those bits and pieces of information, the brain can assemble meaning; comparing new stimuli to prior knowledge while searching for any clear-cut, organizational pattern that can

apply to the new experience (Cron, 2012:7). If the brain detects such a pattern, the brain can coherently unite prior knowledge with a seemingly unrelated new concept. Without conscious awareness, the human brain employs new sensory stimuli to conclude, to formulate responses, and to make inferences. Jensen (2008:107) states, 99 percent of all learning is nonconsciousness. Most what students are learning—a measure of stimuli that far exceeds that derived from the conventionally transported content or what has outlined in a lesson plan—was never intentionally intended.

The inference here is sublime: Ninety-nine percent of the messages that resonate in CPW music influences are nonconsciousness. The expansion of this notion is that the spiritual-religious content of much of CPW music is highly suspect in its cognitive and affective properties to engender or actuate authentic transformative regenerative changes in the faith community. Succinctly, in many songs, it is devoid of biblical (*phronēsis*, -*cognitive-rational*) theological properties to affect or effect authentic spiritual transformation.

Champion-Jones (2014:37) declares as a substitute of a fundamental command pillar; the mind has millions of neural mainframes distributed throughout that regularly take readings of our surroundings while communicating with each other (see Figures 49, 50, 51). These neurons are especially attracted to novelty or change in our environment—because both can indicate danger—the processors sift through that information first, looking for anything that might affect our physical or social survival. They simultaneously search for cause-and-effect patterns. If the brain can make correlations between what is already known and new input, the new material is deemed worth remembering. If not, the new material hinders pattern formation. Educational psychologists Moreno and Mayer write, the learner is a sense-maker who works to choose, categorize, and assimilate new communication with existing knowledge (Moreno & Mayer, 2007:312). The moment the human person leaves the womb, their brains begin to chart patterns about what information and data are intrinsically essential and valuable. The brain is engaged in the pattern-seeking to formulate a coherent world. Thus, the human brain is seeking the same patterns and processes when it listens to music and, in this context, CPW music. The listener has no idea where the song is going. Therefore, the brain is not primed and cannot make cognitive connections through the music for spiritual regeneration, and saturation education of Christ-centered principles (Champion-Jones, 2014:37).



**Figure 50: Neuroanatomy (used with permission)**

The affecting system tells whether something is valuable, whether a person ought to put energy or effort into it (Damasio, 1994:71). This is the district of the mind where the frameworks worried about emotion /feeling, consideration, and working memory collaborates so personally that they constitute the wellspring of both outside activity (development) and interior activity (thought, liveliness, thinking). Damasio's inquiry concludes that when sensory data moves to the brain, it amalgamates with feelings and intelligence to develop and integrate into rational reality. The logical brain may establish goals, but the emotional brain provides the enthusiasm to pursue the goals. This scheme is aptly descriptive of many CPW music iterations and genres that invariably may influence and shape the listener in a negative way.

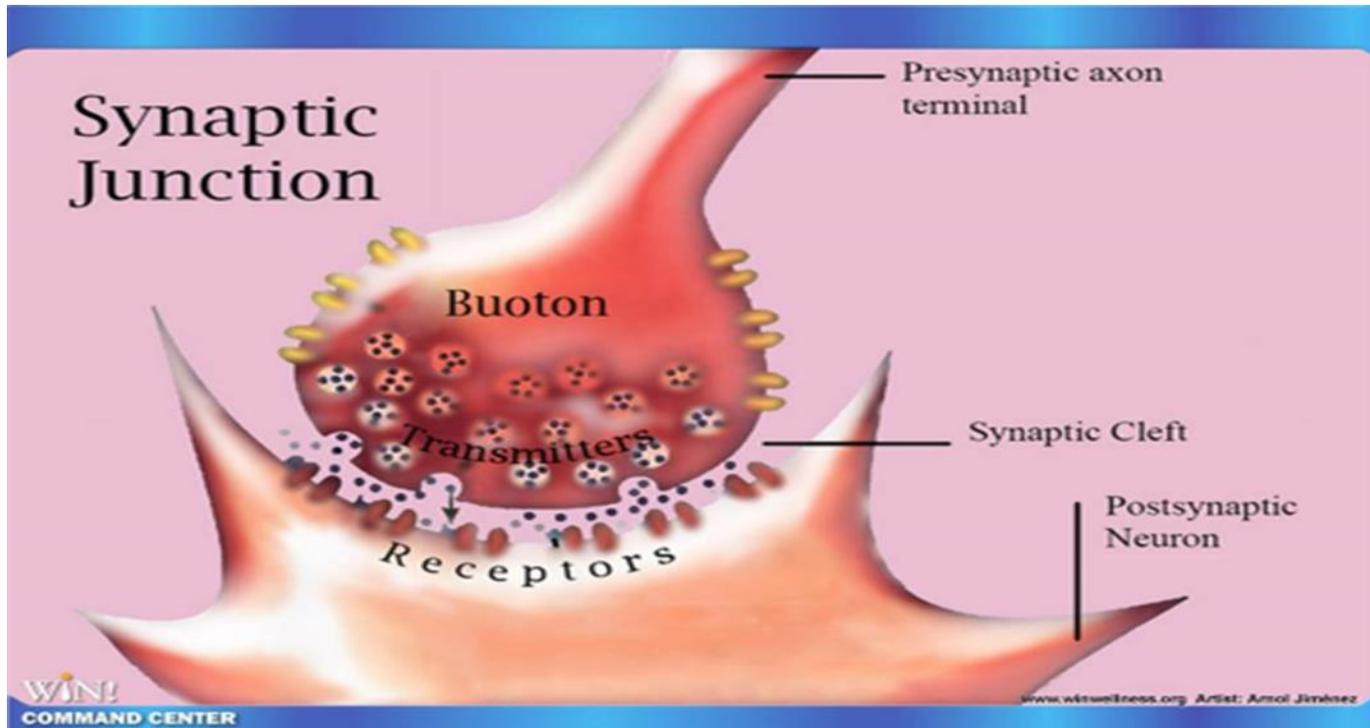
This has ramifications for Theo-neurology in the intersection of science and music on the implications of the human religious experience. The affecting system tells whether something is important, whether a person ought to put energy or effort into it, and this cognitive content is demonstrably absent from many CPW songs.

Murray (2010:104) concurs: reason and affectivity are not inimical to one another; in fact, emotions make up what classify as cool or rational affective states—intellectual interest or excitement, motivation, and concentration or attention are just three examples. He expresses emotions as a composition of corporal initiation, then a rational assessment, consequently less a result of the mind than a manufacturer of the mind. Excitements are a portion of the diagnostic information needed to deliberate rationally. Jensen, postulates that while it is possible for free emotion to impede rational thinking severely, the absence of emotion can make for equally flawed thinking. While the old academic model addressed the specific aspects of the learner and learning primarily, the current model contends that liturgical community learns best when their minds, hearts, and bodies are engaged in the song and liturgy (Jensen, 2008:82).

The emotions are not exclusively located in gray matter in the brain but “operate throughout the body.” It occurs with an elaborate network of hormones and peptides, which influence thinking, moving, feeling, and decision-making. The bottom line is that the human person is a multifaceted structure of systems, and the transmission network does not consist solely of the neural networks; it is the bloodstream that supplies the chemical cocktail for the moment (Jensen, 2008:85) (see figure 46). Granted, the CPW music cannot control

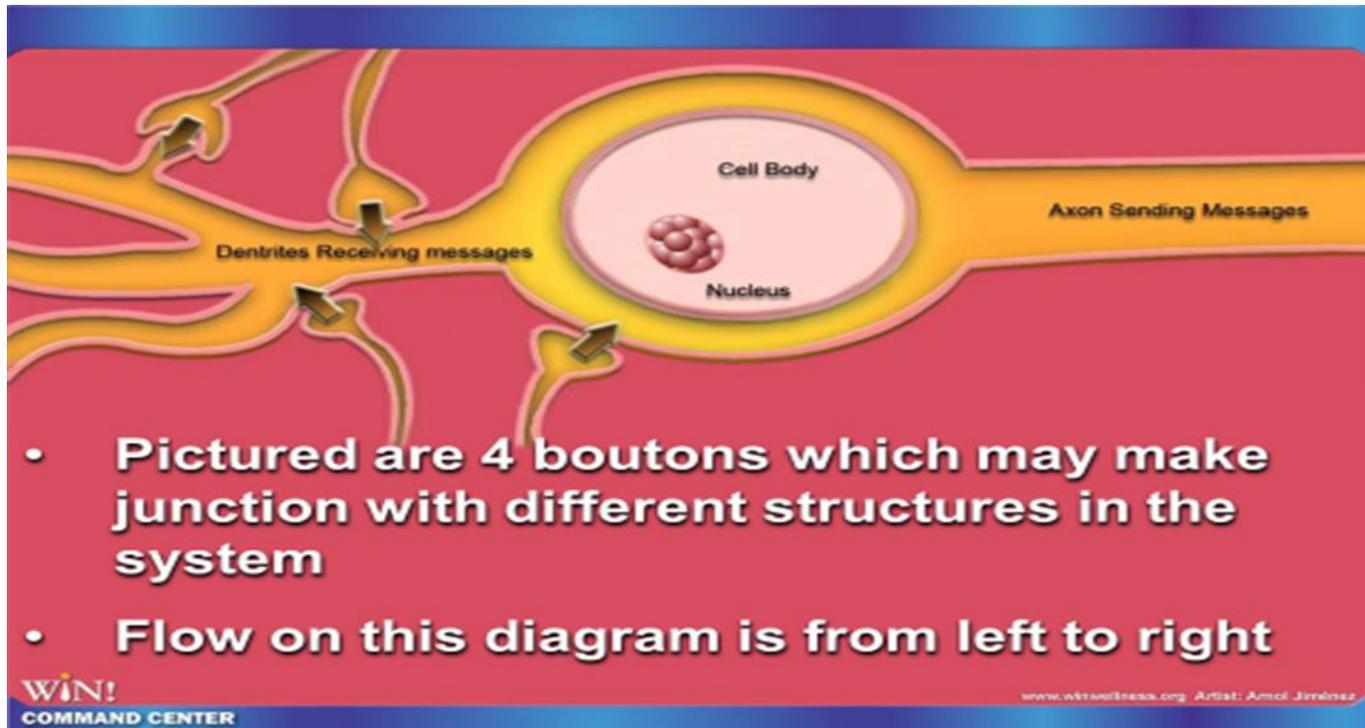
the learner's emotions, but it can intensely sway them negatively through the acquiring environment and the performance of the material in the song.

Using emotional manipulation during worship is unethical, but there is a differentiation between engineering the excitement and employing the emotions in a secure and taxing environment. Sensory information passes first through the short-term memory for evaluation. Stolovitch and Keeps (2011:25) state, Short-term memory is like a shield zone. It fills up swiftly and then quickly evacuates. This is due to a procedure known as endocytosis, which causes short-term memory to decay. As sensory data in CPW music which is devoid of cognitive and biblical properties, is processing, if the emotions react, it is like the brain bellowing, "Stop! Pay attention! Remember this!" However, the paucity of biblical content is often a reduction to spurious and vacuous theological morsels inherent in much of CPW music, which leaves the God-brain famished and disconcerted. This passionately bookmarked information, given precedence, passes to long-term memory. All other information is superfluous and discarded.



**Figure 51: Synaptic Junction (used by permission)**

The long-term memory is like a filing cabinet; it is a circulatory system coursing through sensory input through brain, body, and emotions. Jensen (2008: 155) purports, it is essential to cogitate procedure, preferably than setting when discussing the recall system. The current scientific academy understanding is that multiple memory locations and systems are responsible for our learning and recall. He parallels memory to a volunteer fire department. There is no central headquarters, but members quickly respond to a call (Jensen, 2008:155). Contemporary Praise and worship music extoll expressing strong emotion in worship as prototypical and archetypical to bring about the imbalance between cognitive and affective domains. Following that lead, congregants will keep cognition reined in until what they believe is a more appropriate time. Thus, most worshipers do not have regular opportunities to create cognitive-emotionally anchored, *God-moment* memories in praise and worship music sections.

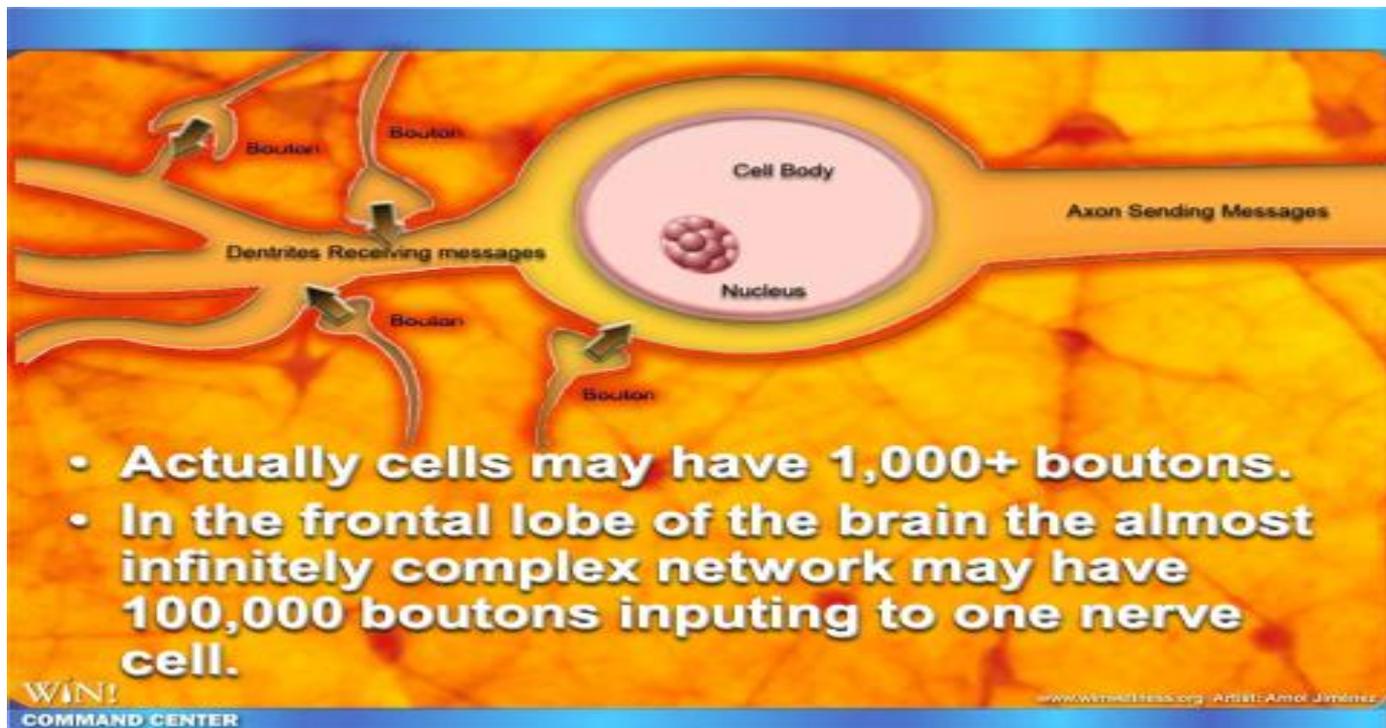


**Figure 52: Neurotransmitters (used by permission)**

The human brain is like “heat-seeking missiles; humans are story-seeking creatures” (Champion-Jones, 2014:59). The brain creates narratives when it listens to music. The left-brain examines for a *why* behind sensory information and impose a story on it. Gottschall (2013:99) explains, the left-brain is a typical know-it-all; when it does not know the answer to a question, it cannot bear to admit it. The left-brain is a relentless explainer, and it would instead fabricate a story than leaving something unexplained. The process of story-structuring initiates in the left-brain with “Once upon a time” and it promptly contracts the creative right brain to supplement needed details. McGilchrist (2012:41) explains that the right brain is essential in metaphor interpretation because, the left hemisphere operates locally, suppressing meanings that are not currently relevant. By contrast, the right hemisphere processes information in a non-local manner with widespread activation of related meanings.

As it all comes together in a logical story, the brain is content with a heady rush of dopamine neurotransmitters (see Figures 48, 49, 50, 51). Champion-Jones (2014:60) cites Bruce, who depicts the outcome, writing that the left brain unbolts the entrances to a vast but unconscious realm of information stored in the right half of the brain. Very briefly, story channels the inherent, emotional, and inspired power of the right brain through the rational, structuring left the brain. Aligned, the two hemispheres of the brain exert an enormous integrating and creative power, very likely beyond anything else or subject experienced. The listener transforms as he/she listens and interacts—mentally unpacking the narrative and the spiritual message in the lyrical meta-narrative. Music shapes Worshipers by the music they hear because it transmits values and morals. Gottschall (2013:151) writes that for good or evil, the more absorbed [listeners and practitioners are in liturgical music], the more the story changes them.

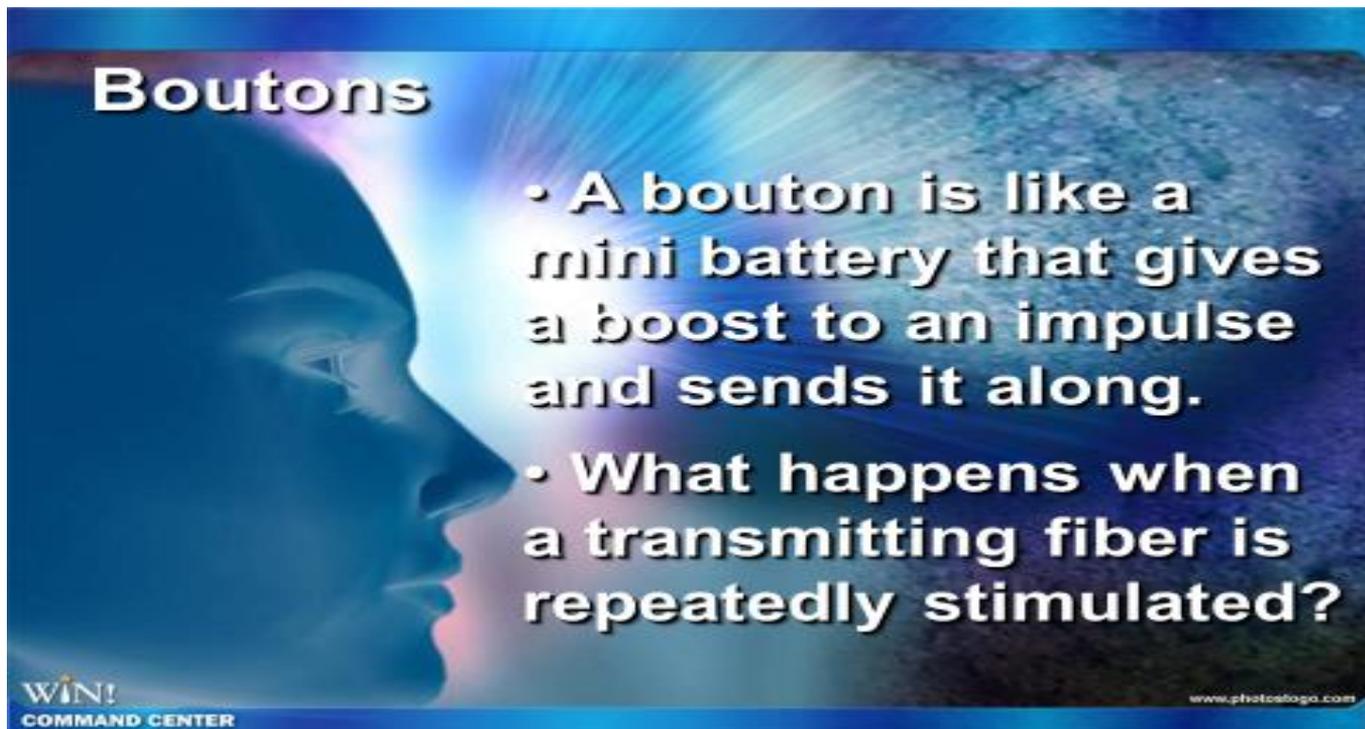
Cognitive linguist Forceville (2008:463) propounds the idea, it makes sense that cognitive themes should occur in language and static and moving pictures, sounds, music, gestures, even in touch and smell— and in their various permutations.



**Figure 53: Buttons in the brain (used by permission)**

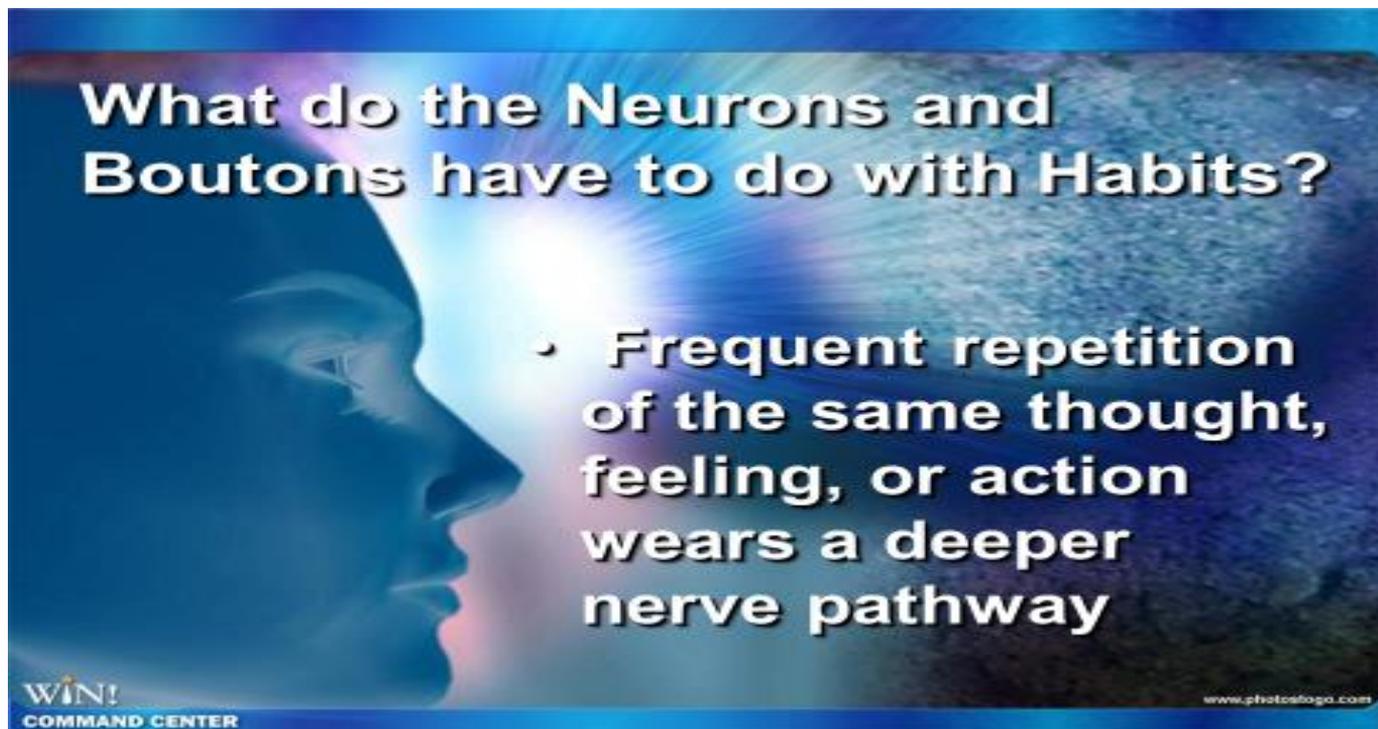
The message of the music all comes together in a coherent story; a person's brains reward itself with a heady rush of dopamine neurotransmitters. Dopamine ( is a chemical messenger that helps in the transmission of signals in the brain and other vital areas; a mixture existing in the corpus as a neurotransmitter and a forerunner of other elements including epinephrine) that commands the brain's reward and pleasure centers (Champion-Jones,2014:32-58). Schneck and Berger, affirms (2006:23-24), Music speaks directly to the body through natural channels that access at entirely different levels of consciousness from those associated with cognition. Moreover, the body listens attentively and responds passionately. Jensen (2000:70) states that five neurobiological systems are under the influence or affected by music. The systems that are affected are cognitive, emotional, (limbic), perceptual-motor systems, stress response systems, and memory systems. The complexity of brain process of learning music, and how these five systems interact is staggering in the Neuro-

theology. Jensen (2000:71), further expounds the combination of the song (emotional trigger), with the emotional event (implicit), became embedded over time. However, what also embeds is the exact location of the incident (episodic), the feel or affect (emotive) of the song (Procedural), and the dialogue of the story in the song (semantic). The trigger to retrieve the entire event is a simple song. This combination of elements formed a powerful memory trace in a way that other reminders, like a photo, could never do (see figure 54 below).



**Figure 54: Boutons in the brain and dopamine (used with permission)**

Consider Psalm 121 to illustrate this premise. This psalm is renowned as one of the Songs of Ascent. As pilgrims made their way to Jerusalem, they approached the temple mound, and they would sing the Songs of Ascent. It is easy to imagine the combination of the psalm (emotional trigger) with the emotional event of a long journey to Jerusalem (implicit), and how, over time, it would become an embedded experience. Is it possible that this Psalm performance is in the same place each time (episodic)? The feel of walking to Jerusalem (procedural), and the dialogue of this story communicates from parent to child for generations (semantic), can only serve to embed the memory more fully of going to Jerusalem. Memory activations occur in four areas of the brain. The amygdala mediates intense emotional events. The cerebral cortex, positioned in the temporal lobe, handles the semantic retrieval. The hippocampus mediates semantic and episodic memory, and the cerebellum handles procedural learning, reflexive learning, and conditioned responses. Even in the process of memory activation, researchers see coherence exhibited (Jensen, 2000:71).



## **What do the Neurons and Boutons have to do with Habits?**

- Frequent repetition of the same thought, feeling, or action wears a deeper nerve pathway**

**WIN!**  
COMMAND CENTER

[www.photostogo.com](http://www.photostogo.com)

### **Figure 55: Neurons and boutons (used with permission)**

The master brain should control the lower brain. The research will corroborate that this is a biblical principle. How does one undergo a paradigm shift between emotion and rationality? Where does one start? The Bible, the faith community believes, instructs them to start with the function of the frontal lobe and it subordinates all other entities and sensory stimuli. Goldberg and Bilder, adduce (1987:159-187), the highest part of the hierarchy is the cerebral cortex, and the crown of the cerebral cortex is the frontal lobe (see figure 50). The frontal lobe is influential in establishing a system - aligned accounts of the Earth, to formulate appropriate goals, plans, and objectives. The frontal lobe is principal to the structures of cognizance, due to its distinctive function as the aim of merging of brain contributions from the system's exterior and interior environments. The frontal lobe directs higher functions like planning, foresight, judgment, attention, language, and working memory. The activity of the brain consists of processing thousands of millions of electrical nerves impulses that travel across the neurons at a velocity of up to 395 feet (120 meters) per second.

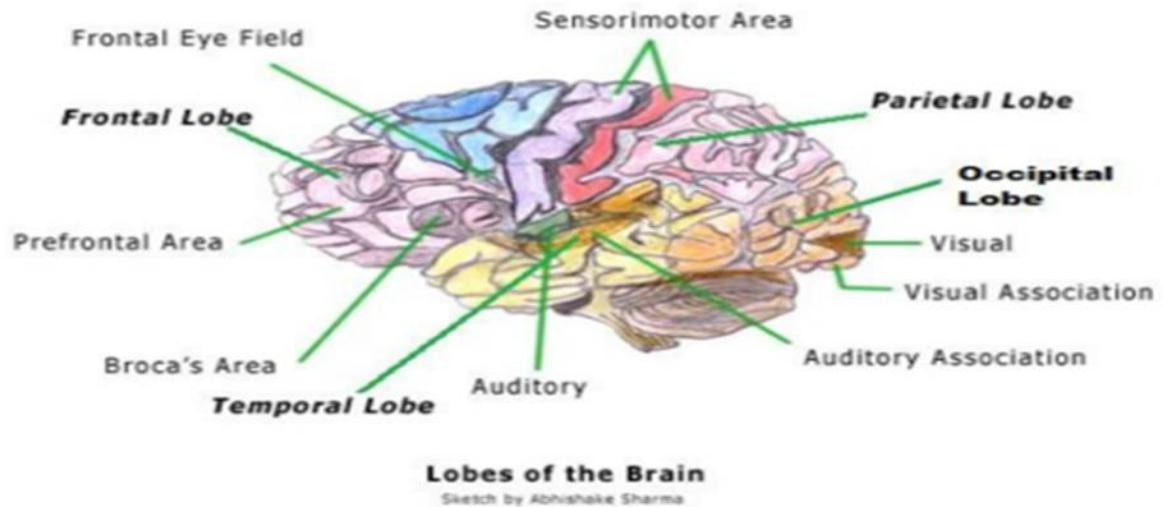
The brain is the most complex object in the known universe. Dr. Daniel Amen, psychiatrist and author of the book *Change Your Brain, Change Your Life* (1999:1-2), claims that your brain has more connections in it than there are stars in the universe!

Moreover, *the frontal lobe is the heart of intentionality*. It is commonly known as the will, the power of choice. Confronted with a set of situations, a network must elect a reply in the environment of its requirements and accessible options. Goldberg and Podell (1999:364-367) claim that the higher forms of life have a more significant optimal choice open to them. Afore determining how to accomplish its goal, an individual must resolve what aim he or she is aiming to achieve. This process is intentionality. Intentionality permits the human person to analyze options and selects a target based on our value system. Ultimately, the will discern what is correct and what is incorrect and mobilizes the person to carry out this plan of action. Vogeley *et al.*, (1999:349-363) state that the portion of the mind exceptionally connected to intent is the frontal lobe. The conscious mind forms integrated representations that fuse the inner world with inputs coming from the outer world. Notice the summation of Buckner *et al.*, (1999:311-314). The frontal lobe is the capital of the whole

body. It is the nerve center through which heaven can communicate with humanity through liturgical acts—both cognitive and affective. An individual’s spirituality pivots on activity in the frontal lobes of the brain.

Through spirituality, the individual finds meaning and purpose in life, hope, optimism, and creativity. Moreover, Smith and Jonides (1999:1657-1660) mention that interesting experiments are ongoing where scientists are using neuroimaging to study the nerve waves that light up on their computer screens during self-described religious experiences such as prayer. Scientists and philosophers continue to wrestle with the most important question of all: Did our brain circuitry create God or did God create our brain circuitry? The liturgical worldview in chapter four endeavors to assert that God is a priori and hence all facets of life emanate from the infinite Creator.

What should be going on is the integration of the cognitive and affective domains in liturgical music, as evidenced in the Old Testament and New Testament. Jensen, notes (2000: 8-11), “many are familiar with the concept of left brain/right brain dominance.” The left-brain is known to use logic, make calculations, is detail-oriented, and practical. The right brain, on the other hand, keys in to feelings, symbols, and imagination rules images and thinks regarding possibilities. Much of the activity of musical perception is happening in the left temporal lobe of the brain. Even though we know this to be the primary place of activity, many other areas of the brain are affected. It is interesting to note the dynamics of the human mind perceiving music. What appears to be a rather simple process is, in fact, a highly sophisticated series of steps that begins with the human ears.



The above diagram shows some of the major lobes and regions in the brain that deal with music processing.

**Figure 56: Centers in brain that deal with music (used with permission)**

When a person hears music, our ears function like funnels, allowing the sound waves to come into the external auditory canal. As the variance in the air pressure of the sound waves meets the tympanum (eardrum), the acoustic energy transforms into mechanical energy. There is a small set of bones called ossicles, which vibrate in the middle ear. Here, the vibrations of the ossicles transform into electrical impulses. This occurs through a complex process whereby thousands of small hairs called cilia transmit the various frequencies to the brain as electrical information. Interestingly, this process is very like the mechanical process of taking an analog music signal and changing it to a digital one. This, however, is only the beginning of this fantastic process of music perception. These electrical impulses find their way to the temporal lobes of the brain. Rhythm, harmony, timbre, pitch, and melody all processes in various places in the brain simultaneously.

This phenomenon refers to coherence. This is so important to understand because listening to music involves the brain at levels at which no other stimulus can produce. Music is the one phenomenon that engages multiple areas of the brain simultaneously. This process, utilizing the entire brain, directly relates to memory and recall. When we perceive a tune for the primary occasion, the melody, rhythm, and intervallic relations of the notes create a new neural path in the brain. Each subsequent time we hear that song, our neurons follow that new neural path (Jensen, 2000:32). Thus, the concerns of the respondents in chapter two about the need for cognitive content in CPW music is borne out in clarion terms in the Theo-neuroscientific data.

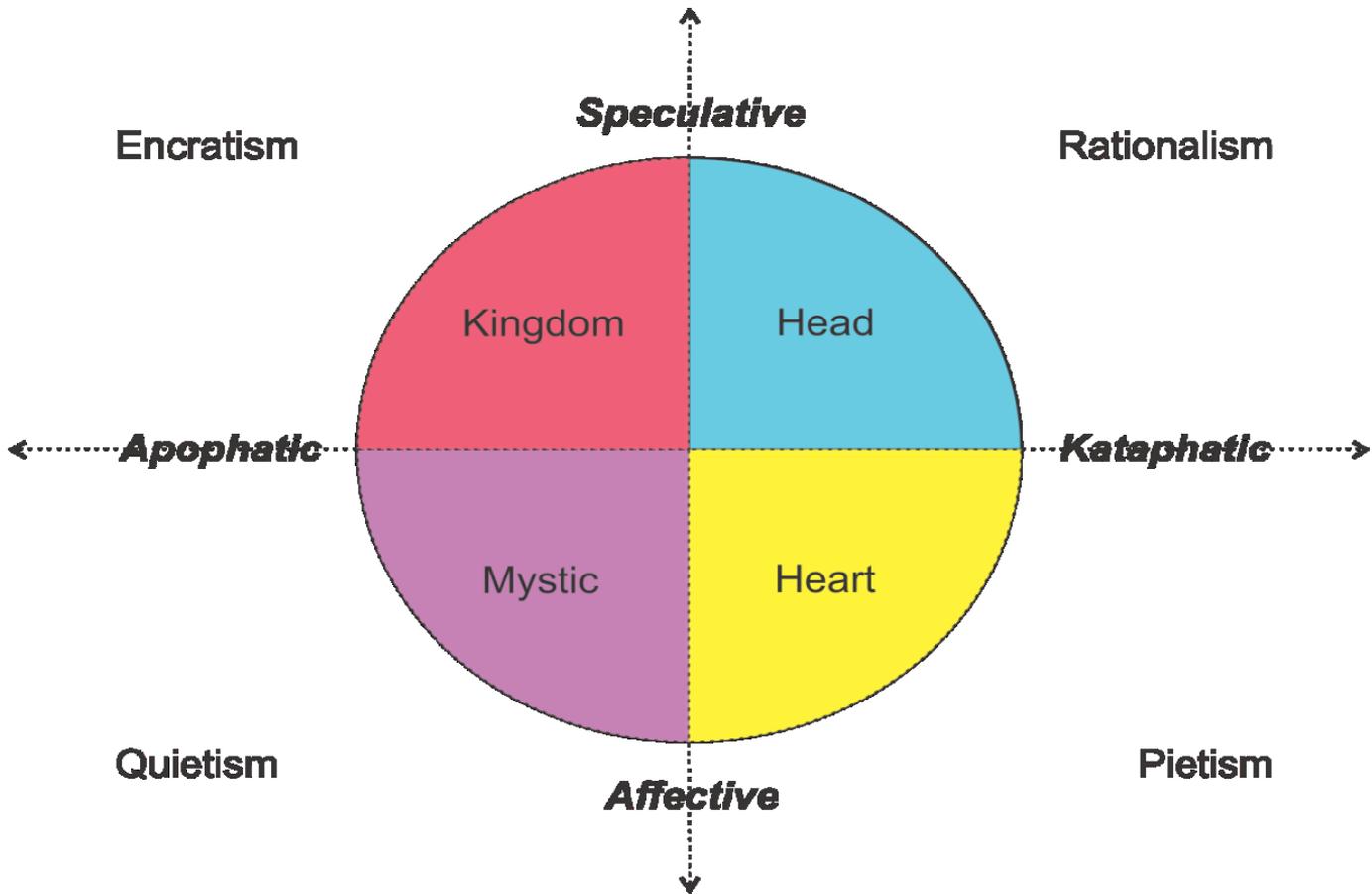
In her book, *Heritage of Music*, Judith Eisenstein (1972:90) mentions Psalm 47:2, which reads, Clap your hands, all you people; shout to God with loud songs of joy. She writes that is not [j]ust the subdued, genteel kind of sound some people tend to regard as a religious song! The researcher concurs with Eisenstein to some degree. However, the cognitive domain of the intellectual centers of the brain suspended or negated by demonstrative worship ejaculations negates cognitive spirituality in command centers of the brain. The Bible, this research will postulate in Chapter 4, outlines, and intimates a clear, concise, and succinct balance between cognitive and affective domains of liturgical hymnology in the Psalms. This was not emotionalism with a healthy helping of sensationalism on the side, but the holistic integration of cognitive and affective domains employs the emotional and physical manifestations. True worship is elements of pathos, ethos, and logos that are under the influence of a cognitive understanding of Yahweh and their covenant relationship with Him.

Just a cursory view and a very shallow examination of the proceeding scriptural allusions from Psalms appears to allow one to emote in a most expressive and evocative way. Can the biblical texts or concepts be reconciled to science? Note a sublime pictorial rendering in Psalm 145, speaking of how one generation will tell another generation of the wonderful acts of God. The song goes, they will celebrate your abundant goodness and joyfully sing of your righteousness. If these songs or Psalms—written musically to reflect the mood of the songs, it is possible that the music helped shift one’s mood from anger to peace or from sadness to joyfulness. Perhaps just as the Psalms meant to take the faith community intellectually through the myriad of human emotions and experience, maybe music in its various styles can help give voice to one’s emotions and ultimately find peace when one comes to God. The research looked at a few biblical passages that illuminate

the various worship demonstrations and practices in the book of Psalms. What should be going on from a liturgical reading of the context and content of certain biblical pericopes?

Ware's pictograph below and the extensive expansion and elucidation of the parameters of visual— offers up a concise assessment of the tension to reconcile cognitive and affective domains of worship in AASDAC. This graph is illustrative and demonstrative as a summary of the need to maintain integrative-integrating coherence between the cultural, cognitive, and affective in the contours of the liturgical paradigm. For purposes of this research, the heart-head axis is integral to the organizations and development of the fundamental elements that are absent in many CPW music iterations and genres.

Four distinct sorts of deep Christian sense of being (spirituality) in liturgy recognized by Ware (1995:37-45) to start with, Intellect, second, Emotion, third, Numinous (Mystic), and fourth, Dominion (Kingdom) ritualistic liturgical, spiritual, profound components. The schema, built up the spiritual existence analysis examination apparatus, by which the profound inclinations of the people and faith groups can be appraised and assessed with the corresponding progress of each one. The outcomes render a propensity or inclination in the two gatherings and individual towards a most profound sense of euphoric spirituality, even though here it will not elucidate all the essential aspects of the spiritual existence aspect.



**Figure 57: Wares pictograph of the axis of cyclical and circular hermeneutic epistemic in liturgy**

Two gages or axis design signifying Hypothetical (Theoretical) and Affective (vertical directed to God), Emotional (perpendicular) from one perspective, and Apophatic (self-exhausting) and Kataphatic (self-infilling) (even) on the other. Ware (1995:31) portrays the Approximate—Affective scale as a technique for accomplishing understanding, comprehension. Moreover, through cognizant considering (cognitively) or by an appraisal of emotions. The flat, horizontal gradation means the view of God. This may well be either God as an enigma (difficult to understand or apophatic) or God as uncovered, disclosed, and comprehensible and knowable through Biblical Kataphatic and Apophatic praise and worship music (Kataphatic) (Ware, 1995:32).

The Theoretical /Kataphatic or Intellect most profound sense of being is an intellectual (cognitive), spiritual category, with mental power and cerebral as a solid trademark. Sermons (and ritualistic liturgical music) require Biblical systems, a liturgical framework to effect this needs organization (Ware, 1995:37, 38). The music for this grouping must manifest the same theological content with vigorous and bold melodies underlining the structure. This is the typical spiritual type of the theological paradigm — and liturgy — of the historic liturgy in AASDAC. The following descriptive-perspectives have been trans-positioned from chapter three to amplify and illuminate the concerns with the iterations of CPW music—noticeably highlighted and underlined in a metaphorical and conceptual schematic way in Ware’s schema:

- The immense and vast amount of the Christian community voices that employ CPW music is tuned and designed to carry a pop-theology of emotionally charged passionate worship that tends to be horizontal.
- The swaying between the experiential and the coherent, levelheaded (subjective) shows on the sequential pendulum—swing between adoring that is experienced instinctively—emotive far eclipse cognitive content in most CPW songs. Also, likewise praise that is determined psychologically (insightfulness), however none so enchanting and connecting like the enthusiastic wonder of CPW music that permits and encourages the passionate endorphin barriers to blast. There appears quite recently almost no intellectual substance in many cycles of CPW music.
- The detractors of CPW music strongly postulate that there are groundswell and refrain of choruses those CPW songs that are often deficient in central literary and musical competency. This hyper-super live musical atmosphere, when integrated into worship services, is an extreme stimulus; it subjugates all another sound, it claims and sways all the attention.
- The tune more than whatever else, shape whether a melody is acknowledged or dismissed from the brain. The transcript, which may have religious and Scriptural criticalness, is for some individuals a subordinate empty reflection. A significant number of the CPW tunes have a detached, disconnected shallow and surface, uneven religious philosophy, which concentrated on an eminence to the

impediment, Soteriology, Christology, Ecclesiology, Missiology, Eschatology. There is no harmony amongst reason and emotionality in the CPW organization.

- Those people that advocate CPW melodies that fit the mainstream incline are influential (concerning inspiring feelings, however, should not something be said about comprehension?), and they let individuals feel touched. Contemporary acclaim and worship music accumulations tend not to outlive their era since they seem to have an exceptionally limit the religious scope of subjects and intelligibility.

The Affective Emotional or Heart profound spirituality sense of being is not merely cognitive, rational or a “head-trip” (Ware, 1995:39) just like the case with the Head (cognition) spiritual existence. In order, for music to be transformative head and heart must be engaged in the music. The centrality of the cognitive principles in the Word, together with the passionate energy is the integrating-integrated balance is the way to accomplishing blessedness and balance in liturgical life. In this gathering, the ‘integration’ of affective, cognitive precepts in the corporate liturgy, and particularly in the music, is critical to authentic spirituality (Ware, 1995:39).

The Affective/emotive or Numinous Spirituality places extraordinary accentuation on “union with the Holy” or heeding God in liturgical music, as opposed to addressing or speaking to God, the worshiper is waiting in anticipation to hear from God. Attributes of this deep sense of being are insightful, thoughtful, instinctive, and regularly spiritualist (Ware, 1995:41). The music related with this gathering will facilitate and encourage the keen, contemplative, and spiritualist components, frequently toned down in the liturgical music and of a more “silent/muted” nature to make more distinct the voice of God.

Here, again, the transpositions of descriptive-perspectives from chapter two— juxtaposed to Ware’s schema bespeaks with the efficacy of why many iterations of CPW music is generating problematic liturgical episodes in AASDAC:

- Worship leaders must wrangle with how they can consciously link style and method with Biblical principles for optimum and maximum efficacy to usher the worshiper into the presence of God. Many

commentators, proponents of CPW music appear to be advancing the notion that liturgical musicological relativism is as vital as the traditional and historical elements of the liturgy of; prayer, Bible studies, and evangelistic or missional elements. The symbolic power of, images, ideas, concepts of liturgical music inexorably assume a doctrine of God. Music as a symbol communicative liturgical element invites the worshiper to participate and inhabit a vast world.

- Polemical postulations move forward like this: The church needs to have theological discussions about musical worship. It is not the types of instruments or use of hymnals that is central, but the outlining of what worship genuinely is before putting it to music. Scripture contravenes many of these processes of liturgical musical manipulations. This fact points to the notion that music has become synonymous with worship in the current church culture.
- Ultimately, the empirical data seemingly indict the pervasiveness of CPW music iteration of cultural values over other historically biblically norms of prayer, scripture reading in the liturgy. Subliminally, CPW music appears to drive an almost undocumented and un-categorical subconscious lexicon of new elements and facets of the liturgy into the cognitive vaults of the worshipers that it affects paradigm shifts in AASDAC worship elements. These new elements are primarily, not Biblical.
- Many commentators and AASDAC respondents have regrets that while the traditional hymns encourage doctrinal truths, many of the newer Praise-and-Worship songs seem trite, and unable to help listeners through the realities of life on earth. Contemporary Praise and Worship music is the new liturgical battle flag in many Evangelical realms that envelopes and dwarfs all others musical flags in the music arena.

Ware's portrayals will help integrate and clarify the subjective emotional components of the profound elements of the sacrament and profound sense of being. Ware, portrays the Speculative/Apophatic or Kingdom most profound sense of being as for the most part being the minutest gathering of the four different sorts. It comprises of a spiritualist; apophatic ordeal matched with a cerebral mode seriously immersed, a practically battling or super-hyper type of most profound sense of being (Ware, 1995:43). Ware, propounds the possibility

that this profound sense of providing spiritual food more to the people's need, not partnered with a division, basically obeying God and "to witness God's coming rule" (Ware, 1995:43). This gathering has an energy and frequently wants to see the change in society. Likewise, with the liturgical involvement, the music needs to empower, strengthen, and marshal this gathering vigorously to facilitate transformation.

Ware (1995:45) states that liturgy needs to incorporate the requirements of an enormous amount of the different most profound mixtures, elements of spiritual groups without losing the central character of the group.

One cannot deny the fact that friction between these musical, liturgical groups has been a strong contributing factor in the worship wars that occurred in the AASDAC. Another fact is that this tension often evidences in the liturgical music and the application thereof. We can, therefore, deduce that CPW music as a liturgical communicative language — or medium — to propel an individual's worship experience has grown significantly to the fore in many AASDAC—framing and liturgical episodes inter-intra the AASDAC community of faith for all age categories.

### **3.13 Summary: interpretative perspectives and implications—why?**

This part has managed the interpretive errand about the causative components that incite the formal dissension in the AASDAC in Michigan. As needs are, the specialist directed nitty gritty writing research in the significant fields to comprehend what interpretive examinations in a more prominent structure can add to the transformational task of the AASDAC in Michigan. The most central attributes of the issues and concerns AASDAC with CPW music details into four remarkable and succinct components:

- **First**, the combination of the mainstream secular-sacred cosmological perspective in the African-American culture. This cross-breed amalgamation of the mainstream secular-sacred CPW and hallowed is tricky for AASDAC. It is problematic because of many AASDA embrace of the Evangelical tenet that the Holy Scriptures work as the last expert forever and principle to ascertain function and form of music in worship not secular-sacred cosmology of African-American culture. In

the African-American Evangelical hermeneutic and the authority of the Biblical Canon supersedes and supplant culture, reason, experience and societal norms the current genres of culturally pop culture strains of CPW music will be problematic for many AASDAC:

- **Second**, the absence and drained void of Biblical scriptural (phronēsis, rational, cognitive - judicious Psychological) etymological, linguistic components in numerous CWP tunes. Overwhelmingly, the component of subjectivism focuses just on the person's feelings and needs and not on God's qualities. Some subjectivity, individuality is essential; ritual liturgy cannot be functional without emotions. The issue emerges when feelings prevail in the careless subjectivism, and God is absent all the while. Loss of moral authority: CPW music promulgates tolerance to the point where the AASDAC cease to be a people form by the narratives of Scripture.

**Third**, the emotional and affective content in CPW music is perceived to be excessively evocative, celebratory, and euphoric. Entertainment: CPW music sacrifices content for entertainment and confuses liturgy with liturgical evangelism and pseudo evangelistic outreach with advertising. The liturgical form should reflect the type of life to which Jesus calls the faith community. Consumerism: CPW music offers an assortment of options to encounter "felt needs" and preferences of the majority instead of embracing what is truly needful. Relativism: CPW music is offering less truth and becoming therapeutic rather than theological. Entertainment: CPW music sacrifices content for entertainment and confuses liturgy with evangelism and evangelism with advertising. Worship form should mirror the type of life to which Jesus calls the faith community.

**Fourth**, the cognitive elements in CPW are often sterile, neutered and sanitized—that it leaves a paucity of cerebral content in the frontal lobe, where spirituality empirically documents as the citadel, chambers, and portals of spirituality. The brain delights in creating meaning out of bits and pieces of information and to make logical, rational meaning out of what one listens to in the music. This research contends that CPW music is not cognitively propositional; it does not tell a unitive-uniting

coherent liturgical narrative to the faith community. The oscillation between the experiential and the logical displays on the chronological pendulum swing between worship that is experienced intuitively (emotions) and worship that is derived cognitively (intellect), but none so enrapturing and engaging as the emotional phenomenon of CPW music. Moreover, the frontal lobe is the heart of intentionality. This region is commonly known as the will, the power of choice. When the brain faces a group of conditions, a network needs to select a reply in the framework of its necessities and existing selections. The brains, and to be more specific, the frontal lobes—when one is listening and engaging in music—is weighing in on the decisions that will affect the outcome and, ultimately, one’s destiny. What is happening in the personal command center? Will the liturgical music that is chosen to facilitate a transformed mind—the mind of Jesus—or will what we decide to listen to affect the worldview and the socio-culture, which one inhabits. Contemporary praise and worship music engenders a liturgical chasm that must bridge the divide with objective, transcendent liturgical biblical norms that constitute the dictum for liturgy in the AASDAC. Biblical, liturgical music must deploy liturgical context and content to affect and effect cognition and emotionality in the human person command center, to bring about transformation in the liturgical community.

## CHAPTER 4 NORMATIVE PERSPECTIVES

### 4.1 Introduction

In chapter three, the research sketched and proffered four elements that were causality and correlation in scope and scale that constitute the etiology and catalyst of the problem: Why is CPW music a real battleground in many AASDAC? The four primary syllogisms (a form of reasoning in which a conclusion draws (validly) from given or assumed propositions [premises]):

1. The integration of the Secular-Sacred Cosmological worldview in the African-American culture that is evident in many CPW music iterations.
2. The absence and void of biblical (phronēsis,-rational-cognitive) linguistic, structural elements in many CWP songs. Overwhelmingly, the element of individualism concentrates only on the person's emotions and requisites and not on Christs' traits or nature.
3. The emotional and affective content in CPW music is perceived to be excessively evocative, celebratory, and euphoric.
4. The cognitive elements in CPW are often sterile, neutered, and sanitized—that it leaves a paucity of cerebral content in the frontal lobe where spirituality emanates as the citadel, chambers, and portals of spirituality.

Here, in chapter four the *normative* task focuses on the drafting and outlining of theological (LTH) norms from Scripture by which to critically assess, guide, and reform the dimensions of contemporary religious praxis. The primary resource for the exegesis in the normative task practical theologians answers the question: What forms should the religious praxis take in contemporary “*Praise and Worship*” music in the context of AASDAC? This task has the responsibility of assessing the theological reflections and mining the theological and literary community for polemics to see what reserves exist to respond to encounter the environment. It is crucial to observe that the normative task of practical theology is always contextual, in that it is attempting to reply to a specific context. The *normative task* is focusing on “*LTH*” *principles from Scripture* as a theoretical reflective norm by which to critically assess, guide, and reform the dimensions of contemporary “*Praise and*

*Worship*” music in the contemporary liturgical praxis of AASDAC liturgy, mining the academic community to unearth resources to respond to the experience milieu.

The normative regularizing assignment represents the inquiry, *what should go on?* It tries to observe what God is offering—His disclosure and presence. Osmer signifies to this assignment as prophetic insight. Even though the Old Testament prophets talked principles and ethics of God, they were likewise translators of customs and present disclosures. The term prophetic discernment catches the exchange of celestial divulgence and human embellishment as prophetic keenness. The prescient organization is the discernment of God’s Word to the covenant individuals in a period and place in time (Osmer, 2008:133). Prophetic astuteness includes both complete disclosure and the human chiseling of God’s statement to grasp and apply the meaning to their lives (Osmer, 2008:134-135). Prophetic wisdom utilizes three strategies to discover God’s statement for the present: (a) *exegesis, translation*, (b) *moral contemplation*, and (c) *significant praxis*.

Moral reflection signifies utilizing moral standards, guidelines, or techniques to chaperone activity towards moral ends (Osmer, 2008:161). Since contemporary practices reflect qualities and standards (Osmer, 2008:149) and those qualities and standards are regularly in friction, instructive ideal models must create moral standards, rules, and guidelines (Osmer, 2008:149) to trench conduct in flare-ups, circumstances, and settings towards moral closures. The researcher can draw on the group’s customs for standards to escort its carriage and demeanor in moral discursive and practices.

Great practice establishes two altogether different capacities in Osmer’s prime example of prophetic discernment. The interpretative guide draws on models of good practice, regardless of whether past or present, to improve a congregation’s available activities and norms (Osmer, 2008:153). Second, investigation of present cases of good practice can incite new views of God, the Christian life, and societal norms past those given by the current custom (Osmer, 2008: 153,162). This current Osmer’s’ *phronēsis* or good functional thinking needs to apply moral standards and responsibilities regarding settings and practices (Osmer, 2008:149). The regularizing viewpoints, which are in the center in the accompanying areas are the road-map to compass the way forward in the resolution of AASAC liturgy in Michigan.

## **4.2 A liturgical typological-hermeneutic of liturgy**

This exploration postulation returns to the inquiry, by what method will this examination (LTH) enhance formal liturgical practices in AASDAC? Reasonable, practical theology, in this review, is change and joining the ritualistic group (AASDAC) of confidence and faith to live out the liturgical life of God and His Son. Swinton and Mowat (2006:7, 9, 11) propel a piercing idea, God and His self-disclosure are the unique situations or legitimate beginning stage of pragmatic religious philosophy. This loans much weight to the suitability and credulity of contextualizing liturgics in a down to earth religious philosophy structure and a typological technique. Furthermore, Swinton and Mowat (2006:201) posit the research model that embraces an ontological, epistemological, and phenomenological framework that revolves on an integrated [biblical analysis] of the liturgical episodes and contexts in the canon.

## **4.3 Word exegesis approach**

In the liturgical literary research, textual analysis outlined by Mouton (2001:167-168), the inquiry asks primarily descriptive and causal questions, seeking first to identify links between the selected canonical readings (informative) and then to explain the rationale for those links (causal/interpretive) grounded in AASDAC liturgical episodes. The normative perspectives form and inform a logical framework for inductive and deductive biblical modes. The researcher will first collect data from observations of the canon, and other theorists engaged in a literature analysis then use the data to assess the basis and implications of a normative LTH that might be implemented to effect a changed praxis in AASDAC.

How might normative perspectives of LTH principles from the Bible function as a normative guide to critically assess and reform contemporary “Praise and Worship” music in AASDAC liturgy? The methodology of this normative (Osmer, 2008:6-10) section: What Ought to be Going On? Chapter 4 will employ a multi-layered and multi-dimensional method to analyze and derive biblical, liturgical norms from specific texts in the biblical canon, guided by a multi-dimensional hermeneutic (Robbins, 2010:192; Watson, 2010:166). This approach does not mean that one superior method is a process of integrating or amalgamating the strong points of various exegetical strategies. This approach attempts to understand and establish the relationship between

certain liturgical facets of the text and context of the liturgical intent of certain liturgical words and themes in the canon. A *word-exegesis approach* is to highlight the prominence of certain liturgical meanings and themes of certain words (O'Connor, 1993:877-879; Collins, 1978:228-244). Broyles (2001:13-62) suggests that exegesis should focus on “stages such as textual criticism, chronological exploration, lexical and syntactic assessment, form criticism, structural analysis, verbal analysis, and thematic or theological examination.” Patterson (2004:4, 213-233) convincingly postulates, “The application of the Scriptures rests upon meticulous exegetical processes, wherever possible entail in properly balanced grammatical, historical/cultural, literary, and theological data.” This method also exegetes certain words and concepts and highlights and accentuates certain social, cultural, historical, aesthetic, ideological, and theological information of texts and how these factors may influence the liturgical meaning of the content and context of the text (Robbins, 2010:192; Moon, 2004:4).

Hays (1989:29-32) accommodatingly records a few appropriate criteria for distinguishing implications:

1. The accessibility of the wellspring of the resound meanings to the author.
2. The quantity of exact words in the paternal and resounding content.
3. The *recurrence* or *clusters* of citations from the same passage or larger portion of text (Scripture).
4. The topical intelligibility – the mention gives some clearness to the contention or talk in which it shows up.
5. The authentic historical credibility, the access level of acknowledgment and comprehension between author, allusion, and gathering of people.
6. The recorded translation – perceives those other people who have seen the suggestion.
7. Lastly, the measure of fulfillment inquires as to whether the reference bodes well.

Although this issue is notoriously mind-boggling, point by point, and testing, its fundamental standards will be useful in the word exegesis of the ritualistic substance. Moreover, and the ceremonial setting of specific writings to outline LTH norms and rules that might be helpful to direct the function and the form of the liturgical ceremony and type of sacrament.

Keesmaat (1999:48) characterizes intertextuality as an expression utilized by learned scholars to assign the basic relations among at least two writings, and it identifies with how the printed articulations of a custom suggested and reverberated in following messages by other Biblical writers. Also, conventions transmit are-sacred writing, both inside the Bible itself and post-scriptural Second Temple Judaism (Keesmaat 1999:33), and in New Testament.

Intertextuality includes not just associations between writings concerning a scholarly unique; it intently identifies with determining Biblical gathering characters identifying with a social dynamic. In this manner, in his philosophy called socio-expository feedback, Robbins (1996:62-3) incorporates social intertexture in the classification of intertexture exegesis and exposition of Biblical texts to unfurl meaning and practices in Liturgy.

Socio-explanatory feedback is a strategy for content that focuses on fundamentals, influences, and doctrines commonly in the writings that followers read on the planet from which the writings determine norms and locus of practices for the faith community (Robbins 1996:1). The approach not just welcomes the analyst to the content itself, yet it additionally exchanges intuitively into the domain of the general population who composed the writings and the writings as scholarly units. Subsequently, socio-explanatory feedback coordinates the ways individuals utilize dialect in the ways they live on the planet (Robbins 1996:1). In this regard, the socio-expository approach is fitting to the investigation of the melody, praise anthems of Moses and the Lamb regarding its artistic, and socio-logical capacity. Robbins' (1996:1-5) approach is so thorough as to cover the elements of different sorts of textual interaction:

1. inner surface;
2. textual coherence and intertexture;
3. communicable social context;
4. socio-political context; and
5. sacrosanct context.

Although tracing the identity involves almost every texture, the multidisciplinary approach, namely “*Liturgical Typological Hermeneutical*,” will be the compass to navigate normative perspectives in this section.

#### **4.4 Liturgical typological hermeneutic approach**

The *Liturgical Typological-Hermeneutic* approach is lined out in Chapter 1, and here it is extended and expanded more succinctly as a normative hermeneutic approach. Hoskins (2000:32-33) has supportively offered the accompanying working meaning of typology: A ceremonial typological-hermeneutic is a formal reading and analysis of the canon. It looks at supernaturally deliberate designs of sequential connection and heightening in criticalness in the occasions, settings, people or foundations of Israel, and these sorts are not only redemptive but rather principally [liturgical] in its substance and setting. It is the procedure of disclosure through which formal liturgical salvation as recorded in the standard capacities as banks of the stream for liturgical typological-hermeneutics of elucidation. Hoskins states (2006:21-27), certain Old Testament occasions, people, and foundations would prefigure New Testament occasions, people, and establishments. Hoskins (2009:20-21) additionally comment that typological approach rests upon an essential comprehension of God’s work in history and the motivation of Scripture. This approach shows his perception to be “homology,” the equivalence as it identifies with how God works in the OT, is consonant with how redemptive examples unfurl in the NT with a fluid and natural level of similarity. The legitimacy of this hermeneutic strategy or way to deal with and unwinds the ritualistic liturgical setting and substance of the canon with the aim of detailing an LTH. This postulation propels the preface that the cogency of the scriptural category is an epistemological and ontological scriptural hermeneutic that offers an all-encompassing topical perspective of scriptural accounts that can constitute *liturgical typological hermeneutic* standards of the liturgy.

Complementing the second approach or technique utilized to supplement and appendage the “*Word Exegesis*” approach is a scriptural “*liturgical typological-hermeneutic*” conceptual synthesis. This synergistic research philosophy deployment takes part in a liturgical reading of the scriptural dialect, symbolism, and social examples of occasions to give the interpretive rubric and milieu of significance through which later scriptural

authors explain the incidents they describe (Berlin, 2008:22; Hoskins, 2006:21-27). Beale (1994:396-401) surveys that typology means the consummation of the concise visionary of prophetic occasions, individuals, and foundations from the Old Testament in the Lord Jesus Christ the liturgical context and content of the canon.

In order, to study and engage in a liturgical reading of the *context* and *content* of the Bible canon, the research will exegete and analyze certain liturgical typological themes in the books of Genesis and Exodus, Davidic, Solomonic, Psalms, John, and Revelation is the goal of this project. The LTH approach revolves around the themes: *creation, de-creation, recreation, kingly, priestly, covenant, temple*, with the objective of describing, sketching, and drafting normative perspectives from Scripture for current practices in AASDAC. Invariably, the typological approach allows latitude to exegete the verbal, thematic, linguistic, and structural parallels of the text. The typology function in this research is to affect theological, a liturgical reflection of the relationship between persons, events, and institutions in the biblical texts to draft and sketch liturgical biblical norms (Hahn, 2005:101-136; France, 1971:13-16). Leithart (2000:32-33) states, “Like great novelists, the Biblical writers repeat a theme, word, or image throughout a book and it accumulates meaning and significance as it repeats the process.” The research will attempt to put forth the polemic that typology, in tandem with the word exegesis, is a valid method of the exegetical textual normative process of the Canon and can operate in Practical Theology research design to frame what ought to be going on in AASDAC liturgy. This phase offers liturgical theoretical principles derived from the Bible to assess, guide critically, and reform contemporary *Praise and Worship* episodes in AASDAC liturgy.

Goppelt (1982:198) referred to typology as the principal form of the NT’s interpretation of Scripture. Thus, many New Testament writers believe that “The NT understands that the elucidation of the OT is the heart of its theology, and it expresses itself within the framework of a typological interpretation.” Brewer (1992:221) postulates, “Typology governs the New Testament and, if Messianic advances are a symptom of widespread thought, it also dominated pre-70 CE Palestinian Judaism.” Ellis (1981:75) has written, Paul’s usage of the OT is not arbitrary or against the literal sense of the typological usage is approved of for correlation. Typology has cogent implications not only for our understanding of the OT but also how we understand the NT. Ellis

(1981:75-78) also efficiently explains that typology views the relationship of OT events to those in the new dispensation regarding two principles, historical correspondence, and escalation (intensification). Fishbane (1985:351) writes that Inner-biblical typologies establish a literary-historical wonder which isolates perceived correlations between specific events, persons, or places early with their later correspondence. Beale (1994:401) writes: “Typology can be called contextual and [content] exegesis within the framework of the canon since it primarily involves the interpretation and elucidation of the meaning of earlier parts of Scripture by the latter parts.”

Beale (1994:396-401) observes that typology designates realization of the indirect prophetic adumbrations of events, people and institutions from the Old Testament in Christ who now is the final, climactic articulation of all God intended through these things in the Old Testament. Jesus and the disciples read the OT (see Luke 24:44; John 5:39) as developing its *teleos* and culmination in Jesus Christ and the typological relationships, detected through close attention to contextual indicators, epochal shifts in the progress of God’s plan, and considering the framework of the canon. The aspiration is to engage in a liturgical reading of the canon to construct a collage of typological portraits depicting Jesus as the vivid and visual rubric or locus of the liturgical context and content of biblical worship. A liturgical hermeneutic picture of spatial horizons whose temporal and cosmic framework spans the beginning of the first creation (Genesis 1:1) wholly the way to the visualization of the new creation at the inauguration of eternity future (Revelation 21:1).

Upon this canvas, the thesis attempts to trace liturgical typological movements of worship in the canon. Moreover, these types are not mere ideas or relative truths, but actual Old Testament events that occur in the past and are a record accurately in Scripture as they transpired (Davidson, 1981:280). The historicity of the Genesis account already affirms and embeds the eschatological, teleology, and trajectory of all Old Testament types for a liturgical redemptive history that culminates in the expiational work of Christ to affect cosmic redemption. We can thus put forth the polemic that typology is a valid method of the exegetical and interpretative and explanatory process of the canon and can operate in practical theology research design. Davidson (1981: 17-22) asserts that one of the most succinct typological relations is the one established between Adam and Christ. The Adam-Christ typology identified by Paul presumes the historicity of Adam.

Adam is typically liturgically related to Christ in both comparison and contrast. Both head a new creation; but where Adam's failure brought sin and death to all, Christ's victory brought righteousness and immortal life to all. Moo (1983:325) further advances the notion that, Paul must have read (Genesis 2-3) as a historical account because of his whole argument in Romans 5:12-21 too closely compares Adam and Christ for one to be (mythical) and the other (historic). Paul also read Genesis 1-3 as liturgical Word Exegesis and Typological reading of the canon (Moo, 1983:325-326).

Gundry (1969:235-236) describes "The rule of thumb that a type is a type only when the New Testament specifically designates it to be such as being a reaction against those whose typology has become so extravagant that it is practically allegorical." Gundry explains that whenever typology is used to show the "Christo-centric concord of the Bible, it is all too easy to impose an artificial unity Types come to be constructed more than uncovered, and the flow into allegorism emanates too easily. Correctly voicing, typology is a mode of historical understanding. The historical value and understanding of the text to be interpreted forms the essential presupposition for the use of it.

Davis and Hays (2003:216-238) composed of Luke 24:27. Luke's development proposes that validation to Jesus and His new ritualistic standards are in every one of the sacred texts (*ἐν πάσαις ταῖς γραφαῖς*, *en pasais tais graphais*), not a couple of disengaged arbitrary or isolates verification messages. The whole story of Israel works to its account peak in Jesus, the Messiah, who needed to endure before entering His greatness. That is the thing that Jesus endeavors to show them actively. The strategy for typology is smarter to express the down to earth scriptural setting as opposed to revealed in theoretical ideas.

The ceremonial hermeneutical sails of this exploration venture driven by (1) *Word exposition*, and (2) *liturgical typological analytical* drafts. The human direction studies, religious philosophy, and homology are a vehicle or model to compass the philosophy, reasoning, style, strategy, and type of liturgy. The Bible ordinance must be perused formally with a Christo-centric focal point to mine a religious robust *liturgical typological hermeneutic*. God and His self-disclosure is the specific circumstance or sound beginning the stage of Practical Biblical Theology of Worship (Swinton & Mowat, 2006:11).

The objective in the hermeneutic method of the research is to from two angles as a dynamic deductive approach that forces every periscope into a prescribed hermeneutical mold and omitting passages that may not have enough typological data to shape the discursive as a normative locus of control in the liturgy.

#### **4.5 Liturgical context and content of the canon**

The thrust of this section is to depict a biblical delineation of typology in the liturgical context and content of selected parts of the Old Testament and New Testament. The author will begin by discussing the liturgical content and context of scripture. This discussion will contemplate the form and material unity of Scripture and Liturgy. The impetus of this segment is to portray a scriptural depiction of typology in the liturgical context and content setting of specific portions of the Old Testament and New Testament. The author will start by talking about the formal liturgical context and content, substance, and background of sacred writing. This discourse will examine the frame and material solidarity of Scripture and Liturgy. This welcomes the reader to make a formal examining of the authoritative content. The examination will take a glance at some analytical rules that rise out of a ritualistic liturgical reading of Scripture as the research advance toward a formal *Liturgical Typological Hermeneutic* of Worship. The writer will start by first talking about the liturgical element and setting of the Scriptures, which present-day scholarship has helped investigators to see. The research will discuss what is the material and formal unity of Scripture and liturgy? This unity, the researcher will postulate, invites readers to make a *liturgical reading* of the entire canonical text. The heart of this framework will outline this approach to a canonical reading, focusing on the nomenclature of this method, which may describe the Bible's liturgical *trajectory* and *teleology*.

The recognition of the final canonical structure of Scripture is as fundamental for ascertaining the import and purposefulness of distinct passages and books of Scripture; and second, the identification of the covenant as Scripture's core narrative theme (Hahn, 2005:102). Together, these findings have helped liturgists to see an accord between Scripture and liturgy that is both conventional and substantive. Their unanimity is typical in that Scripture was canonized for liturgy, and the canon itself derives commencing the ceremonial ritual. Their

accord is *material* in that the content of Scripture is profoundly liturgical (Hahn, 2005:102; Childs, 2005:26-45).

Details about the origins of the compilation of the canon reveal that there is a wide-ranging identification that the intentions for instituting the canon were principally liturgical. Moreover, liturgical use was an essential factor in determining which Scripture to include in the canon. Succinctly, the canon was drawn up to establish which books to read while the society gathered for liturgy, and the books contained in the canon were those that were already being read in the Church's liturgy (Sanders, 1987:162). Ferguson (2002:102,320) has observed: distinct worship exercises served as prerequisites for a canon of Scripture. Sanders (1987:162) has postulated: That which is canon comes to us from ancient communities of faith, not just from individuals—the whole of the Bible, the sum as well as all its parts, comes to us out of the liturgical and instructional life of early believing communities. Stuhlmüller (1977:102) describes the Scriptures as the liturgical documents of Old and New Testament times. Researchers perceive the reflective determining influence of liturgical practice on the constitution and defined structure of singular writings. Moreover, it is visible from internal data that various New Testament texts, specifically the Pauline letters and the Book of Revelation, were composed for the expressed purpose of being read in the liturgy (see Revelation, 1:3; 1 Timothy 4:13). However, the close literary analysis also enables scholars now to see that the final form of the gospels reflects their use in the worship of the early society. Some have even argued that the gospels' final form and shape by a kind of an ongoing dialogue with the Jewish texts read in the synagogue, especially for Israel's grand feasts (Hahn, 2005:103).

The covenant is a recurring and theologically significant and impregnated theme in the canonical text. The vast literature on the topic is not to be in rehearsal here (Congar, 1962:68-69). This is what it means for describing a *material unity* between Scripture and liturgy—the Bible in many ways is *about* liturgy. Very few commentators have acclaimed what Vanhoye (1986:181-182) has recognized as the central relationship concerning liturgical adoration and covenant in the Bible. The significance of a covenant hinge directly on the act of worship which establishes it. A flawed liturgy cannot bring about a legitimate promise. An act of mediation can only accomplish the establishment of a covenant between two parties who are distant from each

other and, when it is a question of humanity and God, the mediation has, of necessity, to mediate through the cult (Hahn, 2005:104). What has not been shown is the essential unity of both Scripture and liturgy in the founding, revitalization, and conservation of God's covenant relationship. This is what scholars mean in describing a *material unity* between Scripture and liturgy—the Bible in many ways is *about* liturgy.

This LTH drafting must be with a broad brush, but by centering on the pivotal moments in the canonical narrative—*Genesis, the Exodus, the Davidic and Solomonic monarchies, John, and Revelation*. The author purports that the liturgical community in AASDAC and others will see the familiar biblical outlines in a new *Liturgical Typological-Hermeneutic* light. Further, from this liturgical analysis, certain hermeneutical normative propositions will emerge. A liturgical appraisal of the canonical text divulges the Bible's *liturgical trajectory* and *liturgical teleology*. This exegesis points toward the *liturgical trajectory* and *liturgical teleology* of the canon.

There is a liturgical motive for the creation of the world and the human person, and there is a liturgical “destiny” for the creation and the human person. Man, as presented in the canonical text, is *homo-liturgicus*, (*liturgical-person*), created to glorify God through service, conveyed as a sacrifice of praise (Hahn, 2005:106). Typological winds drive the liturgical hermeneutical sails of this proposed research project. The trajectory, anthropology, theology, and homology are a vehicle or model to compass the theology, philosophy, style, method, and form of worship. The Bible canon must be read liturgically with a Christo-centric lens to mine a theological cohesive liturgical hermeneutic. God and His self-revelation is the context or true starting point of Practical Biblical Theology of Worship (Swinton & Mowat, 2006:11).

#### **4.6 The temple motif in Genesis 1 and 2**

The following items are visible in the Bible on the very first pages. Analysts observe the Kingly and priestly grammatical and the liturgical rhythms in the creation narrative. It is likely that the text's final form is by its constant use in the liturgy of ancient Israel. Westermann (1981:10-20) speaks of Genesis 1 as narrating a beatific liturgy. With a vibrant and sacred rhythm, the same terminologies occur repetitively throughout the whole chapter like a liturgical prayer. Creation unfurls in a series of the sevenfold organization, opening with

the first verse, which is precisely a compact seven words long in Hebrew, and proceeding with seven distinctly delineated creative speech acts of God” (“Let there be. . .”) (Hahn, 2005:106).

Ross (2006:81) advances a very compelling pictograph and prism of how “Liturgical Typological Hermeneutics” looks through a biblical lens. Creation has always been foundational to the faith of the worshiping community because it displays the power and majesty of the Creator. However, it also provides the rationale for YHWH’s great and grand work of redemption. Ross (2006:81) and Cline (1978:61-79) illustrate their concept this way: the flood was a judgment against the rebellion toward Jehovah. Through Noah, we find a “re-creation” theme: everything returns underwater as it has been in the beginning. Then the world once purged; dry land manifested itself under the word of YHWH as was at the beginning of creation. Noah, the new Adam, along with his family, started a new life with grateful worship (1 Peter 3:20-22).

Intertextual analysis by Levenson (1984:275-298) has assisted us to grasp the etymological and thematic parallels between the account of the primal seven days and the following construction of the sanctuary (Exodus 24-39). This, aids to capture the author’s aim (Genesis 1). He aims to depict creation as the fashioning of a cosmic temple, a house of God which, as the later Tabernacle and Temple, would be a meeting place for God and the human person made in His image (Ahern, 1996:46-63).

In the additional creation account in (Genesis 2-3), the garden of Eden (the name Eden means “pleasure,” but it probably describes the place as fruitful. For the meaning of “lush fecundity,” a sign of God’s presence). The cornerstone of Biblical, liturgical communicative activity is the “presence of YHWH.” This portrayal is in extremely emblematic terms as an earthly sanctuary—again with obvious literary correspondences to later sanctuaries, especially the inner sanctum (portals) of the Temple. For a liturgical reading, the essential equivalences are ones that illustrate the conditions of the affiliation connecting God and humanity in the garden and the sanctuary. Levenson (1984:21) propounds, if Eden is seen then as an ideal sanctuary, then Adam is described as a prototypical Levite. God describes Himself as “walking up and down” or “back and forth” in the garden (Genesis 3:8). The identical Hebrew verb is used to portray God’s manifestation in the tabernacle (Leviticus 26:12; Deuteronomy 23:15; 2 Samuel 7:6-7). The original man is placed in the garden

to “*serve*” and to “*keep*” or “*guard*” it. These verbs are together again in the Pentateuch to describe the liturgical service of the priests and Levites in the sanctuary (Numbers 3:7-8; 8:26; 18:5-6). This literary evidence insinuates the biblical authors’ intent to describe creation as a regal temple building by a heavenly King (Callender, 2000:29). The human person in these pages intends as a kind of the *Priest-King* set to rule as *vice-regent* over the Temple-Kingdom of creation.

The Tree of Life was designed as a source to sustain eternal life. The syntactical construction of “The Tree of Life” (Genesis 3:22) should be interpreted to mean a tree that was life-giving, that which produces life (Ross, 2006:100). Eating from the tree would propagate eternal life or in some capacity extend access to immortality. In the OT, Wisdom is a Tree of Life because it also imparts life and leads to long life (Proverbs 3:2, 18; 8:10-36; 9:11). Because of the memory of the Tree of Life in the garden sanctuary, it is not startling to discover the Tree of Life in the sanctuary or temple. It symbolizes the Lampstand (Exodus 25:31-40) that was a solitary shaft of unadulterated pure gold, with six branches on it, three going ahead each side and rotating toward the sky (v. 32). Each branch was to have three containers like “almonds blooms” with buds and blooms (v. 33). On the central stalk, there were four containers molded like almond blooms with buds and blooms (vv. 34-35). Seven oil lights are on the highest points of the primary shaft and the six upward branches. It was a fashioner almond tree made of translucent gold (Ross, 2006:101).

The brilliant tree portrayed YHWH’s arrangement of life and presence. It was inside the tent in the Holy Place to light up and a pathway to the Presence (Glory) of YHWH. Its light fell on the twelve rolls of bread, which symbolized the presence of YHWH. The making of light was conspicuous initially. The primary beams of light made life conceivable (Genesis 1:3; Psalm 36:8-10). It was gold because the imagery of gold implies that YHWH, the light of the world, would never be extinguished (Ross, 2006:101).

Levenson (1976:25-53) compellingly explains the Tree of Life symbolism when he portrays the nuanced ideas in Psalm 36:8-9. They imbibe their satiate [satisfy] of the wealth of your home [temple]; and You do offer them to drink [taste] of the stream of Thy enchantments [literally, “the waterway of your Eden’s”!]. With You is the wellspring of life; In Your luminosity, we see the brightness [perhaps an allusion to the glow from the

lampstand in the Holy Place] (Bible, 1995). Levenson appropriately observes this expression as an inference to the stream [which] sprang up from the earth [ground] and watered the entire surface of the world from which God makes Adam in Genesis 2:6-7.

The sanctuary of Revelation 22:1-2 portrays a waterway of the water of life. Originating from the elevated position of God and of the Lamb and streaming into a garden-like Grove. This sanctuary in Revelation is a model of the highest heaven in Genesis 2, as has been a lot of Ezekiel's depiction also (Walton, 2001:167).

The books of Ezekiel and Revelation are developments of the primary garden-sanctuary, at that point, Eden, the range where the wellspring of water is, might be like the inward sanctuary of Israel's next temple and the circumscribing plantation to the Holy Place. Eden and its nearby patio nursery framed two distinct areas (Walton, 2001:167-183). This is congruent and compatible with further documentation of the Lampstand in the Holy Place of the shrine with the tree of life situated in the fertile plot outside the central place of God's presence (Walton, 2001:167-183). Furthermore, the bread of the presence, likewise in the Holy Place, which nourished the ministers, would seem to mirror the sustenance created in the Garden for Adam's sustenance (Walton, 2001:167-183).

Presently in the vision of the Apocalypse of John in the age to come, there is a Tree of Life with leaves for recuperating the country (Revelation 22:2). The components of the Garden of Eden weaved through the woven artwork and tapestry of the formal liturgical account and presented to the future heaven to demonstrate to us that the wellspring of life is in the Son, the colossal light of the world. Participation in partaking in the fruit is eternal life is a promise to those who have faith (Revelation 2:7). They will attribute all wisdom, knowledge, and glory and honor to YHWH (Revelation 5:12) (Walton, 2001:167-168-182-183). They will attribute all wisdom, knowledge, and glory and honor to YHWH, and all intelligence, learning, and radiance and respect to YHWH (Revelation 5:12) (Walton, 2001:167-168-182-183).

Beale (2005:10) additionally hypothesizes that one might have the capacity to see an expanding degree in heavenliness from outside the garden continuing internal. The outmost locale encompassing the garden is identified with God and is "great" (Genesis 1:31). God's universe (= the Outer Court); the fancy garden itself

is a heavenly and consecrated plot isolate from the outside world (= the Holy Place), where God's clerical priests adore God by obeying him, by developing and guarding (Beale, 2005:6-11). Eden is the place God lives (= the Holy of Holies) as the establishment of both physical and profound being (denoted by the waters) (Beale, 2005:9-10).

Considering these abundant calculated and phonetic parallels amongst Eden and Israel's sanctuary and Temple, it is positively not startling to find that Ezekiel 28:13-14, 16, 18 allude to Eden, the garden of God. The heavenly mountain of God, and imply it as containing "sanctuaries," which somewhere else is a plural method for alluding to Israel's sanctuary (Leviticus 21:23) and refuge (Ezekiel 7:24; so additionally, Jeremiah 51:51) (Beale, 2005:10-21).

This meant the presence of God, which was limited to Eden, was to be extended throughout the whole earth. God's presence was to "fill" the entire earth. Walton (2001:186) observes that if people were going to fill the earth [according to Genesis 1]; they were not to stay in the garden in an invariable situation. Moving out of the garden would appear a hardship and suffering since the land outside the garden was not as generous (verdant, florid) as that inside the garden (otherwise the garden would not be distinguishable).

It is by all accounts that Adam was to augment the limits and scope of the Garden in regularly expanding and broadening the garden sanctuary into the remote unembroidered external spaces. The outer development would incorporate the objective of spreading the transcendent presence of God. This would happen because Adam was conceived in His representation and subsequently mirrored God's image and the light of His breathtaking and unselfish presence, as they kept on complying with the mandate offered only to their folks and went out to stifle the external nation until the point when the Eden sanctuary secured the earth. At this early point, one would already be able to see a startling response to an underlying inquiry concerning why Revelation 21:1-22:5 parallels the new universe with the botanical garden—like sanctuary (Beale, 2005:11).

Also, Beale (2005:16) additionally progresses Israel's sanctuary was a little model of God's mammoth worldwide temple that was to expand and emerge in the atmospheres and globe toward the finish of the age. That is, the shelter was a symbolic model showing not merely to the present universe, but rather additionally

the new sky and earth that splendidly is full of God's presence. That it was a little representative model of the following sanctuary that would fill sky and earth is evident from the accompanying highlights of the sanctuary: the sanctuary isolates into three segments—the most Holy of Holies, the Holy Place, and the outside patio.

Beale (2005:16) appropriately echoes the idea: That the Holy of Holies spoke to the undetectable paradise where God and his holy messengers stayed underlines the accompanying perceptions. Similarly, as the radiant cherubim watch God's position of royalty in the brilliant sanctuary, the statuette cherubim around the Ark of the Covenant and the figures of the angels woven into the window ornament that protects the Holy of Holies mirror the original cherubim in paradise who stand monitor around God's honored position. With the clouds of the apparent paradise, which itself indicated the imperceptible paradise.

Maybe Beale (2005:16-17) propels the most convincing and clear bits of knowledge into the scriptural norms about the creation theme. That the Holy Place likely speaks to the observable sky which is separate from the earth is clear from the accompanying contemplations:

- The shades of the Holy Place were blue, purple, and red, speaking to the different hues of the sky, and figures of winged animals all through every one of the window ornaments which are throughout the sanctuary, upholding the symbolism of the unmistakable clear sky.
- The lampstand had seven lights on it, and in Solomon's sanctuary, there were ten lampstands. In this manner, if individuals were to consider the Holy Place, they would see seventy lights, which against the darker setting of the shades of the sanctuary and temple would take after the cosmic heavenly radiant light sources and resources (i.e., luminaries, stars planets, spheres the sun, and the moon).
- This symbolism enhances Hebrew word for "lights" (*m'ör*) is used ten times in the Pentateuch for the lamps on the lampstand. The only other place in the Pentateuch where the word occurs is five times in Genesis 1:14-16, where it refers to the sun, moon, and stars.

The liturgical typological-hermeneutic is advanced as a superior locus of descriptive, interpretative, explanatory, elaborative, normative and exegetical power for liturgical purposes for AASDAC. The axiology postulates that the normative perspectives in the liturgical context and content will form and inform AASDAC

function and form of liturgy as regulative locus or nexus to reconcile the episodes in many AASDAC in Michigan.

**The hypothesis is that the Biblical norms on the function and form of the liturgy will be corrective to regulate the four areas of tension to CPW liturgies in chapter 3. The four principal areas adumbrating here: The hypothesis is that the Biblical norms on the *function* and *form* of the liturgy will be corrective to regulate the four areas of tension to CPW liturgies in chapter 3. The four principal areas adumbrating here:**

- **First**, the integration of the secular-sacred cosmological worldview in the African-American culture
- **Second**, the nonappearance and bereft of scriptural (phronēsis, - judicious, cognitive intellectual) etymological, auxiliary components in many CWP tunes. Prodigiously, the element of subjectivism (the doctrine that all knowledge is subject to experiences by the self, and that transcendent knowledge is impossible) concentrates just on the person's sensations and desires and not on God's traits or character.
- **Third**, the emotional and affective content in CPW music is to be excessively evocative, celebratory, and euphoric. Worship construct should reflect the type of life to which Jesus calls the faith community.
- **Fourth**, the cognitive elements in CPW are often sterile, neutered and sanitized—that it leaves a paucity of cerebral content in the frontal lobe, where spirituality—empirically resides is the citadel, chambers, and portals of spirituality.

The causative elements are mere symptoms of other more chronic, systemic underlying causative aspects of the various current expressions of CPW models in many AASDAC in Michigan. The LTH approach of formulating and extrapolating Biblical norms is to address the root of the problem.

While these interpretive perspectives are distinguishable, they interrelated and interconnected. Therefore, the normative perspectives in the following subsections are distinguishable but interconnected. The respective Biblical normative perspective is not mutually exclusive, but they are intersecting and overlapping in scope and scale. These Biblical normative perspectives offer up liturgical content and context of what ought to be going on AASDAC liturgy to reconcile the problematic field of tension by employing these norms as transformative in current liturgical paradigm and praxis.

The central theoretical argument of this research posits that the *normative impetus of a liturgical typological-hermeneutic* context and content from Scripture may bring about a changed praxis in AASDAC liturgy. The particular change regarding the discordant effect that current iterations of praise and worship music seem to have by aligning “Praise and Worship” music *form* with its biblical *function* in AASDAC.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- Bible’s liturgical direction and teleology in Genesis constitutes regularizing points of view that fills in as a locus to oversee direction and teleology of liturgy for AASDAC in Biblical phronēsis.
- What the principal embark is that as far back as the beginning of time, the whole world has been God’s ritualistic sanctuary or temple. Creation coexists to be an estate for the pledge, covenant, or vow, a contract that God needs to make with a man in ritualistic liturgical open acts. The creation account features the capacity of liturgy for AASDAC to regulate function and form of liturgy.
- The perceptions specified above propose one essential part of the sanctuary theme as a reasonable and etymological system for understanding the ritualistic dramatization of brokenness and reclamation’ definite in Sacred Scripture and imperative in AASDAC liturgy.
- The objective, the goal of creation is the pledge, and covenant the romantic tale of God and man. If creation is to be a space for the agreement, where God and man meet each other, at that point it must be a space for adoration and liturgy.

- Worship, appropriately comprehended, is the spirit, quiet presence, heart, center, of the covenant and after that, it affords humanity as well to draw the entire of reality into fellowship with God.
- The creation story specifically, fundamentally, and verbally outlines creation as a ceremonial, liturgical norm.
- The liturgical norms of Genesis offer up from a liturgical reading of the content and context of the canon as clear and concise principles of integration of cognitive concepts of YHWH and affective/emotive concepts of YHWH's character of love, mercy, and care for Adam and Eve.
- The Practical Theological substance and setting of this pericope can fill in as a liturgical guide to control the praxis of liturgy in AASDAC.
- This segment underscores YHWH's exceptional desire to stay with His creation in liturgical dynamic open, communicative liturgical relationship.
- Liturgy must arrange, codify, and mediate the standards, principles of creation and recreation from a Christ-centric point of view—that address subjective, emotional, and psychosocial parts of AASDAC sacrament and liturgy.

#### **4.7 The liturgical praise in Genesis 1 and 2**

Barrett and Hobbs (2004: xii-xiv) describe liturgical formality as Communal Eyewitness. In this structure, God's appearance and His people celebrate with satisfaction and thanksgiving. In case one takes the appreciation of mission and the mission Dei as analyzed above into the setting of adoration and liturgy, it typically prompts God's existence is the purpose of meeting in affection and custom: it is about God. This is predicated on the concept that God is accessible inside creation (the 'being and doing' of the mission) and appreciates a mission on the planet as Creator, God in similar manner display in the service. As the with content frameworks, God will be accessible in His creation. His Kingdom: Luke 17:20b-21: Jesus replied, the Kingdom of God does not go with your attentive discernment, nor will individuals say, Here it is, or There it is because the Kingdom of God is inside you (Bible:1995).

Buchanan (2007:210) expresses sacrament (liturgy) as being an administration in both a social and a religious sense. Ever, the term had turned into a settled request or framework in the liturgy. Liturgical, birthplaces lie in a blend of God's disclosure and human psychology (Buchanan, 2007:210). Buchanan (2007:210) distinguishes the term liturgical formality as starting from the Greek leitourgia, beginning in traditional circumstances as administration to the state. He clears up that the term as it applies in the New Testament as characterized previously. Saliers (1994b:145) states that magnificence in the execution of the liturgical ceremony is not adequate without interest in the secret of God self-providing for the congregation. This, what he terms the second level of support, is urgent for the ritual/liturgy to succeed (Saliers, 1994b:145).

Against this background, the writer endeavors to outline the formal substance and setting in Genesis 1 and 2. The creation theme and topics cast the origination of humanity with regards to liturgy to YHWH. YHWH's royal and religious firstborn exists for worship; this is categorical in the "Jewish Bible" portrayal of the Exodus. Adam was in God's image and resemblance; God recognizes Israel as "my people" (Exodus 3:7, 10, 12; 5:1; 6:5, 7) besides my child, my firstborn (Exodus 4:22-23). Adam exists for liturgical praise, God's chosen individuals are freed explicitly for deferential liturgy (Westermann, 1960:10; Maly, 1963:10-13, 20).

The very substance and setup of Genesis 1-3 are, in a valid recognition, formal liturgy; the seventh day is creation rising exceeding subject. Different analysts have complimented parts of the formal matter in (Genesis 1-3). Here, in any case, the writer affirms Weinfeld's foundational thinking about (1981:501-512) Genesis 1, and on Wenham's fundamental 1986 (19-25) examination on Genesis 2-3.

The number seven is profound for the structure and components of Genesis 1, as the quantity of flawlessness in the agreement, and, apparently, as the quantity of the day with the Sabbath, the zenith of creation. In (Genesis 1:1) it states: בָּרָא אֱלֹהִים אֶת הַשָּׁמַיִם וְאֶת הָאָרֶץ: seven words. When it goes to the second verse, there are fourteen words, seven times two (Cassuto, 1961:12-13). Besides, noteworthy words in this entry happen in products of seven: God (35 times, i.e., seven times five); earth (21 times, i.e., seven times three); sky/atmosphere (21 times); and it was so (7 times); and God saw that it was great (7 times) (Wenham, 1987:6). Myers elucidates the number 7 as the quantity of flawlessness in the antiquated Near East (Myers, 1976:107).

In the second verse, there are fourteen words, seven times two. Moreover, critical words in this section happen in products of seven. God (35 instances, i.e., seven occasions times five); Earth (21 times, i.e., seven times three); sky/atmosphere (21 times). Moreover, it was so (7 times), and God saw that it was great (7 times) (Wenham, 1987:11-13). In the heptadic configuration, it is sufficiently clear that various researchers, from Umberto Cassuto to Jon Levenson, have remarked on it. Wenham (1987:6) observes the number seven represents this opening part in a repetitive cadence and liturgical metering.

Cassuto (1961:12-13) remarks in his Commentary on Genesis, Part I, 13-15, that after verse (v. 1), the segment partitions into seven passages, each of which applies to one of the seven days. An undeniable sign of this division is in the repeating sentence: “And there was evening, and there was morning” (such-and-such a day). Like this, he certifies that the Masoretes were appropriate in putting an open passage after each of these verses.

Each of the three things that happen in the original verse communicates the fundamental ideas of the area, God [Elōhīm], sky [sāmayim], earth [eret], are rehashed in the segment a given fixed number of times that is distinctive of seven. In this way, the name of God occurs thirty-five times, that is, five times seven; the earth is twenty-one times, that is, three times seven; comparatively, sky (or atmosphere, (rāqīa) seems twenty-one times (Cassuto, 1961:12-13). Ten articulations of pronunciations light and day exist seven times in the foremost subdivision, and there are seven notices to light in the fourth condition. Water is specified seven times in subsections two and three. In the fifth and sixth sections, builds on the word (ayyā) happen seven times. The articulation “it was great” seems seven times (the seventh time—consummate) (Cassuto, 1961:12-13).

In the seventh section, which manages the seventh day, there happen the accompanying three back to back sentences (three for accentuation), each of which comprises of seven words and contains in the center the articulation the seventh day. Besides, on the Seventh day, YHWH finished His work which He had performed, and He rested on the [Regal] Seventh Day from all His work [to some extent] which He had done. Thus, God favored (injected it with essential vitality) The Seventh Day, and sacrosanct and hallowed it (Cassuto, 1961:12-13). The terms in the seventh passage add up to thirty-five, five times seven. Cassuto (1961:15)

reasons this being a negligible incident is unrealistic. Besides, moreover, this numerical symmetry is, in a manner of speaking, the brilliant string that ties together every one of the parts of this segment.

Wenham (1987:7, 34-35) accounts advance that Genesis 2:1-3 references the seventh day three times, in three separate sentences contained seven words individually. This focus on Sevens features the remarkable status of the seventh day. Also, even though we discover ten perfect declarations and eight heavenly holy orders in Genesis 1:1-2:3, there are three formulae gathered in sevens. To manage this sevenfold structure, specific equation precludes where one could suspect them, expressly the execution detailing in 1:20, the portrayal of the demonstration in 1:9, and the endorsement recipe in 1:6-8 (Cook, 2001:35-79, 317). Wenham (1987:317, 318-320) depicts these plans, which delineate Genesis 1:

- One, declaration of the decree, ‘And God said’ (10 times);
- Two, arrange, e.g., ‘Let there be...’ (8 times);
- Three, satisfaction recipe, e.g., ‘And it was so’ (7 times);
- Four, execution recipe or depiction of act, e.g., ‘And God made’ (7 times);
- Five, endorsement equation ‘God saw that it was great’ (7 times);
- Six, consequent perfect word, both of naming or gift (7 times);
- Seven, specify the days (6/7 times).

The sevenfold structure shows that Genesis, in its last shape, is a ritualistic liturgical content. Further, it cites that Genesis 1 reads as a kind of the liturgical song, chorus, refrain and harmonious melody (Fletcher-Louis, 1999:112-128). Callender (2000:23) remarkably states, when confined from its present liturgical ceremonial scholarly setting and substance of the Pentateuch, the monotonous idea of Genesis 1:1-2:4a proposes a sacrament (liturgy), for which it might, truth told, is being used in the Garden by Adam and Eve. Levenson (1994:58) clarifies that Genesis 1 additionally has a specific liturgical flavor. However, he advises, its design and setup are far from liturgical and chorale. In clear form it appears differently from Psalm 104, the central part of the Torah shows unbending prudence. There is no emission of acclaim here, no articulation of the creator is enthusiastic expressed, no sincere plea, however just an unequivocally efficient and repetitive

delineation of the procedure of creation, well-ordered, step by step, without sound, commentary or tint, hue, or ethereal beauty. The pitch is informative; the part instructs a lesson about the Constitution and governorship of the world. Its concern is not applauding, but rather the association and the good loving creator is one that has viable implications for cognitive worship.

Levenson (1985:142-143) states, hardly constrained to the seven days in which, gatherings of products of seven show up all through the entry. The crucial principal verse, for instance, included seven words; the second, of fourteen. Of the three current terms of v. 1—God, paradise, and earth—the essential seems thirty-five occurrences in Genesis 1:1-2:3, the succeeding and third an aggregate of twenty-one times each in the section. In the depiction and draft of the primary day, “light” is specified five times and “day” (which Genesis 1:5 characterizes as its equivalent word and related), twice: the aggregate is seven. In the scenes and entries committed to the fifth and sixth days, the term or word is *ayyâ* (“living thing,” “alive”) comes to pass an aggregate of seven times. The articulation and maxim *kîôb* (“that it was great”) develops seven times; cryptically missing on the second day, it comes to pass twice on the third and the 6th, the last time with a superpower (“great”). The subsection dedicated vigorous regard for the seventh day contains thirty-five terms, twenty-one of which shape three explanations and sentences of seven words, each of which joins the announcement “the seventh day.” The main sentence and statement of the passage incorporate five words, which is, two less than we expect, however the end sentence, tails the three heptads, includes nine words and parities the deficiency. That leaves five sentences that standard seven words each for an entirety of thirty-five. The hugeness of seven in Genesis 1:1-2:3 is fragrant, and it is hard to envision this is just good chance (Morrow, 2012:1-13).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- In the second creation account in Genesis 2-3, the Garden of Eden is depicted in exceedingly emblematic terms as a natural sanctuary—again with substantial abstract correspondences and analogies to the later sanctuary, particularly the inward sanctum of the Temple.

- For a ritualistic liturgical examining, the most critical similarities are those that portray the states of the relationship concerning God and man in the garden and sanctuary. YHWH is depicted strolling here and there or “back and forth” in the garden (Genesis 3:8). This features liturgical ceremonial communicative acts in the most personal pathway for AASDAC.
- The same Hebrew verb is utilized to describe God’s quality in the sanctuary (Leviticus 26:12; Deuteronomy 23:14; 2 Samuel 7:6-7). Callender (2000:48) hypothesizes that this philosophical reflection from Geneses is a record of creation. Callender (2000:48) states the leading man is set in the garden to “serve” (abad) and to “keep” or “monitor” it. The verbs are just found together in the Pentateuch to express the ceremonial holy observance of the lord clerics and Levites in the sanctuary (Numbers 3:7-8; 8:26; 18:5-6) (cf. Hahn, 2005:104-109).
- These artistic pieces of information recommend the scriptural creator’s purpose of depicting creation as a high sanctuary working by a grand ruler. The human individual in this account is deliberate as a *Priest-King* lord set to control as a government deputy official over the sanctuary Kingdom of creation. The syntactic of “image, and resemblance” proposes both obedient connection and a regal appointment of obligations (Genesis 1:26; 5:1 and the royal and dutiful symbolism Psalm 8).

#### **4.8 The Priest-King of Genesis**

Ross (2006:105) proposes that Genesis 2:15 starts with the brief and exact report that YHWH put a man in the garden. The verb “put” emits the tone for the optical surface of the content of man in creation. The verb “put” in v.8 is an alternate word. The verb utilized as a part of verse 8 was *sim*, however in Genesis 2:15 the verb is *nukah*, “to rest.” The scriptural utilization of *nukah* is frequently connected with or compared to the fundamental word for “to rest,” *shavat*. The Bible says the rebellious Israelites were not allowed to enter YHWH’s rest (Psalm 95:11). Consequently, the book of Hebrews (4:9) says there remains a Sabbath rest, a sabbatismos. Walton (2008:48-63) facilitates and exegetes sabbatismos in a liturgical context and content of the Creation narrative. He interprets it to suggest and mean having control over an ordered framework. The human individual partakes in God’s rest by enabling him to convey the invitation to the human individual’s

reality to rest in YHWH, his loving creator. He additionally says that rest communicates having control over a necessary, ordered framework. The rest God gives—settle turmoil and anxiety (Matthew 11:27-28). The human individual was God gendered species to serve in sacred holy space (Genesis 2:15). Adam was to serve others as a royal minister in a sacrosanct, sacred place. God at last needed to have a Command-post in the Eden Temple as His war room. Eden would have been His White House (Capital—Command Center). His objective is still to bring the liturgical encounter through the incarnate Christ and manage from the seat of the human-individual will and understanding. Eve was to help Adam as a holy undertaking. They are illustrative of every single human individual. Their objective was to extend the hallowed space into the eschaton to introduce the new creation, and the full requested universe come to the manifestation in Revelation. Adam was the prime example in which God would convey the liturgical love to His creation. The concept “rest” (menukhah, nuakh) is additionally in the portrayal of the sanctuary of the LORD as His resting, reposing place residence (Psalms 132:14). The central premise is that since the beginning of the creational time—the liturgical direction, theology, the whole world has been God’s sanctuary, and man was His nominated holy royal regent official (Wenham, 1986:21).

The morphological linguistic intention of image, likeness [representation of a man, creature, or thing, captured, painted, designed, or made visible] is noticeable in Genesis 1 and 2. Additionally, the symbolism of resemblance similitude [resemblance, closeness, comparability, correspondence] proposes both an obedient [dutiful, dedicated, consistent, aware, friendly, loving] relationship and an Imperial entrustment of duties to Adam (Callender, 2000:29).

From a formal, etymological, and calculated setting, we must know precisely what man is in the garden to do. Ross (2006:105) advances that we should study how the collocation of two different verbs in Genesis operate. The verbs “*work*” and “*deal with, take care of*” are in the OT. The principal verb “to work,” “take every necessary step,” “serve,” is *avad*. *Avad* is continually being used for profound administration, notably serving the LORD (Deuteronomy 4:19) and for the obligations of the Levites (Numbers 3:7-8; 4:23, 24, and 26). All through the Bible, a committed individual is dependably a worker of the LORD (Levenson, 1994:86).

The other verb is *Shamar*, additionally noted already. It deciphers “*keep, watch, guard, protect.*” The religious utilization of this verb is in the ordered spiritual obligations (Leviticus 18: 5). It can likewise be utilized of the Levites to protect the sanctuary (Numbers 1:53; 3:7-8) and somewhere else for the articulation, “they should keep a charge.” In the spots where these two verbs exist, they frequently allude to the obligations of the Levites (Numbers 3:7-8; 8:26; 18:5, 6), keeping the laws of YHWH, yet particularly in the sanctuary use. There they offered spiritual administration as penances and all cultic obligations of the sanctuary with regards to shielding His charges and guarding the sanctuary against the interruption of abhorrence.

When they revolted, they could never again serve YHWH in a profound maximum way. The content in Genesis 3:23 utilized two unique verbs, “to work” and “to serve” the ground. In their place, seraphs positioned to watch the way (v. 24) (Ross, 2006:107). The rebuilding must be a vehicle instrumented by YHWH to impact reclamation and recovery back to profound administration. At the point when YHWH recovered Israel, He was making them a Kingdom of ruling royal clerics (Exodus 19:5-6). He was inducing them into His working, moving the picture of His image on earth to do His will in the entire globe. Nonetheless, the zenith and peak of the working, moving film His Son Jesus Christ reestablish and expands in His ministry (Colossians 1:15; 2 Corinthians 4:4).

This reading of Genesis affirms between literarily and sub-literarily in the Old Testament and all through the intertestamental and rabbinic writing. Maybe the most explicit scriptural reflection on the idea of the primary human is in Ezekiel’s favorite lament over the King. Hahn (2005:108) states Ezekiel 28 portrays the ruler as made in Eden. Which delineates it as “the garden of God” and the “blessed mountain, a mound of God,” that is, as a portrayal of the site of the Temple (vv. 13, 14, 16). He “strolls among the stones of flame” or consuming coals (v. 14), which somewhere else it partners with the celestial presence of God (Ezekiel 1:3; Psalm 18:13). He has a “seal” of “flawlessness” or “likeness” (v. 12) — an image somewhere else related with imperial similarity and high-quality (Genesis 41:42; Haggai 2:23; Jeremiah 22:24-25). Hahn (2005:108-109) additionally states also, the King- attired and dressed in the same valuable stones worn on the breastplate of Israel’s esteemed cleric. These same kinds of stones additionally found in Havilah, one of the terrains watered by the waterway spilling out of Eden (think about Ezekiel 28:13; Exodus 28:17-20; Genesis 2:12).

This similarity draws upon the ruler of “Tire” (Ezekiel 28:1-19). However, its exact significance remains the subject of academic, civil argument. Hahn (2005:107,108) The Psalter, the acumen writing, and the prophets all give a photo of creation as a Liturgical sanctuary. This is a grandiose or superb sanctuary and the Temple as a microcosm (Psalms 52:8; 78: 69; 92:13-15; Lamentations 2:6; Isaiah 60:13, 21). The Reporter appreciates the assignment of the Levitical ministry concerning serving, guarding, and gatekeeping symbolism in Genesis (1 Chronicles 9:17-27; 2 Chronicles 23:19; Nehemiah 11:19). The Garden of Eden was heavenly of holies and the home of the Lord.

Callender (2000:89) proposes the ruler’s creation depicts Adamic and religious terms, so he portrays his transgression as a type of heresy and profanation rebuffed, outcast and “de-sanctification.” The Serpents wrongdoing, comparative to Adam’s, is catching—clutching, grasping—needing to be a divine, heavenly being. This turns into the disharmonious refrain and melody of Ezekiel’s prosecution (analyze Genesis 3:5, 22; Ezekiel 28:2, 6, 9). Driven by cherubim, he ousted him from God’s presence as a “base thing” who has tainted and polluted God’s sanctuary (Ezekiel 28:16, 18; see Genesis 3:23-24). There is an inference to the scourge of Adam as the King is being “swung to fiery debris upon the earth” (see Ezekiel 28:18; Genesis 3:19; 18:27). This section in Ezekiel suggests that the Old Testament there was a growing view of humanity as made incompatibility with God and offered with an identity that is illustrious and religious, obedient, and ceremonial (Callender,2000:132). Callender (2000:89) finishes up his shrewd acute treatment of Ezekiel’s regret: The picture is suggestive of the ousted primal human as an ex-defrocked minister. The photo of Ezekiel 28 is that of a sacral (for, or identifying with holy rituals or images) ruler, enriched for benefit as a mediating official (a man who acts for the sake of another, a person who represents a Regent) of YHWH. This depiction is a quintessential exemplification of an advocate person (a man who endeavors to make individuals engaged with a contention concur) between the human people and the divinity (Callender, 2000:132). Adam’s disappointment is not merely the perfect authoritative restriction of the prohibited organic product; however, Adams sin was an inability to offer himself in religious, royal ritualistic liturgical surrender to YHWH.

The term agreement (covenant) is not in the creation account. In any case, the components and entailments of a covenant are verifiable in the creation story and record, the stipulations of the human association with God

and He summons them to the covenant of the Sabbath set up on the seventh day (Murray, 1992:2-13). The cultivated correspondences with the creative development portrayal propose a nearby relationship concerning Sabbath, creation, agreement, and the residence that Israel is summoned to assemble (Anderson, 2001:200-202). God gives the plans for the headquarters promptly after the ritualistic sanction of the Sinai agreement in Exodus 24. Moses' venture on the mountain was a "re-creation"—the shade of heavenly indication shields the mount for six days of the week and on the seventh Moses is summoned to go to the mountain and acquire the divine plan for the living saints of YHWH. God's orders include groupings of seven rules that continue for seven sections and end with the directives for the seventh day, the Sabbath (Exodus 31:12-17) (Hahn, 2005:109). Exodus mass migration 31:17 states, "He Refreshes" the thing (נָפַשׁ *naphash*) given as a verb just three times. On the Sabbath, he was re-selfed—His self-was exhausted during the time spent in creation (Exodus 31:17).

Creation has all the earmarks of being the leading adventure in the narrative of salvation; once it finishes up, God stopped work, and He at that point generated a contract-covenant with His people to shape their liturgical process. The "symbol" of the covenant made at the rise of creation is the act of the Sabbath by man (Ezekiel 20:12, 20) (Hahn, 2005:108). Late Catholic records allude to the Sabbath of creation as the "primary covenant contract" (John Paul II, 1998:288).

Liturgy, at that point, from a liturgical typological hermeneutic ought to be a procedure whereby the worshiper is re-selfed in the spiritual imperativeness of God-injected vitality. Society and stress on the human individual - the finished or spent self is tricked efficiently (נָפַשׁ *naphash* verb). In genuine liturgy, one "take a breath" [spiritual breath], disengage electronically, and from various activities. The exhausted selves make great purchasers. The Hebrew Bible bases Sabbath solidly inside a tradition of social equity that opposes the magnificent stratification of riches and destitution; Sabbath denies realm by demanding God's ownership over every single natural resource influence and entity.

Creation is the underlying movement in this account of salvation; once it is complete, YHWH stopped work, and He was then capable and accessible of making the incomparable covenant with His creature (Hahn,

2005:108). The “sign “of the covenant made at the beginning of creation is the recognition of the Sabbath by man (Ezekiel 20:12, 20).

As indicated by Hahn (2005:109), the making of the religious vestments and the working of the sanctuary again review the creation account. In both, the work is in seven phases, each punctuated with the words, as the LORD (YHWH) told Moses. As God did, Moses sees his artistry and favors it (Exodus 39:43) (Hahn, 2005:109). As God “completed His work,” so Moses “completed the work” (Genesis 2:1-2; Exodus 40:30-34). Also, as God rested on the seventh day, favoring and honoring it when Moses completed his work, His remarkable presence filled the sanctuary (Exodus 40:30-34) (Hahn, 2005:108-109).

Israelites’ work to develop the sanctuary, there is an impression what the imperial and clerical administration of humans was intended to be. God’s government operators were to lead as representative officials (Kingly-Priestly) in His respect, relating to His summons to worship Him. Through their work, they were to transport creation to its completion (Hahn, 2005:109). Their objective is to finish God’s work by developing the planet in which they abide with Him and live as His people (Hahn, 2005:109). Human action is a pantomime of and inclusion in the first work of God, and fulfilling human industry has the same design from God’s inventive work. The formal human individual is to grab hold of the world, shred it to pieces. They are to dissect the laws of (Biology, Chemistry, Zoology, Anthropology, Physiology, Anatomy, Chemistry, Neurology, Psychology, and Sociology), recreate it, give it another classification, and afterward assess the results of their work. Satisfying work has its telos in creation and entertainment.

Roberts (1958:11, 12) appropriately observes that all the creation moves to the pledge (covenant), the familial abiding of God with His people (Hahn, 2005:109). The Sabbath, as the indication of God’s never-ending covenant warranty (Exodus 31:16-17) intended to be a living landmark of the first flawlessness and goal of God’s creation—His desire to “rest” in fellowship with creation. The Sabbath orders people—work to liturgy, labor to worship. On this day man must perceive the enthroned Lord of hosts who, having finished his job, anticipate in the state of mind of grand rest, the formal reaction of his creature (Maly, 1963:14).

The Sabbath is the insignia of the covenant amongst YHWH and humanity; it adds up the internal embodiment of the covenant (Hahn, 2005:110). Creation subsists to be a place for the agreement/covenant that God needs to make with man. The goal of the establishment of creation is the (covenant), the romantic tale and love story of God and man (Hahn, 2005:110). Creation is to be space for the covenant, where God and man experience each other; at that point, it is a space for worship (liturgy). Presently if liturgy, adequately grasped, is the life-force of the covenant, at that point, it spares humans as well as intended to draw the entire of reality into fellowship with God (Ratzinger, 2000:26-27). In the grandiose sanctuary, humanity is abiding in the habitation of God. Nevertheless, in the meantime, humanity is a segment of creation and has his part to play in it. God has somehow left creation incomplete, and man's primary goal is to transfer it to satisfaction (Hahn, 2005:110). The man is appropriately the middle person through whom the unmistakable universe is assembled and exhibited up, the cleric-priest of that inchoate plan over which God affectionately protects (Hahn, 2005:110; Danielou, 1958:11-12).

Through their exalted worship on the Sabbath, God gives His endowments to His people and makes them heavenly (Exodus 31:13) (Hahn, 2005:110). The Sabbath is the first indication of the covenant amongst YHWH and His People. It is a synopsis of the considerable number of highlights of the covenant. Creation and re-creation is a place for the relationship YHWH needs to make with man. The telos of the creation story is to pass on the possibility that in creation, God and man, humanity and heavenly divine nature join in the worship liturgy. The establishment of the agreement is venerating, and the objective of liturgical praise is to draw all the humans into fellowship and union with YHWH. The Sabbath was a day that Adam and Eve and every one of the hosts of creation perceived the delegated Lord of hosts who, having finished His work, anticipates in the manner of grand rest, the demonstrations of faithfulness and commitment and appreciation of His creation.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The Priest-King of creation in Genesis understood the cognitive and affective liturgical implications that his federal position denotes and connotes from the perspectives of the creation pericope.
- This normative perspective has significant amplifications from AASDAC liturgy to ground its liturgy in the liturgical songs and construct of liturgy with motif and notion of Priest-King deputized federal representatives of YHWH to reveal His Glory in *guarding* and *servicing*.
- This concept is liturgical and missional in its scope and scale, and AASDAC may cognitively grasp that in liturgy God and man converge in cognitive, and affective interaction that reinforces the Church's royal, noble calling to expand the radiant majestic glory of YHWH to the community.
- The human person participates in God's rest by allowing Him to bring order to the human-person's world. He further says that rest expresses having control over an ordered system. The rest God gives resolves unrest (Matthew 11:27-28).
- The human person was God gendered species to serve in sacred space (Genesis 2:15). Adam was to help others as a Kingly-priest in a holy place. God ultimately wanted to have an order in the Eden Temple as His command center. Eden would have been His White House (*Capital—Command Center*). His goal is still to bring order through the incarnate Christ and rule from the seat of the human-person's will and consciousness. Eve was to help Adam as a sacred task. They are representative of all human persons.
- From a liturgical, linguistic, and conceptual context, we need to know exactly what man is in the garden to do. Ross (2006:105) adduces that we need to survey how the collocation of two other verbs used in Genesis. The verbs "work" and "take care of" are in the OT. The first verb "to work," "do the work," "attend," is *avad*. *Avad* is frequently exercised for the holy sacrament, especially functioning for the LORD (Deuteronomy 4:19) and the responsibilities of the Levites (Numbers 3:7-8; 4:23, 24, and 26). African-American liturgy implementation of this underlying function of the liturgy is vital to bringing about cognitive and affective integration in the liturgical function and form of liturgical music.

#### **4.9 Creation-de-creation-re-creation motif in book of Exodus**

The underlying sections of Exodus incorporate a play on the word *abad* (“serve” or “work”), the word that depicted the primordial vocation given to man (Genesis 2:15) (Hahn, 2005:110). The word is utilized four times to advocate the remorseless, cruel bondage (“hard service and administration”) caused upon the Israelites by the new Pharaoh (Exodus 1:13-14; see likewise 5:18; 14:5, 12). In any case, a similar word is additionally used to portray what God requires of the Israelites (Exodus 3:12; 4:22; 7:16; 9:1, 13; 10:3, 24-26) (Hahn, 2005:110). Hahn (2005:110) additionally properly examines *abad* is to depict the ritualistic clerical administration offered to God in the sanctuary (Numbers 3:7-8; 4:23; 7:5; 16:9). They are to work not as slave workers, but rather as a people that serve Him in the petition, Priestly prayers (Hahn, 2005:110). They are to “offer sacrifice” (Exodus 3:18, 5:3). Moses and Aaron’s direction are to disclose to Pharaoh that God needs Israel to hold a religious “feast” or “celebration/festival” (Exodus 5:1; look at Exodus 12:14; 23:16; 34:25).

Wells (2000:34-35) states that Israel’s occupation is in the introduction to the Covenant at Sinai. There YHWH covenants that if Israel keeps His covenant, they will be my prized ownership among every one of the countries, a Kingdom of clerics and a heavenly country (Exodus 19:5-6). As God’s “prized ownership,” Israel is the crown gem of humans. Wells (2000:48; cf. Hahn, 2005:111) considers Israel to be meaning fortune, for example, the gem in a crown having a place with a ruler. These scriptural implications in total recommend his derivation is right (1 Chronicles 29:3; Ecclesiastes 2:8; Deuteronomy 7:6; 14:2; Psalm 135:4-6; Malachi 3:17). As a sacred people and a Kingdom of ministers, Israel is to be corporately what Adam was made to be individual—the firstborn of another human progress, ritualistic people that will dwell with YHWH in a contact of cherishing dutifulness and liturgical praise (Hahn 2005:111).

Given a holy Priestly reason and personality, the Israelites are free from their administration to Pharaoh in a kind of liturgical ceremony of freedom and change. This sacrament dispatches with the celebration of the Passover custom established by God and recommended in minute detail (Exodus 12). In a custom desert parade, the Israelites withdraw unit by unit propelled by God (Exodus 12:42, 51; 13:21-22) (Hahn, 2005:111).

The event ends with the singing of a Thanksgiving song, joined by tambourines and moving (dancing) (Exodus 15:1-21) (Hahn, 2005:111).

Morrow (2012:1-13) proposes profuse correspondences happen flanked by the seven days of the world and Moses' erection of the sanctuary in the Book of Exodus (cf. Wenham, 1987:35; Blenkinsopp, 1977:56-69). The sanctuary's sanctification procedure kept going seven days, demonstrating another heptadic design additionally associated with the Sabbath laws (Morrow, 2012:1-13). Besides, indispensable verbal associations are available between Moses' development of the sanctuary in Exodus 39-40 and God's outline of the world in Genesis 1:16 (Levenson, 1994:85-86; Balentine, 1999:67-68; Weinfeld, 1981:503). Weinfeld (1981:503; cf. Morrow, 2012:1-13) incorporates a valuable examination of Hebrew aphorisms, which are coordinating or about homogenous in every entry:

1. Genesis 1:31 ["Moreover, God saw all that He had made and produced, (kāl 'ašer 'ašah). Moreover, YHWH discovered it significantly, and euphorically(wěhinēh) exceptionally good"]. Moreover, in Exodus 39:43 ["And when Moses YHWH agent saw that they had played out every one of the objectives and assignments (kāl hamělā'kāh). This was exactly—as the LORD [YHWH] had told, so they had performed and executed them all (wěhinēh 'ašû 'ōtāh)"] (Morrow,2012:1-13).
2. Genesis 2:1 ["The paradise and the earth were finished (wayěkulû) and all (wěkāl) their array"]; Exodus 39:32 ["Thus was finished and fulfilled all (watěkěl kāl) the work and outline of the Tabernacle of the Tent of Meeting"].
3. Genesis 2:2 ["God completed the work [and undertaking of creating] which He [started and] had been doing [with divine love (wayěkāl 'elōhīm... mēla'kēto 'ašer 'āšāh)"]. Also, in Exodus 40:33 ["When Moses had completed the work [of developing the complex tent] (wayěkāl mōšeh 'et hamělā'kāh [denotes idealized work])"] (Morrow, 2012:1-13).
4. Genesis 2:3 ["And God favored... (Wayěbārek)"]; Exodus 39:43 ("And Moses favored (wayěbārek) them").
5. Genesis 2:3 ["And purified it (wayěqadaš)"]; Exodus 40:9 ["... and to bless (wěqidašētā) it and all its furnishings"].

Fletcher-Louis (2002:63) totals the size of this correspondence when he expresses that: “Clearly, these affiliations involve that creation has its home in the liturgical ritual of the relationship, and the Tabernacle is a scaled down universe” (cf. Morrow, 2012:1-13). There exists a sorted-out arrangement of abstract and syntactic connections concerning creation (Genesis 1) and the sanctuary (Exodus 25-40); and the seven days of creation in Genesis 1 couples with God’s seven addresses to Moses in Exodus 25-31 (Morrow,2012:1-13). Every discourse starts The Lord addressed Moses (Exodus 25:1; 30:11, 16, 22, 34; 31:11, 12) and apprised material which relates to the proper day of life. Most obviously, in the third discourse (30:16-21) the development of the bronze (brown) laver is coordinated with the creation narrative (Morrow, 2012:1-13).

In the Solomonic sanctuary, this laver is called mainly the ocean, and it correlates with the creation and presence of the sea on the third day of creation in Genesis 1:9-11(Morrow, 2012:1-13). Likewise, the seventh discourse (Exodus 31:12-17) focuses on the significance of the Sabbath for Israel, similarly as Genesis 2:2-3 reveals to us how God refreshed and reposed on the seventh day (Morrow,2012:1-13). Morrow unfolds his polemic, in the primary discourse to Moses Aaron’s articles of clothing and his appointment, and stress is of his obligation to tend the menorah at the night and morning propitiation for the people (Morrow, 2012:1-13).

This implies Aaron is dressed to fill the role of a priest in the sanctuary which is a-microcosm Theater that God performs inside creation (Marrow, 2012:1-13). The detail that in this first discourse Aaron is twice advised to tend the sanctuary. Aaron’s charge begins at the lampstand (Golden Candlesticks) and presents the Tamid implies that he is to manage the primary fringe — amongst day and night, light, and haziness—which God makes on the primary fundamental first day of creation (Genesis 1:3-5) (Morrow,2012:1-13).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- Liturgy in the cultic ceremonies of Israel restated the Creation account that man was to monitor and serve YHWH as ministers under His divulgence. This cognitive and affective principle is vital to inculcate in a pedagogically way the principles of service as a liturgy and communicatively

transmitted in the songs as well as articulated propositional norms in all facets of the liturgy in AASDAC.

- Africa-Americans like Israel have a clerical reason and personality; the Israelites are free from administration to Pharaoh in a kind of ritual of freedom and change. This reverberates with the situation of numerous AASDAC in ethnic groups because of the historical connotation of oppression and liberated through liturgy to serve YHWH.
- The cognitive parameters of this calling are in the liturgical ceremonial setting and substance of the Genesis account. The human individual was to take part in psychological and emotional collaboration with his maker to expand the glory of YHWH.

#### **4.10 The temple as new tabernacle and new creation**

The correspondences between the ceremonial creation and the sanctuary likewise reflect in the analogies between the seven days of the absolute blissful magnificence of creation. Additionally, and Solomon's development of the Jerusalem sanctuary (Marrow, 2012:1-13; Levenson, 1985:142-145). Lacking are the striking, compact, and consistent linguistic correlations, however there stays astronomical correlational imagery in the Solomonic Tabernacle development (Marrow, 2012:1-13; Levenson, 1985:143). Marrow (2012:1-13) and Levenson (1985:142-145) postulate these subtle elements and connections, including:

1. The working of the Solomonic Temple in Jerusalem took seven years to finish (1 King 6:38). In Leviticus 25:3-7, the seventh year is known as a Sabbath, in this way emerging connection between the seven days of the week and the seven years of creation, because of Leviticus, farming work, moreover, because of 1 King, structural work.
2. The Temple devotion occurs amid the Feast of Tabernacles, which was a seven-day festival (Deuteronomy 16:13) and occurs in the seventh month of the time (1 King 8:2)
3. Solomon's prayer amid the Temple's devotion included seven petitions (1 King 8:31-53).
4. The ideal ritualistic settings and substance of *mēnûḥāh* additionally interface the Temple inseparably with the ceremonial creation. Rest occurs in scripted shape toward the fulfillment of each undertaking

(Psalm 132:13-14 relates the experience of the Temple with rest). In 1 Chronicles 22:9 it asserts that the catalyst and reason Solomon and not David was told by YHWH to fabricate the Temple was because Solomon was a “man of rest [tranquility]” (‘iš mēnûḥāh) and of Concord (šlm) as his appellation (šlmh) suggests.

Thus, the reader sees a relationship with the Shrine and cosmos; the Sanctuary’s development delineates as another formation of creation, and the Place of worship was a small-scale version of the biosphere (Levenson, 1985:133-135,140-145; Fletcher-Louis, 2002:62, 64-65; Fishbane, 1979:12)

There is a beautiful heptadic (seven-fold, having seven parts) development that depicts the formation of Genesis 1 as identified with the development of an enormous ceremonial sanctuary. This has tremendous and compact authoritative parallels with Moses’ and his point by point, expositional development of the Tabernacle at Sinai. There is likewise a formal material relationship with Solomon’s development of the Shrine (Sanctuary) on Zion the home of YHWH—and additional scriptural antiquated Near Eastern parallels, for example, the Gudea Cylinders (Morrow, 2012:1-13). Genesis 2-3 delineates and present the Garden of Eden as the Hallowed of Hallowed, and this has suggestions for the comprehension of humans’ motivation and purpose for existing. In this area, the exploration will initially analyze Eden’s photo as an inner encased and dynamic Sanctuary and afterward look at people as (made for liturgy); ritualistic liturgical humanity made for adoration and praise of YHWH (Hahn, 2005:106).

Also, the Temple portrayal is with cultivating corresponding components, additionally connecting it with Eden and creation in a larger liturgical context and content (Stager, 1999:183-194). Eden, thus, was a model of the Sanctuary (Beale, 2005:5-31). The aggregate impact of the parallels between the Garden of Eden at the beginning of Genesis 2 and Israel’s sanctuary and Temple assigns and propel that Eden was the original model sanctuary, after that the more significant part of Israel’s sanctuaries copy and emulate (Marrow,2012:1-13). Kline’s (2006:32) comparing vein of thought says the garden of Eden was a microcosmic, amazing natural rendition and variety of the large sanctuary and the site of a prominent, nearby projection of the magnificent temple to be built by Solomon (cf. Marrow,2012:1-13).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- Eden was the Hallowed of Hallowed of God’s sacred temple construction. The human individual (Adam) living in the Holy Place of the Sanctuary was called to worship YHWH ontologically and existentially in body mind and soul. Adam and Eve appear to exist explicitly for adoration, praise, and liturgy of YHWH. The human individual exists for the ritual of the liturgy. The Creator arranged in Eden an original copy of His magnificent character the garden as the blessed place where a man would fulfill his administrative Kingly-Priest office (Marrow, 2012:1-13).
- The concept of the human person in the communicative act of liturgy has profound cognitive, affective implications for AASDAC—that in liturgy through Christ they are new creations and the dwelling temple of the YHWH.
- The material context and content posit a liturgical trajectory from brokenness to restoration. AASDAC liturgy may experience theological coherence in the valence of its liturgical communicative acts by co-opting and integrating this motif derived from a liturgical reading of the pericope.

**4.11 From slaves to sons**

God’s freedom of the Israelites, at that point, achieved its objective in the emblem of Him to them in their liturgical adoration, which started at Sinai. At first sight, the image appears to be sufficiently clear. As in Deuteronomy 32:11, the Lord is analogized with a vulture which shows its young one to fly by tossing it out of its home, swooping down under it, if it demonstrates insufficiency, inadequacy to the assignment of flying on its own, and enabling it to land on its back. The picture would then be the Lord’s defensive nurture of His people. The two focuses contend for this practical understanding of Israel’s primary goal on the planet characterized in two ways. In any case, she is God’s own exceptional ‘cēgullah’ (ownership), and she should act as His inherent adored possession. The Hebrew word for this indicates the private property or individual funds of a person; therefore, Israel was YHWH’s personal envoy, emissary to the witness to His character.

Since Israel had a sacred covenant place with God, He had the privilege to respect or utilize her however He wanted. He, in this way, gave a unique benefit and duty to her as a country, one that distinguished her from every other nation. He named her as His Holy Kingdom and a sacred *Kingly-Priestly* country.

The Hebrew word for “*Kingdom*” regularly signifies the organization of the government. This incorporates the imperial court with all its workforce and mechanical regulatory assembly, controlled by the Monarch and utilized by him in the decision of his people. The word *Kingdom* can likewise signify the territory and individuals governed by a ruler. Israel was God’s Kingdom in these two faculties of the word. Not exclusively was Israel under administration by God as her celestial ruler, yet she worked with Him in His illustrious organization on earth to exercise liturgical dominion praise to the YHWH of creation (Kleinig, 1993:135-147).

Notwithstanding, like His organization, the general population of Israel contrasted from ordinary squires and executives in the antiquated world. They went about as Kingly-Priestly clerics instead of as administrative bureaucrats. In antiquated Israel, ministers were caretakers of God’s presence first in the sanctuary and later in the temple. They served YHWH as go-between amongst God and His People. From one perspective, they conveyed the requirements of the general population to God in offering and petition. Despite what might be an expectation, they controlled the judiciousness and grace of God to His people in word and His liturgical covenant sign. Israel’s chief goal on the planet was something to that effect, to praise, adore YHWH and serve in His Temple Kingdom as priests. Since Israel approached God’s benevolent presence in the sanctuary after its devotion at Mt Sinai, she could not just get God’s favoring blessings for herself but additionally intervene and proclaim it to different countries serving the celestial cosmic King and managing His imperial business by her formal contribution and intervention. That was her remarkable benefit and obligation. Besides, she satisfied this ritualistic mission in that she tuned in to the voice of her God (Childs, 1974:470-476, 499, 502-503).

Moses did as the Lord directed in Exodus 19:3-6. He set God’s offer before the seniors of the general population (Exodus 19:7), their characteristic pioneers. The senior citizens comprised of the leaders of the

considerable number of family units and families in the tribes of Israel. As the official, authorized delegates of their families, they considered the issue and agreed to it. God has a central goal, subsequently, is not a burden on Israel. Moses announced the proposition to them precisely as taught by YHWH. At that point, every one of the general population eagerly acknowledged it, and they did as such collectively. From that point onward, Moses eventually came back to the mountain to report Israel's acknowledgment of her mission.

Through him, humans jointly as individuals form God's imperial ministry, with the benefit of access to His Eminence and the obligation regarding intervention amongst God and the general population around them (Revelation 1:5). By ritualistic liturgical petitions, the supplicants convey them and their needs to the Father (1 Timothy 2:1-6). By announcement and presence, the ritualistic group conveys the Father and His elegance to them (1 Peter 2:9; Matthew 10:40). Along these lines, the worship team serves God and rule with Him on earth (Revelation 5:10). That is the group of the liturgical faith community ceremonial mission to the world (Childs, 1994:504).

**Normative perspectives adduced from the liturgical reading of the content and context of this section for the AASDAC liturgy. These normative perspectives further promulgate the function and form of liturgy for AASDAC:**

- Critical normative aspects are that AASDAC in liturgical communicative epistemic there are thematic, verbal, and structural parallels that serve as a nexus of the function of liturgy and the form of liturgy for AASDAC. The overlapping and intersecting cognitive and affective functions of liturgy and the forms of liturgy can be used to shape and inform the context and content in the following summary:
  - God initiated the Sinai event with His people.
  - He is present with His people, and He makes a covenant with them.
  - Where God is present, there is great fear and adoration.

- The degree is the end goal that individuals request that God not address them individually but instead through Moses.
- The climax of the meeting is the proclamation of the Word of God.
- There is an appeal to both the ambassador (Moses) and the people.
- The call to the ambassador is that he should live in a close and special relationship with God.
- The people must commit to the Lord to accept His conditions.
- There is also fellowship with the Lord expressed in the “sacral meal.”

#### **4.12 Covenant and divine presence: creation and redemption in the Exodus by YHWH**

Who, exactly, is this YHWH for liturgical purposes? YHWH (יהוה) are the consonants of the personal name of God. These four letters denote the Tetragrammaton. The term “Tetragrammaton” is a Greek term that means “four-letter word” and refers to the traditional way of writing the name of God – YHWH (Lieberman, 2005:1-6). The Hebrews did not write with vowels but preserved the pronunciation in their speaking. However, this personal name of God is so sacred that, by the 3rd century, the Jewish people stopped pronouncing it. Thus, the vowels of this name no longer exist, but the name presumes to be YAHWEH. The English translation is JEHOVAH (Brichto, 1998:3).

God appeared to the lonely shepherd Moses in a burning bush near the jagged Mt. Sinai, spoke to him, and called him to deliver His people from slavery in Egypt. Moses veiled his face from the glory, removed his sandals in reverence, and asked the resplendent, seemingly burning Being who spoke to him, what is your name? Lots of importance is attached to names in the OT period, much more important than is the case today.

In Hebrew, a name may signify some element considered key to what is assigned. For instance, the root significance of a given Hebrew word is frequently distinct, regardless of how the word is inflected (Huber, 2000:1). In this manner, appropriate Israelite names were entirely understandable for the Israelites. In the old

world, as a rule, a name was not a helpful juxtaposition of echoes by which a person, habitation, or object to recognize; instead, a name communicated something of the very embodiment of that which YHWH delegates. Isaiah would have been entirely reasonable to Israelites as “*the Lord spares*” (Huber, 2000:57). There has been a lot of composed work given the criticalness of names and naming in the Old Testament. Remember that how Israel thought about and tended to God and how God recognition in the New Testament, is two very distinct inquiries. To identify the appellation is to know something of the critical attributes, nature, or predetermination of the name’s transporter (Huber, 2000:59).

The real term name merits some investigation, as it occurs various circumstances in the OT. The regular Hebrew expression for the appellation is the noun, Shem. The deduction of Shem, which is an antiquated term, is dubious and cloudy. It joins with the root “*to be high*,” and consequently has the essential significance of “landmark or dedication” (Isaiah 55:13) (Huber, 2000:60). This would infer the feeling of magnificence and brilliance (Psalm 54:1). Another conceivable deduction is from the root Shem, “to mark” or to stamp, in which case the first connotation would be sign or token. The term likewise deciphers “famous” and “surely understood” in different English Bible interpretations – for instance, prestige in Genesis 6:4 (NRSV) and Numbers 16:2 (KJV). Information about the name encourages community, and if the name of a man or god is accessible, they are available and summoned. In this milieu, the consciousness of the name demonstrates a level of impact on the individual, and after that, the individual’s name had the comparing implications and utilized for both magnificent and revulsion or objectives (Huber, 2000:50).

Divine designations that transport the presence and meaning of the term YHWH, for example, sacred, celebrated, autonomous, et cetera. The significance in the Bible may feature that the name is a subdivision of a more extended surname that interprets as “*He who brings into being whatever appears*.” The name clarified hence distinguishes YHWH obviously as the Creator. At this point, He broadcasts Himself as the remarkable cloistered being who has uncovered Himself to Israel, who has vindicated Himself to Israel by the sparing demonstrations of the mass migration during the Exodus and has set up a covenantal association with the general population He has made (Barr, 1961:107-160).

The name YHWH demonstrates that He is an individual being whose essence and properties are not for sharing by nobody else. The name of YHWH implies His uncovered nature and character. The God of the general population of Israel is the person who is known for what He is (the living God) and by what He does (involving, making, sparing, recovering). The imperfect form of the verbal range of YHWH ordinarily communicates an endeavor. This activity represents how YHWH is available ever, showing Himself to humanity, and particularly to His people, Israel. It is through His signs that YHWH winds up plainly manifest and viable; with every manifestation, some more features of His nature and plan discloses His will (Bohmbach, 2000:944).

Shem, שֵׁם, the determination of name, which is an antiquated term, is unverifiable and dim. It joins with the stem to be elevated, and consequently has the essential significance of “*landmark or remembrance*” (Isaiah 55.13). This would infer the feeling of “*glory*” and “*greatness*” (Psalm 54:1). Another conceivable determination is from the root “to mark” or “to stamp,” in which case the first significance would be “sign” or “token.” The term is likewise deciphered “eminence” and “surely understood” in different English Bible interpretations, for instance, *fame* in Genesis 6:4 (NRSV) and Numbers 16:2 (KJV) (Van Der Woude, 1997:1351). YHWH as “The living God” – for instance, Deuteronomy 5:26; 1 Samuel 17:2; 6, 36; Jeremiah 10:10; 23:36. “YHWH lives” originate in 2 Samuel 22:47 and again is reverberated in Psalm 18:46. Strangely, some of these sections are comparative in substance, especially in writings from 1 Samuel and 2 King with criticisms against outside enemies who have offended the God of Israel. The correlation with remote divine being’s commands Joshua 3:10, where the incarnate Deity of Israel will expurgate out the Canaanites, Hittites, Hivites, Perizzites, Girgashites, Amorites, and Jebusites. Significance is on the reality that YHWH gives life and has control over life, yet not that He Himself is engaged with it as a product of life. YHWH is the “wellspring of life” in Psalm 36:9; the dread of the Lord acquires life Proverbs 19:23. One can request that He give life, as in Psalm 21:4, and not to take away the life of the applicant (Psalm 26:9) (Cunningham, 1995:424).

The correct importance or meaning of the term is vague, and the various clarifications that present themselves are excessively diverse, making it impossible to refer to here. The content in Exodus 3.13-14 is a liturgical

ceremonial substance (content) and setting (context) fundamental to determine the cognitive capacity of the name YHWH in Israel's cultic environment. Moses said to God, "If I go to the Israelites and say to them, The God of your forerunners [YHWH] has sent me to you [with this beautiful message]. Moreover, and they importuned [enticed] me, What is his name? What should I say to them? YHWH said to Moses, "I AM WHO I AM." YHWH states supplementary, in this method, you may say [with emphatics] to the Israelites, I AM has dispatched me to you (NRSV).

The elemental interpretation of the content of ritualistic substance and setting to outline psychological, affective components and elements of the sacrament lines out in this wise. The Hebrew Bible has the name of the primary individual, 'אֶהְיֶה אֲשֶׁר אֶהְיֶה.' The LXX renders the semantic range name as ἐγώ εἰμι ὁ ὢν (Dines & Knibb, 2004:1-2):

- I am the person who is
- To be
- To move toward becoming
- To Happen
- He who causes to be
- To appear
- He who brings into being whatever appears
- Life-provider
- Giver of essence, maker
- Performer of his guarantees

Although the name YHWH exists earlier than the season of Moses, the significance of that name no one knows until the period of Moses. Yahweh uncovered God as the total Being working with unbounded power (Albright, 1957:15-20). He who produces into being whatever appears. He is simply the individual perfect being who has disclosed Himself to Israel, who has exonerated Himself to Israel by the sparing demonstrations of the mass migration from Egypt and has set up a covenantal association with the general population He has

made (Albright, 1957:15-18). The repeat of a similar word [I AM] infers the possibility of continuous continuation and unlimited duration. It implies more than this. To the Hebrew ‘to be’ does not equitably mean to be available at every single other being and things do — yet to be dynamic, to communicate with dynamic being, The YHWH—God who performs. I am what in innovative action, and wherever I end up being, or I am (the God) that demonstrate (Moore, 1962:256). “I AM that I AM” signifies God will uncover Himself in His methodology through history (Moore, 1962:256). The verbal stem reflexive emphasis on the importance of הָיָה (HAYAH) rendered in Exodus 3:16 (Moore, 1962:256):

- The one who is
- The outright and unchangeable one
- The existing, regularly living
- The one periodically coming into appearance He will be
- The One who supports or the One who builds up
- To be found someplace
- To move toward becoming something or as something
- To be with or by somebody
- To express superior to in examinations

The formal substance and setting of the capacity of the name of YHWH can promptly transpose to the New Testament for developing an LTH of worship for AASDAC. Note in John 1:14 that the essayist pronounces Jesus, as the Logos (Word), has set up His portable shelter amid need and shortcoming. Also, the Word was made substance and stayed among us, (and we viewed his greatness, the brilliance as of the chief Son of the Father,) imbued and infused with beauty and truth. (John 1:14).

The Word that progresses toward becoming tissue is the Hebrew word YHWH (Yahweh). The Word is light (Psalm 119:105), YHWH’s assertion is the way, reality, and the life (John 14:5). The semantic range and expanded significance intertextually indicate Jesus’ entrance into the human condition garbed in the mud of humans. The Word progressed toward becoming a fragile living creature, and it shows the greatness of God

in the substance, the Word needs to live incarnate in humanity (Deuteronomy 6). Each Ἐγώ εἰμι (Ego Emie) proclamation by John is a revelation of I AM the word. The word is the first sanctuaries development and furniture in the sanctuary are a duplicate and parallel:

- John 1:29, 36-Lamb of God compares to the Brazen Altar of Sacrifice.
- John 2-5 - the different water pericopes He compares Himself to the Laver.
- John sections 6-7 - He is sustaining many on the enormous bread of presence.
- John sections 8-9 - He is Lampstand the light of the world when He recuperates a visually impaired man.
- John 10 - He is Door and great shepherd – blind or curtain amongst Holy and Most Holy Place.
- John 17 - the High Priest is appealing to God for His followers.
- The peak of the Gospel of John - He is depicting the vacant tomb as the Holy of Holies like the ark's spreads—blessed messengers flank the section where Jesus lay. Reduce like the High Priest is first to enter this grave of debasement now brightened by heavenliness and radiance of the angels (John 20:12).

More extensive formal *liturgical typological hermeneutics* of the material substance on the theme explains in the treatment of the book of John. Here, the proposed deliberateness of this admonition or vignette is to present the psychological (cognitive) and (affective) power that radiates from the Name of YHWH in the OT and kurios in the NT for ritualistic capacities and the conventional type of liturgy. The LTH standards extrapolated from this material solidarity and unitive setting and substance inspire and stir solid cognitive and full of emotive symbolism in the ceremonial custom (Hilber, 1996:177-196).

Jesus,' *I Am* explanation echoes the awesome name given to Moses at the consuming hedge. In cases of holiness Jesus self-related, self-identified name to the God of Israel. These words fill in as a consistently guaranteeing chorus all through the sacred texts. God repetitively, recurring states "*I am with you.*" The designation Immanuel, an option name for Jesus, signifies *God with us*. In the new sky and another earth,

“God Himself should be among them” (Revelation 21:3). The concern for Moses, and for the ceremonial, liturgical community group, is not “Who am I?” but rather “Who is God (YHWH)?”

In the philosophy and import of the name of God, the divulgence of the name YHWH to Israel through Moses connoted another and more extensive disclosure of the personal reality of YHWH. This reflects in the mass migration conventions, where the name of YHWH conjoins with the establishment of the agreement (covenant). The people of Israel know YHWH by this moniker, and no further basis or depiction required. At this point, He announces Himself as the perfect private fact which has unveiled Himself to Israel, who has exonerated Himself to Israel by the freeing demonstrations of the Exodus and has established a covenantal association with the general population He has made. The unmistakable name יהוה shows that He is an individual being whose embodiment and characteristics nobody else can share (Hilber, 1996:177-189).

The Israelites’ productivity at the start of Exodus 1:7 echoes God’s creational order for humanity (Genesis 1:28; cf. Genesis 9:1, 7; 17:6), productivity that Pharaoh hinders with their butcher (by water; Exodus 1:22). Thus, God’s thrashing of Pharaoh and deliverance of Israel after the story denotes the restoration of His creational purposes for His people. In this manner, like the Genesis creation, the Red Sea crossing is arranged by cloud and haziness, yet the night is light (Exodus 14: 20; cf. Genesis 1:2, 3). God’s strength (Spirit) at that point separates the ocean, and the waters (v. 21; cf. Genesis 1:9– 10) (cf. Genesis 1:2). Moreover, and are transformed into dry land (v. 22; cf. v. 16; Genesis 1:9– 10). These components—a perfect Ruah and the ocean, dimness which moves toward becoming light(ed), the “waters” partition and the essence of “dry land”— recognize Israel’s departure as another demonstration of creation by God.

They cross through the ocean at night (west to east, Exodus 14:22) and rise into the morning (v. 24), liberated from Egypt, who has been devoured by the waters. Because of God is the antiphrastic utilization of the ocean as His creational apparatus, Israel’s section through tumult and demise incomprehensibly brings about their “creation-reclamation” and life. God summons the waters once again to offer a route to the dry land which He had bound for humanity in (Genesis 1) in this way, that humans may fill it. Going beyond, one can state that [God] utilizes a similar power He used to make the world; [Israel’s] salvation is another creation. Israel’s

reclamation from Egyptian subjugation is their creation as another son of God, in the recuperation of God's creational purposes.

Different elements of liturgy from Exodus 24 re-authorizes in the creation accounts (Hilber, 1996:186). Hilber, (1996:186) states, God's presence, and word are prominent subjects from creation as He curbed and ordered mayhem (drifting Spirit, Genesis 1:2; "At that point, God said," 1:3). Since He subdued turmoil, Sabbath festivity (i.e., worship) is made conceivable (2:1– 3). If the heavenly segment of creation promotes liturgical sacrament, the human obligation in creation starts with the liturgical ceremony. Humanity made and begun to rest in the garden to exercise sagacious rulership over the world and convey vivacity and association to it. While human people assists YHWH, divine order over turmoil wins (Hilber, 1996:185-187).

The "Tune of Moses" lauded YHWH as Israel's "Maker, Architect" since He reclaimed them from subjugation and formed them into a country (Deuteronomy 32:21-26). He additionally expands his examination by affirming that (Isaiah 45-49) much of the time reminds Israel that the God who reclaimed them was their Creator (Isaiah 44:21-22). By recovery, YHWH made the Hebrews as His covenant individuals (Hahn, 2005:101-136). Because of this connection and correspondence, we may distinguish parallels of the broad but then particular scriptural themes about the "*Creation-Re-creation*" process. Similarly, as the Holy Spirit was grinding away in the production of life, so is He with salvation. Likewise, as YHWH made light sparkle out of the mayhem and dimness, so new life frames at His order and illuminated the creator's hand of power and grace.

Also, similarly as God isolates the light and dimness, so He influences divisions for His people amongst pronounced wickedness, to spotless and unclean (Leviticus 11:8; 1 John 1:5-7). YHWH's work of "reclamation" is basically "another creation." YHWH makes a new life by giving His Spirit to the human heart and influencing the recovered to fit in with His image (John 20:22; 1 Corinthians 12:13; 2 Corinthians 3:18). Paul proclaims, in this manner that if anybody is in Christ, He is another creation (2 Corinthians 5:17-21). The individuals who are new manifestations (the recovered) enter YHWH's rest, the "Sabbath Rest" presents the climax of creation (Matthew 11:28; Hebrews 4:9) (Hahn, 2005:118-119). To adore (worship)

YHWH as Creator is to worship Him as Redeemer. What YHWH did in creation set the structure for the liturgy of the reclaimed (Ross, 2006:82). In this way, the objective of creative design and reclamation is fellowship (venerate/worship) with YHWH.

The covenant agreement at Sinai approves by ritualistic liturgical activities—the reading of the book of the Law (Torah), the calling of loyalty sworn by the general population, the offering of penances, the sprinkling of the blood of the covenant. They eat the dinner within sight of God (cf. Exodus, 24:1-9) (Hahn, 2005:11). A lot of the law comprises of controls concerning how to adore (worship) YHWH—the example of the sanctuary and installations, the consecrated garments, the ceremonial timetable of celebrations, and the traditional guidelines of the conciliatory framework (Hahn, 2005:111-112).

Levenson (1985:80-81) finds in their liturgy, the Israelites praised their introduction to the world as a people of Divinity and rededicated, consecrated themselves to their grand and holy job (Deuteronomy 6:4-5) (cf. Hahn, 2005:11). Also, in Israel's formal festivals in their informative collaborations, God "recalled" His covenant, making a new with every era (Deuteronomy 5:1-4) and extending out His favors to His people through His clerics (Numbers 6:22-27) (Hahn,2005:111).

As Israel has an "Adamic" livelihood, it encounters an Adamic descent into brokenness (Hahn, 2005:111). Besides, as the primitive fall brings about outcast and de-sanctification of the prominent consecrated figure, so too does Israel's worship of the brilliant calf. God abandons and repudiates His people, telling Moses distinctly that they are your people, whom you brought out of the place that is known for Egypt (Exodus 32:7; 33:1) (Hahn, 2005:11-112). God terms the general population "debased" utilizing a Hebrew expression discovered somewhere else to depict a creature excessively flawed, making it impossible to sacrifice or a minister unfit for service (Hahn, 2005:111-112). Mass migration from Egypt ended in disgrace (Exodus 32:7 (שָׁחַת shachath=to crush, degenerate, go to destroy, rot, to distort, degenerate, bargain corruptly [morally]) (Hahn, 2005:112). The Piel as a rule communicates a "concentrated" or "deliberate" activity, and the ideal communicates a finished activity. In polluting itself through custom defiance, Israel, like Adam, renders unfit

for its celestial employment (Hahn, 2005:112). It is fascinating that the illustrious consecrated title of Exodus 19:6 is never again being used to portray Israel in the Old Testament.

Davies (2004:201-202) sees this ritual behind Hosea's later condemnation of Israel's corrupt priesthood and covenant violations (Hosea 4:4-9; 6:6-7). The episode is laden with adversities, but he makes a solid case that Hosea is drawing on a collective assessment of Adam as the prototypical priest-king in the primordial wonderland -garden. Davies resolves: If Hosea has as part of his allocated deduction pool with his readers the account of Genesis 2, with Adam as the idyllic priest-king (see Ezekiel 28:12-15; 4:23-26). This comes together with the notion that Israel at Sinai constitutes the new humanity, the true successors to Adam (Hahn,2005112). Therefore it makes sense to compare the breach of the Sinai covenant (see Hosea 4:1, 2) with the rebellion in the garden (Genesis 3; compare Ezekiel 28:16-17) (Davies,2004:202; Hahn,2005112). In (Leviticus 22:25 and Malachi 1:14; 2:8) the collective nation of Israel is now deconsecrated, and this blemish separates them from God. They cannot enter the present "sanctuary" because of their obdurate and insolent spirit against YHWH.

The compelling premise is that, even in its fallen condition, Israel is called to respond as a *priestly people*. Their distance from God, their desire for "*at-one-ment*," is to be expressed—and effected—through the liturgical means of sacrifice (Hahn,2005:113). Here, too, one may have an expression of an ancient biblical tradition regarding the priestly identity and vocation of the human person. According to Hilber (1996:3), the law announces to Moses at the end of Exodus 24: Whatever this teaching may formerly have been, the placement at the end of chapter-24 of what is the Priestly prolog to the lengthy section on the media of worship in Yahweh's Presence. Moreover, it gives the impression that the revelation following the ceremony of Israel's entry into covenant with Yahweh was a revelation guiding the first obligation of people so committed, their worship of God who bound himself to them.

Several elements are essential in this covenant: the liturgical typological-hermeneutic content of the covenant and the liturgical hermeneutic context in which the covenant exists. Exodus 19-24 describes the liturgical context of the Sinai event. However, there is a pertinent part of this material: the public theophanic meeting

between God and His community at the base of Mount Sinai, as found in chapter 24 of Exodus (Durham, 1987:347; Vincent<sup>6</sup>, 1984:4-5):

1. Moreover, he spoke to Moses through entreaty, move up toward the LORD (YHWH), you, and Aaron, Nadab, and Abihu, and seventy [appointed leaders] of the senior citizens of Israel; and liturgize Me afar distance off.
2. Furthermore, Moses unaccompanied should draw close to the LORD: however, they might not come near; neither might the general population run up with him.
3. Additionally, Moses arose and conveyed to the general population every one of the expressions of the LORD and every one of the judgments: and every one of the general population replied with one voice, and stated, every one of the words which the LORD revealed and said what we will do.
4. Furthermore, Moses composed every one of the expressions of the LORD and rose at a young hour in the morning and manufacturer a sacrificial table under the slope, and twelve columns, as indicated by the twelve tribes of Israel.
5. Likewise, he sent young fellows of the offspring of Israel, which offered consumed offerings and sacrificed peace offerings of bulls unto the LORD.
6. What is more, Moses took half of the blood and placed it in bowls, and half of the blood he sprinkled on the holy place.

Also, he took the book of the covenant with its unequivocal substance is to be, read and dismembered in the group of onlookers of the general population, and they stated, all that the LORD said we will do, and be devoted.

7. Also, Moses appropriated the blood, sprinkled it on the general population as an emblem and image, and said with tenderness observe the blood of the agreement, which the LORD shower made with you concerning every one of these words.

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<sup>6</sup> S. G. Vincent, "Exegesis of Exodus 24:1-11" (unpublished paper, 1984), 4-5.

8. Afterward exited up [half way up the mountain] Moses, and Aaron, Nadab, and Abihu, and seventy of the older folks of Israel:
9. Also, they perceived the God of Israel; and there was under his feet - a substantial work of sapphire stone, and the very paradise for translucent beauty.
10. Furthermore, upon the nobles of the offspring of Israel, he laid not his hand: and they viewed God and did consume and swallow.

Vincent (1984:4-5) and Chirichigno (1987:464) observes two central basic gadgets in (Exodus 24:1– 11) that feature certain parts of the section. Most focal is the resulting chiastic association:

1. Moses and older folks informed to climb and engage in liturgy (vv. 1– 2)
2. Expressions of the Lord/confirmation of the general population (v. 3: “All the Lord has talked we will do”)
3. Moses composes the terms (v. 4a)
4. Ransoms and blood ceremony (vv. 4b– 6)
5. Texts (book) recited by Moses (v. 7a)
6. Texts of the Lord of the general population (vv. 7b– 8: “All the Lord has talked we will do”)
7. Moses and older folks climb and engage in adoration and liturgy (vv. 9– 11)

This game plan, which features the real sanction service, is strengthened by the example of subjects of the principle verbs:

- v. 1 Moses (lectured [objective of verb put in insistent position])
- v. 2 Moses (unaccompanied may ascend)
- v. 3 Moses (approached and pronounced)
- v. 4 Moses (collected verses)

v. 5 young men (entreated repentances)

v. 6 Moses (took blood)

v. 7 Moses (took book)

v. 8 Moses (took blood)

v. 9 Moses (ascended)

**Vv. 10– 11** “nobles [Elders]” (watched YHWH, ate, and drank in Liturgical informative partnership with YHWH at the red-hot immolation of the making of Sacrifice) (Hilber, 1996:3-4)

This scholarly structure stresses the function at the base of the mountain and its finishing fulfillment at the theophany (obvious human appearance of God) on the mountain. The chiastic design additionally peaks three topics of liturgy depicted in this entry (Hilber, 1996:3-4):

1. The Lord’s quality and manifestation;
2. The expression of the Lord;
3. Ritual of Sacrifice. Guidelines for covenant endorsement (Exodus 24:1– 2). Exodus, 24:1 opens with an uncommon word arrange (וְאֶל־מֹשֶׁה אָמַר עֲלֵה אֵלַי־יְהוָה אֶתָּה וְאַהֲרֹן נָדָב) “Now to Moses he stated,” ‘Come up’ unto the Lord).

Hilber (1996:4) refers to the move of the aberrant question “Moses” to the principal position flags the start of another segment, an adjustment in the prompt protest of YHWH’s guideline. Before Exodus 24:1, YHWH tended to the law to the general population through Moses. Presently He gives further guidance for covenant approval coordinated by and to Moses himself (cf. Childs, 1974:504).

Hilber (1996:4-13) proposes that the charge to “come up” addresses three (gatherings of) people: Moses, the religious family (Aaron, Nadab, and Abihu), and the seventy senior citizens. The last conferences are likely illustrative Chieftains; maybe a similar meeting is named to legal capacities in (Numbers 11:16). The number

seventy perhaps symbolized finish portrayal of the country Israel. This might be a suggestion and reference to the seventy individual tribal people who ran with Jacob to live in Egypt, and from whom the whole country sprang (Exodus 1:5) (Hilber, 1996:4). The incredible portrayal by the Table of Nations (Genesis 10) where the quantity of tribes recorded sums seventy.

The motivation behind YHWH's welcome was to conjure and inspire (worship). What He planned as "worship, liturgy" (assigned abroad in Exodus 3:12 and *Shachah* here) is portrayed by the occasions that take after the Genesis 2 (Cassuto, 1983:310; Childs, 1975:476). Cranfield (1958:387) identifies three employments of the word (Shachah, Worship, Prostrate, and Bow-down):

1. To indicate a segment of what is broadly signified to as liturgy, expressly, idolization;
2. to mean the public formality of the devout group accumulated and the personal holy drills of the household and the specific person; and
3. out of a yet more extensive sense, to signify the entire existence of the group or the individual regarded as administration of God.

The mandate to liturgize "from a remote place" clarifies in Exodus 24: 2, Moses, the illustrious - consecrated faction, and the older folks were all to "come up," however not the general population. Moses alone was to "move close," yet not the consecrated family and the senior citizens (Hilber, 1996:4-5). In this way, three levels of the vicinity are unmistakable. The general population waits at "the foot of the mountain," the location of the liturgy (v. 4).

Moses with his team designated to present with him "come up" for the public repast (vv. 9– 11). Just Moses "moves close" (i.e., into the very cloud of God's glory, vv. 12–18) (Hilber, 1996:5). The historical underpinnings of the word *nagas* ("move close") here infers closeness for verbal and visual cooperation (Genesis 43:19; 45:4) or eye to eye transaction (Numbers 32:16) (Sarna, 1991:150).

Sanction of the Covenant occurs in (Exodus 24:3– 8). Moses comes back to the general population with a compact, concise report of YHWH's words (Hilber, 1996:5). The expressions of the Lord (*dibrê* YHWH)

probably indicates the Decalogue (Exodus 20:1; cf. additionally 34:1; Deuteronomy 10:4). The “judgments” (hammispatîm, Exodus 21:1) incorporate the guidelines, and case law exists in Exodus 20:22– 23:33 (Hilber, 1996:5). These rules characterized the stipulations and stated the covenant agreement relationship. The general population reacts with a pledge of fidelity to YHWH, to acknowledge the functioning agreement as Moses has recently depicted. Moses at that point annals the covenant essentials for use in the consequent, following sanction service (Sarna, 1991:151).

Moses “emerged early” (demonstrating energy, cf. Zephaniah 3:7) and raised a sacred place and built twelve columns. The holy place after that the devouring penance speaks to YHWH. The consuming of the creature symbolized the god devouring it as a dinner (Leviticus 3:11) (Hilber, 1996:5). In this manner, the Lord is available at the table.

The twelve columns possibly served a twofold, or double capacity. To begin with, they conceivably spoke to the twelve tribes of Israel as the second party to the covenant, nearby the sacrificial altar stone representing YHWH (cf. 1 King 18:31) (Hilber, 1996:5). They may likewise have filled in as commitment stones to honor the event.

Moses at that point dispatched “young fellows” to help in leading the genuine work of sacrificing (Hilber, 1996:5). Maybe these men were the firstborn of the considerable number of tribes (Exodus 13:2; Numbers 3:6– 13), in this way strengthening the portrayal of the country symbolized by the columns (Sarna, 1991:151). The original covenant approval function started with the sacrificing offering. The “entire consumed offerings” (colot) were first. The creature was butchered [slaughtered] and put on the sacrificial table (Hilber, 1996:5). This sacrifice made compensation, recompense (Leviticus 1:4) — that is, turned away fierceness or anger by removal of transgression—thus it built up cooperation, assistance with God. It likewise symbolized the aggregate response of the admirer to the administration of God, and henceforth the whole creature was devoured on the holy place as an image of acknowledgment (Hilber, 1996:5). This suitably communicates the steadfastness pledged by the general population during the time spent sanctioning, endorsing the agreement (v. 7) (Hilber, 1996:5). Leviticus 1:4 states that the consumed offering is “acknowledged encouragingly,”

(rasâ) for the devotee. Beginning at Genesis 33:10 represents this utilization of rasâ in the compromise of Jacob and Esau (Hilber, 1996:5). The antagonism of anger is outlined utilizing kipper in Genesis 32:20; Proverbs 16:14; 2 Samuel 21:3. Leviticus 16 accentuates that reparation includes the expulsion of wrongdoing through expiation (Hilber, 1996:6).

Next came the “peace penances,” which passed on “prosperity, well-being” (salôm) between contingents in the covenant (Hilber, 1996:6). Lacking from the Levitical dialog of this offering is any allusion to penance. It served to express acknowledgment for recognition for answered prayer and petition (Leviticus 7:12; Psalm 107:19– 22), to fulfill a promise and vow (Leviticus 7:16; Psalm 22:25-26) (Hilber, 1996:6). Moreover, it speaks to an unconstrained articulation of thankfulness (Leviticus 7:16; Psalm 54:8[6]) (Hilber, 1996:6). As it were, this offering was a response to terms of a decent relationship, an indication of fellowship that as of now exists. This vividly portrayed when the worshiper consumed of the sacrifice in a communal meal together with YHWH, whose allotment consumes on the altar (Leviticus 3:11; 7:15–18; Psalm 22:27[26], 30[29]). Sacrifice with the communal meal was the ultimate expression of covenant fellowship between worshiper and deity (Exodus 34:15; Numbers 25:2). In synopsis, the burnt offerings established fellowship through atonement and signaled a total commitment by the worshiping nation; the peace offerings communicated merriment of covenant fellowship. The other sacrifice offerings have the explicit purpose of making atonement (Leviticus 1:4; 4:20; 5:6) (Hilber, 1996:6).

Next, the penances were submitted, and the blood in a hallowed function of ratification and endorsement. The three developments of this custom feature the triple redundancy of the word wayyiqqah (“Then [Moses] took”) (Hilber, 1996:6). At first, half of the blood lands upon the sacrificial table (i.e., YHWH). The centrality of hurling blood is not clear. Additionally, the content recommends that the “sacredness” of blood be integral to the liturgical service. Since the heavenly blood reached both the sacred place and the general population, the country is in this manner underwent sanctification as Yahweh’s blessed individuals. Others see the centrality of the hurling of blood on both the sacrificial stone and the general population as symbolizing the meeting up and unification of the two gatherings in the covenant (Cassuto, 1983:312). Wenham (1989: 143,209) develops this understanding by recording a correspondence between this holy observance and the functions of divine

appointment (Leviticus 8:22–30) and the “purging” of a recuperated individual (Leviticus 14:10–32). In both Exodus 24 and the Levitical ceremonials, blood is connected to both the sacrificial table and the worshiper, symbolizing restored closeness (Hilber, 1996:6). Hendel (1989:387-388) includes that the scattering of blood fills an enduring informative, educational need. Blood staying in the holy place is an obvious indication of the execution of the sacrifice and its same gift, which is the establishing of the covenant relationship. An alternate plausibility is that, since blood symbolizes life (Genesis 9:4–5; Leviticus 17:11), spattered blood appropriately dramatizes the consequence of breaking covenant—that is, a violent death. There is no motivation behind why the blood ceremony cannot imply a wide scope of implications. One-portion of the blood on hold in bowls for sprinkling the general population. Nonetheless, before sprinkling the general population, there should have been a formal reaction to a promise to the agreement (Hilber, 1996:6). Moses read the Book of the Covenant enthusiastically, the report he composed containing the “words” and “judgments” said in v. 4 (i.e., the terms of the agreement) (Kitchen, 1989:118-1135). In response, the general population rehashed their promise of loyalty given the day preceding (v. 3) (Hilber, 1996:7). Having submitted themselves to the covenant, they were prepared to seal that dedication by the blood ceremony (Weinfeld, 1970:196-199).

The third endeavor of the blood service includes Moses throwing the blood on the general population (Hilber, 1996:7). Moses consists of the words: the blood of the agreement that YHWH has made with you by every one of these words (Hilber, 1996:7). In this announcement, Moses reiterates the way that the agreement relationship is intermediated through the offering, sacrifice, and characterizes the terms of the “book” merely read (Hendel, 1989:388).

Theophany and communal meal (Exodus 24:9–11) had significant cultic and theological import. In acquiescence with guidelines recorded in vv. 1–2, Moses and the elders scaled the mountain for worship. Worship activated with a sacrifice “at the base of the mountain, but the consummation of worship anticipated the events on the mountain where the importance of covenant ritual would be theatrically on display” (Hilber, 1996:7).

The announcement and they looked intently (hazâ-looked) at the God of Israel is surprising. Leaving aside for a minute the portrayal of the theophany, the way that God “did not extend His hand” is exceptionally significant (Hilber, 1996:7). Already, YHWH summoned that anybody notwithstanding touching the mountain would be vulnerable to execution (Exodus 19:12). Moreover, He had Moses caution and admonished the general population keeping in mind that if they get beyond to the Lord to see and scores will die (Exodus 19:21) (Hilber, 1996:7). The covenant initiates a relationship that confers amongst YHWH and the country. His remarkable presence portrays this relationship. Although they saw God, the depiction in the transcript relates just to what was under His feet. Apparently, the theophany itself was an earlier portrayal, clarification, and even the footstep delineates a similarity (Durham, 1987:344).

Correspondingly, Isaiah could just depict the outlines of YHWH’s robe (i.e., what was at his feet; Isaiah 6:1) (Hilber, 1996:7). The central expression compares his feet to sapphire asphalt and the second to the brilliant excellence of the sky. What affiliations would this depiction foretell? The comparable portrayal in Ezekiel 1:26 is useful (Hilber, 1996:8). Moses and the nobles were gazing upward through, literally and phenomenological, into the vaulted and domed atmosphere territory of the blue sky. Situated above would have been the inconceivable sign of God. Verse 11 rehashes the fabulous sight: “They looked at God.”

Their experience of fellowship praises the culmination of the offering of peace (“they ate and drank”) (Hilber, 1996:8). Table association around the covenant supper culminated in their worship of God. This underscores the chiasmic (structure, or chiasmic pattern, is a literary technique in narrative motifs and other textual passages) parallelism (the state of being parallel or of corresponding in some way) between vv. 9– 11 and vv. 1– 2. In vv. 1– 2, they are under order to climb for venerating and worship of YHWH. Parallel to this command, they mount and affirm the covenant by eating, in God’s presence, the peace offerings yielded at the foot of the mountain amid covenant sanction (Hilber, 1996:8).

God’s covenant “characterizes” the covenantal relationship and accommodates trade in the ceremony. God’s covenant is the official guideline about the idea of the agreement with God, what benefits He presents and what benefit He requires under the settlement. The word fills in as the correspondence of God’s will to the

general population (for their administration, (abad) and the general population's reaction to Him (all the orderly activities of Shachah) (Hilber, 1996:9). Sacrifice "intercedes" the connection amongst God and corrupt individuals. Sin alienates individuals from the presence of the blessed God, and just through offering/sacrifice would the relationship be reestablished (Hilber, 1996:9).

Webber's (1982:24) examinations from this entry yield the accompanying imperative viewpoints and components of building material for developing a *liturgical typological-hermeneutic* of worship:

- God summoned the meeting.
- The individuals are in a structure of obligation.
- The session amongst God and Israel features the proclamation of the Word.
- In the climb and passive consent, the general population recognized their acknowledgment of YHWH and the covenant, along these lines meaning a promise to hear and to comply with the Word.
- Moreover, the meeting peaks with an emotional image of approval, a fixing of the understanding. In the OT God regularly utilized blood to connote His association with a man.
- God started the Sinai occasion with His people.
- He is available to his people, and He makes a covenant with them.
- Where God is accessible, there is extraordinary dread and worship.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The biblical, liturgical content and context of the Covenant convey the fundamental liturgical precepts for AASDAC:
  1. The Covenant was a structure or institution for YHWH to reveal His character. His character manifests itself in the meaning of His name and acts. The above attributes alluded to the various properties invoked in the liturgical context and content in the definition of His name. This concept

has normative perspectives for understanding the cognitive and affective meaning of His name to and for AASDAC.

2. The Covenant's liturgical context and content disclose how YHWH longs for communion and union with His people. This relationship with His people is the liturgical engine of love and mercy.
3. This entails normative perspectives woven into the cognitive and affective liturgical tapestry in AASDAC liturgy because it transmits a union and communion for a community that may feel detached and estranged from mainstream society.
4. The LTH normative perspectives of a covenant convey liturgical thematic, structural, verbal schematic for YHWH to reveal His character to His elect. Moreover, to empower his liturgical framework to refract His grace and mercy to the cosmos to induce and entice the human person to enter a relationship with YHWH.

#### **4.13 Back to Eden: Old Testament correlation**

Mass migration in Exodus 24 ends with Moses gravitating toward YHWH to get the stone tablets and directions for the tabernacle (Hilber, 1996:9). In planning, Moses holds up six days amid the Theophany upheavals and thunders upon the mountain. On the seventh day, Moses is to deal with getting the stone tablets containing the focal agreement stipulations (Ten Commandments). While not measured in the above interpretation of Exodus 24, this event is an augmentation, and elongation of "formality/liturgy":

- First, it settles the orders of vv. 1– 2, where Moses is told to move closer.
- Second, it satisfies the covenant service as YHWH makes the report symbolizing the covenant.
- Six days go for the formation of the composition that expresses the making of the covenant.

Hendel (1989:376-381) emphasizes the production of the pledge (covenant) at the Sinai—in view of the social imagery of the custom in (Exodus 24:3– 8). Sectioning of a populace, for this situation, isolated distinction of the twelve tribes, is frequently subsumed through bringing together ceremonies at a religious holy place. Formation of social solidarity is especially the case on a spiritual journey, of which the Sinai experience and custom of Exodus 24:3– 8 were the real parts (cf. Exodus 5:1; 10:9). The seventh day, the day of religious rest

is the day for profound union amongst YHWH and Moses, who moves close to receive the revelation of YHWH (Hilber, 1996:9-10).

Fretheim (1991:357) states that the deliverance from Egypt (which pinnacles at Sinai) is the continuation of God's creative action recorded in Genesis 1. As Pharaoh tried to attack the imaginative work of God among the Israelites (Exodus 1:7; cf. Genesis 1:28). God's triumph over Pharaoh was a galactic victory over Egypt. Egypt was the exemplification of the powers of tumult debilitating conquest over Egypt. Moreover, the personification of the forces of disarray portentous to undo God's creation (cf. Ezekiel 29:3–5; 32:2–8; Psalm 87:4; Isaiah 30:7; Jeremiah 46:7–8) (Hilber, 1996:10-11). The connection concerning the worldwide mountain of God, sanctuary praise, and creation is solidly an idea for old Near Eastern culture (Hilber, 1996:9).

The OT avows the relationship of these subjects in Ezekiel 28:13–15. The “lord of Tire,” an adoring angel, was in Eden, the garden of God and on “the mountain of God” at creation (Hilber, 1996:10). Other things of liturgy from Exodus 24 reproduces in the outline clarifications about the liturgical covenant with Israel. God's aura (God's character and temperament) and presentation are unmistakable topics from creation as He quelled and ordered tumult (floating Spirit, Genesis 1:2; at that point, God said, 1:3). Because of resolving disarray, Sabbath festivity (i.e., liturgy) is made conceivable (2:1–3) (Keel, 1978:113-120; Wenham, 1987:61-62).

Rendtorff (1989:393) broadens the parallel between Genesis and Exodus by demonstrating that in the two cases, the initial endowment of God (*creation-covenant*) is jeopardized by human sin and undermined to the extent rebellion may obliterate creation, given God's wrath against sin. In the two cases, God turns around his conviction of judgment considering (the mediation of) exclusively the personalities of (Noah/Moses).

Since the majestic side of creation champions praise and worship YHWH, the human social commitment to creation starts with the liturgy (Hilber, 1996:10). Humanity was formed and initiated to rest in the garden to vanquish creation and produce life and bring order to it. When humanity serves YHWH, divine order over bedlam is under control. Fretheim (1991:362) postulates that “The law is a capital by which the divine organization of chaos at the celestial level is realized in the social sphere, brought into closer conformity with

the creation God intended. Thus, God is will be done on earth as it is in heaven, and the cosmic and social orders are harmoniously integrated.”

What is conspicuous, is that Exodus 24 introduces the liturgical ceremonial event as the structure in which society reacts to God’s covenant, and the realization of the planetary request starts. In his exchange of the religious philosophy of Genesis 1:1– 2:3, Levenson (1988:127) explanations elsewhere this archive implies that in the liturgical ritual the anthropological endeavor in creation configuration is executed through the covenant. It is through the worship that people are engaged in dispensing with malice and evil, for it is the veneration that constructs and maintains order, transmutes disorder into creation, elevates people, and they comprehend the Kingship of the God who has appointed the cult and instructed that it be safeguarded and experienced. It is using obedience to the directives of the supreme master that this kind world comes into existence.

In Exodus 24, divine nature and human advancement meet in fellowship on the inestimable mountain for a shared demonstration of liturgy and creation (Hilber, 1996:10). The reward of this liturgy is “religious” rest and life in YHWH’s presence (Genesis 3:8; cf. Exodus 33:14 My presence might run with you; I will give you rest). Possibly the modus of liturgy experienced in Exodus 24 mirrors an example and innates in the celestial gathering of creation. It unveils the structure of God’s system for the unsullied universe (Hilber, 1996:10).

Hilber (1996:10) takes note of that in Exodus liturgy there is simultaneous and parallel with different components of liturgy found in the OT. The elements of worship found in Exodus 24:1–11 are characteristic of patriarchal worship. There was a covenant relationship inaugurated through sacrifice and accompanied by Theophany and a proclamation of God’s word in (Genesis 15). Calling upon YHWH joins with a sacrifice considering Theophany and covenant agreement word in Genesis 12:6– 8. Genesis 22 (the offering of Isaac) offers an outline of the liturgy in which three components are expressly present (sacrifice, covenant, and expression of YHWH). The other part, theophany, is derived in that “the heavenly attendant of YHWH”

communicates. This example rehashes in the life of Isaac (Genesis 26:23– 25) and Jacob (Genesis 28:10– 22; 35:1– 15) (Hilber, 1996:11).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The Garden of Eden had three essential attributes, *magnificence*, *quietness*, *fruitfulness*. These correspond and ascribe to the New Jerusalem in Revelation with the same ritualistic typological-hermeneutic correspondence for AASDAC liturgy. Liturgy recalls the reason for creation and recalls, the expectation of brilliance in the new world.
- The Biblical capacity of the ceremony is a locus to control the type of sacrament in AASDAC. This ritualistic competence of communion—works by psychological and emotional columns conveyed a man to rest and live in YHWH’s presence. Liturgy should bring rest in YHWH’s presence.
- The normative points of view in this segment on sacrament uncover that an intellectual and affective appreciation of the measurements of YHWH’s greatness brings out the incredible veneration of amazement and acclaim.
- The Biblical theme of AASDAC ceremony restating and returning to the Eden theme in the sacrament is an indication of the objective and direction of the precise, formal reason for AASDAC considering the change and bewilderment that many AASDAC lives in the liturgy.
- In Exodus 24, holiness, and progressive experience in closeness on the tremendous rise in an equal joint activity of formality and origination. The compensation of this ritual is “religious” rest and life in YHWH’s presence (Genesis 3:8; cf. Mass migration 33:14 “My presence should run with you; I will give you rest”). Maybe the way of liturgy experienced in Exodus 24 mirrors an example innates in the perfect codification of outline. It uncovers the setup of God’s outline for the perfect universe.

#### 4.14 The priestly people of the Exodus

This creation refrains —man as fashioned for worship in a covenant affiliation as God’s Kingly-Priestly firstborn—is made categorical in the authoritative account of the Exodus. As Adam is in God’s image and likeness, God identifies Israel as “my people” (Exodus 3:7, 10, 12) and “my kid, my firstborn” (Exodus 4:22-23) (Hahn, 2005:110). Moreover, as Adam was made to worship, God’s chosen people are liberated expressly for worship (Hahn, 2005:110).

The initial chapters of Exodus involve a play on the word עָבַד (Abad: “serve” or “work”), the word that described the primordial calling given to man (Genesis 2:15). The word is used four times to stress the cruel slavery (“hard service”) perpetrated upon the Israelites by the new Pharaoh (Exodus 1:13-14; see also 5:18; 14:5, 12). However, the same word is viable to describe what God required of the Israelites (Exodus 3:12; 4:22; 7:16; 9:1, 13; 10:3, 24-26). They are to serve, not as slave laborers, but as a people that serves Him in supplication (they are to “offer sacrifice” [בָּה] Exodus 3:18; 5:3). Moses and Aaron are instructed to tell Pharaoh that God wants Israel to hold a religious “feast” or “festival” (אָגָד Exodus 5:1; compare Exodus 12:14; 23:16; 34:25) (Hahn, 2005:110).

Israel’s vocation is lucidly in the preamble and prelude to the covenant at Sinai. There God pledges that if Israel keeps His covenant, they will be “my treasured possession (הַצֵּלָה) among all the nations . . . a kingdom of priests (מְמַלְכָה) and a holy nation (יְקָדוֹשׁ גּוֹי)” (Exodus 19:4-8). In this distilled crystalized statement is a summary of the purpose of the covenant, presented from the mouth of YHWH Himself. Here is the goal of Israel’s future (Hahn, 2005:111; Wells, 2000:34-35). As a holy nation and a kingdom of priests, Israel is to be corporately what Adam exists to be individually—the firstborn of a new humanity, a liturgical people that will dwell with God in a relationship of filial obedience and worship. Wells (2000:48) sees הַצֵּלָה (“treasure”) as connoting “*treasure such as the jewel in a crown belonging to a king*” (See 1 Chronicles 29:3; Ecclesiastes 2:8; Deuteronomy 7:6; 14:2; 26:18; Psalm 135:4; Malachi 3:17. The Israelites are given a priestly function and character; the Israelites are unbound from their service to Pharaoh in a sort of “*liturgy of liberation.*” This liturgy commences with the memorial of the Passover ritual inaugurated by God and particularized in minute

detail (Exodus 12). In a ritual leave-taking procession, the Israelites depart “company by company” led by God (Exodus 12:42, 51; 13:21-22). The event terminates with the singing of a Thanksgiving hymn, accompanied by tambourines and dancing (Exodus 15:1-21) (Bouyer, 1958:35-37).

Liturgical actions authorize the covenant at Sinai—the reading of the book of the Law, the profession of faithfulness confirmed by the community. Moreover, the performing of sacrifices, the interspersing of “the blood of the covenant,” and the meal eaten in the presence of God (see Exodus 24:1-9) (Hahn, 2005:111). The law consists of guidelines deeming how God is appropriate to receive adoration—the scheme of the tabernacle and fixtures, the priestly garments, the liturgical datebook of festivals, and the conventional rubrics of the sacrificial system (Hahn, 2005:111).

A liturgical reading of the liturgical content and context of segments of Exodus offers up correspondence and escalation towards a Liturgical Typological-Hermeneutic of worship in the following intersection of Peters theme: 1 Peter 2:8-9 “You are a chosen priesthood.” Exodus 19:5, 6: this Mosaic proclamation constituted Israel as God’s community. The new nexus of God’s affection now. He is not interested in what race, nationality, or ethnicity person belongs to, but rather, is one by the “Son,” reconciled to Him in communion and union.

Royal-Priests in Israel could not volunteer to be a priest. Functionally, they were mediators under God’s disclosure; they present the voice of God and His demands to His people. The evangelism constructs in Romans 15 presents the role of His servants as discharging His priestly service; they offer prayers and petition for those outside the truth as a form of mediation. Priests in Israel consecrate themselves to YHWH. All of us are holy now serving the King of the universe. Holy is an adjective for God. What belongs to God is holy and may not be moral in its connotation or denotation. Definitionally, Christians are His and behaviorally His at a functional level also. This is a concentric circle in this communicable attribute (holiness) of God. The entailments of His holiness are nebulous. God in His mercy calls His church holy (Isaiah 43:21, 22).

Leviticus 19 incorporates a portion of the correct and ethical measurements of Israel’s religious life as cleric rulers. In any case, most of the section demonstrates to us that the sort of sacredness that mirrors God’s

heavenliness is entirely reasonable. It incorporates philanthropy to the poor, equity for laborers, respectability in legal procedures, thoughtful conduct to other individuals (particularly the debilitated), balance under the steady gaze of the law for settlers, legitimate exchanging, and other incredibly ‘robust’ social issues. Besides, all through the sections runs the chorus I am the LORD, as though to state, your satisfaction must mirror the very heart of my character.

Buchanan (2007:210) additionally proposes that missional and post-biblical sacraments had a primary component of freedom and receptiveness for development of the Spirit. He expresses that when ceremony and mission meet, there is frequently a drop in a formal ceremonial structure for what is an additional attractive quality to their liturgy (Buchanan, 2007:211), this being the situation in most Western post-Christendom gatherings. Liturgy, inside the assembly, is right off the bat a social occasion of adherents, its ritual will frequently, for instance, incorporate creedal proclamations. This very perspective will quickly reject the outsiders to the community of faith if it is too doctrinal and ritualistic (Buchanan, 2007:211).

The congregation assembles and performs sacrament to frame individuals for the mission and service. Saliers (1994a:172) distinguishes tension between sacrament and social life. He concurs that formality and liturgy should frame aims and activity on the liturgical polarity (Saliers, 1994a:172). This does incorporate individual discipleship as well as a proprietorship in the public eye ordinarily, societal structures and the overall church, together with a concern for God’s creation and the earth. These viewpoints will impact the sacrament, once the real feeling or values and virtues of the mission is inside the faith group (Buchanan, 2007:211). Buchanan (2007:212) recognizes specific critical components for missional liturgy:

- It must be socially pertinent to the settings;
- it should express in the dialect and stylized of the general population, and
- it will consolidate existing traditions in both music and structure/outline.

These factors, when taken into the performance of liturgy, will not detract from the gospel. Buchanan (2007:212) identifies this as the ‘incarnational principle,’ which culminates in contextual liturgies. Liturgy and all the people worshiping and participating in the liturgy should be culturally resonant. This thus includes

both the use of liturgical language and music and an art form used during worship (Buchanan, 2007:212). Schattauer (1999:17) states that visual stimulation as a form of communication in mass media is increasingly under-employment and is critical to the liturgy's ritual and symbolic communication. This was not the case in the past, where the spoken word is the dominant form of communication.

Labberton (2007:13) poses a query and then proceeds to answer his question. What is at stake in worship? The exigent, indeed troubling, the message of Scripture is that everything that matters is at stake in worship. Worship names what is important most: the way human beings are created to reflect God's glory by embodying God's character in lives that seek righteousness and do justice. Such comprehensive worship redefines all the one calls ordinary. Worship turns out to be the dangerous act of waking up to God and the purposes of God in the world and then living lives that show it.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- This pertinent normative point of view in this segment featured in 1Peter 2:9, You are an elite ministry. Exodus 19:5, 6: this Mosaic announcement constituted Israel as God's people. The locus of God's respect now – He is not keen on what race, nationality, or ethnicity one has a place with the “Incarnated Redemption of His Son,” accommodated to Him in fellowship and union. This is crucial to AASDAC to enable them to guarantee that their liturgy is socially adapted and not socially constituted.
- This formal contextualization insinuates the accompanying:
  1. It might be socially applicable to the settings.
  2. Its articulation is in the dialect and formal of the general population if there is harmony amongst intellectual and affective spaces.
  3. It may fuse existing traditions in both music and structure/outline or capacity and shape.

#### 4.15 The Sanctuary as liturgical typological-hermeneutic

When immediate access to God ended because of sin, YHWH provided an avenue for humanity to re-access His presence. The communion concept is explicitly an outline of the philosophy and architect design of the sanctuary (Exodus 25:8-9). In the formative framework, many of the central themes transports and imports over from the ideas of creation (The Genesis Account [The Garden of Eden]). This was true of the tabernacle and valid of Solomon's place of worship. The reader may adduce that this will be true of the "New Creation" yet to come also. The sanctuary (tabernacle) was the exclusive place YHWH met with His people (1 King 8:27; 1 Chronicles 17:4-6). The tent itself was in a *large courtyard*, and it divides in the *Holy Place* and the *Most Holy Place*. De Vaux (1973:327) indicates the Temple itself as a sign of election. God Himself, through His grace, chose to live among His people, to live in this city and in this Temple. According to 2 Samuel 24:16 and 2 Chronicles 3: 1, the site of the Temple was marked out even before its building by Theophany (Theo: - a materialization of a divine being to man in a shape that, though discernable, is not necessarily material).<sup>7</sup> The temple became a dynamic representation of supremacy, holy and divine, fusing Israel and its Deity. This is a recasting of Israel into the realm of God, in which it is vibrant with the influences of God's apparition of mercifulness and consecrated into a monarchy of clerics, a hallowed country.

The sacred place (miqdash) duplicate after the example of "the home." What YHWH indicates to Moses in the mountain, as per the book of Hebrews (8:2), was a "shadow" of sublime things (v.5) the more noteworthy sanctuary in Heaven (Ross, 2006:188). As indicated by (Hebrews 9:11), the natural things were duplicates of the elements in the sky (v. 23), and the geographical sanctuary was a figure of the genuine one (v. 24).

Besides, Revelation pictures an honored position in paradise with an impressive rainbow around it like an emerald (Revelation 4:2, 3). This "position of authority room" is like the sanctuary's Holy of Holies due to the Ark of the Covenant and alludes to God's stool (Psalm 132:7, 8), showing that God sat enthroned over the Cherubims. John additionally observed an ocean of glass like a precious stone, before the royal, priestly

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<sup>7</sup>Theophany definition and meaning | Collins English Dictionary. (n.d.). Retrieved from <https://www.collinsdictionary.com/dictionary/english/theophany>

position (Revelation 4:6) and seven lights of flame consuming before it (v. 5). The seven lights relate to the lampstand in the sanctuary, with its seven dishes. The laver speaks to the ocean. Regardless, the sea is presently quiet as a precious stone and controlled by the sovereign energy of YHWH. The physical articles empower believers to see profound substances (Ross, 2006:188).

This sanctuary dialect is in the whole texture of Revelation. The Revelator states, they serve him day and night in the sanctuary (Revelation 7:15). In Revelation 11:19, the Temple is open and seen inside is the ark of this confirmation. In Revelation 15:5, it is the sanctuary of the refuge of the declaration. Hence, the grand sanctuary dreams in Revelation have profound correspondence to the worldwide articles. What John saw on Patmos is the spiritual correlation to what Moses saw on Sinai (Webber, 1982:24-25).

When John saw the radiant vision of the New Jerusalem coming down to the earth, he asserted that it was the tabernacle of God (Revelation 21:3). He further avers that there was no temple in the glorious and majestic city because the Father and the Lamb are the Temple thereof (Revelation 21:21, 22). While sin is in the world, the temple serves as an instrument to veil His consuming glare. However, now, in an eschatological future metropolis that the saints will inherit, there will be no need for a temple. The construction of the earthly sanctuary was very detailed, elaborate, and it replicated the divine reality. All of this communicates how the principles and practices employed in the sanctuary should help in planning and construction a *liturgical typological-hermeneutic* praxis of worship. John writes that the Word became flesh and “tabernacled” among people on earth, His flesh being like the tent that covered the glory inside (John 1:14). Moreover, Jesus Himself referred to His body as a temple (John 2:19); “Abolish this sanctuary, and in three days I will raise it up” (KJV).

Hebrews put forth the notion that the flesh of Christ was congruent with the reality of the temple veil (Hebrews 10:20), which, when torn apart, represented Christ’s body being broken to provide access to God (Hebrews 9:8). Moreover, Paul asserts that God propelled His Child to be a “mollification” (mercy seat) in the Most Holy.

The NT fulfillment and escalation of these elements of the Old Testament is an enhancement and reveals its corresponding reality through Jesus the Messiah (Ross, 2006:191). YHWH displayed His presence and glory through the sanctuary, yet He, not the objects, was the central focus of their devotion and worship. The sanctuary was instrumental in attracting people to YHWH, inspiring the Israelites to engage in cultic liturgical practices and essentially draw near to His presence.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC. Predicated on the interaction of the liturgical material in the content and context the following points are the primary emphasis:**

- God took the initiative in Temple worship.
- The worship centers on God, in AASDAC liturgy and function and form, should center upon God and not their immediate cultural norms.
- The plan of the place and the method of worship were from God Himself. African-American worship leaders can implement a paradigm to ground their liturgy in the principles that the location and purpose of worship came from God Himself.
- The divisions of the day and the regular gatherings were according to God's arrangement.
- People practically experienced the presence of God in the Temple worship because His glory filled the Temple
- The proclamation and interpretation of the Word occurred as an unfolding of God's revelation.

#### **4.16 Parts of the tabernacle**

This approach will move from the outer court to the Holy of Holies, outlining the pathway to God. However, the Bible begins with the ark and travels out from His presence. An essential element of the tabernacle was that it was a place of sacrifice. The courtyard's prominent feature was the altar for offerings, the first phase for worshipers once inside the entrance (Exodus 27:1-8; 38:1-8). It is made of wood and covered with bronze

to make it fire and waterproof. There were four stylized horns on the corners to secure the pieces in place. The horns on the altar, like horns of the animal, would signify the sacrifices were powerful (Ross, 2006:192).

The altar was a perpetual reminder that entrance into the presence of God solely rests upon sacrifice (atonement) and not on any other merit or attribute. No one could come near God without the atonement is made through the shedding of blood. It was the commission of the priests to ensure the sacrificial fire never went out (Leviticus 6:8-13). This assured that the way of access to God was always available (Webber, 1982:25-26).

Christocentric theology transports the OT meaning to the altar to depict and prefigure the death of Jesus the Messiah. There is promptly another entry to the Father through the dropped blood of Jesus (Ross, 2006:193).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- An essential element of the tabernacle was that it was a place of sacrifice. This normative perspective element woven intentionally into AASDAC liturgy will affect regeneration and renewal.
- The altar was a perpetual reminder that entrance into the presence of God exists upon sacrifice (atonement) and not on any other merit or attribute. This virtue must be in the tapestry of AASDAC liturgy in a more integrating and unitive way.
- No one could come near God without the atonement which occurs through the shedding of blood. The motif may help induce liturgical reflection on the Cross of Christ and the efficacy of His blood for AASDAC liturgy.

#### **4.17 The Laver**

The laver was demonstrative of the way that the admirer and cleric needed to wash with pure water before entering the presence/manifestation of YHWH. The laver was a bronze bowl that held a decent measure of water (Exodus 30:17-21). There was a functional component of the Laver. It exists because the offering

reparations blood and genetic pollution washed away here. Nonetheless, it additionally encapsulated the profound refinement through the washing of water (Ross, 2006:193).

In the New Testament, water applies to Jesus in the second story room when He washed the supporters' feet (John 13). Jesus vociferated to Peter, saying, "Unless I wash you, you have no part with me" (v. 8). At the point when Peter requested more, Jesus clarified, a man who has had a shower needs just to wash his feet (v. 10). Recovery portrays as washed in the blood (Titus 3:5). In the liturgy, the component of foot washing is a suitable image.

The passageway confronted eastbound, enabling the sun to sparkle straightforwardly into the compound toward the start of the day. Due to the inescapability of sun worship, the general population would need to turn their back to the sun to approach the Lord. Amazingly, Ezekiel saw the awful demonstration of the excessive ministers playing Judas on the Lord to worship the rising sun (Ezekiel 8:16).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- There was a practical element of the Laver; it exists because the earthly defilements were washed away here.
- The laver was demonstrative of the way that the worshiper and cleric needed to wash with unadulterated water before entering the presence of YHWH.
- Regeneration is the liturgical, spiritual washing in the blood (Titus 3:5). In worship, the element of foot washing is an appropriate symbol to maintain liturgical balance in AASDAC.

#### **4.18 The Light**

The tabernacle was a frame building covered with a tent. It had two rooms; the first and more extensive was the "Holy Place," and the lesser, the "Holy of Hollies." In the first room was the lampstand, made of solid gold in the form of one central shaft with six branches detail cups and almond blossoms—this was a stylized

designer tree. Ross (2006:193) posits that it was designed with deliberate intentionality to evoke the imagery of the “Tree of Immortal Life” in the Orchard of Paradise (Exodus 25-31-40; 37:17-24) (Ross.2006:193). The seven lamps that burned with olive oil daily which was replenished by the priests, who are in charge of the task of keeping the lamps burning “to light the way to YHWH” (Psalm 36:9).

In the NT, Jesus appropriated the symbolism of the light in the OT to Himself. He vociferates, “I am the true light to reveal the way to the Father” (John 8:12; Isaiah 49:6). The authentic luminosity that glows in the dimness, giving illumination to everyone who comes to the earth (John 1:9). In the New Jerusalem, the Lamb will be the light (Revelation 21:23). The NT teaches that the followers of Jesus are to be lights in the world. We are to continue His work of bringing people to the true Light. The lampstand imagery in the NT has symbolic spiritual meaning (Revelation 1:20; 2:5) it refers to the function and the purpose of the church—which is a light in the dark, cold world of sin (Ross, 2006:194).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The seven lamps that burned with olive oil had to be serviced daily by the priests, are charged with the task of keeping the lamps burning “to light the way to YHWH” (Psalm 36:9). African-American SDA liturgy and liturgical prayers with the Holy Spirit light the way to Christ for the church and community.
- The true light that gleams in the gloom, providing luminosity to all who comes into the earth (John 1:9). In the New Jerusalem, the Lamb will be the light (Revelation 21:23). The NT teaches that the followers of Jesus are to be lights in the world. We are to continue His work of bringing people to the true Light, not to African-American culture values.

#### **4.19 The Table**

On the north side of the Tabernacle across from the lampstand was a wooden table covered with gold (Exodus 25:23-30; 37:10-16). Each week twelve loaves of bread depicting nourishment for the twelve tribes, were

placed on the table. The Levites poured Frankincense on the top of the twelve loaves for a sweet aroma. The bread was a thank offering from the tribes, a grateful acknowledgment of God's provision of food. On the other hand, the bread was a reminder of their dependence on YHWH.

In the Gospel of John, following the miraculous feeding of the five thousand, Jesus said that He was the substance of life (essential vitality and life-giving force) to the people (John 6:32-59). He was the preeminent and perennial manna that came down from heaven. The message is that YHWH has shared His life as life-giving force (Ross, 2006: 184-194).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- Each week twelve loaves of the bread depicting the tribes placed on it. The Levites pour Frankincense on top of them for a sweet aroma. The bread was a thank offering from the tribes, a grateful acknowledgment of God's provision of food. On the other hand, the bread was a reminder of their dependence on YHWH. African-American liturgy must extrapolate from the liturgical context and content of Scriptures the elements that will nourish the worshipers cognitively and emotively as a unit.
- The message is that YHWH has shared His life as life-giving force accents African-American music and liturgical carriage.

**4.20 The Altar of incense**

Immediately outside the curtain dividing the Holy Place from the Most Holy Place was a wooden altar, the size of a small pulpit. Gold covers it (Exodus 30:1-10; 37:25-29). The altar is for intercession. The priest would take some coals from the high altar and place them on this altar (the prayers pivots on sacrifice). Moreover, sprinkle frankincense on them (the prayers would be pleasing to YHWH), put blood on the tips of the horns of the altar (the prayers would be effective), and then, while seizing the horns, offer prayers to YHWH. In front of the throne, separating the Holy Place from the Most Holy Place was a place of intercession.

The Intercessory Ministry was the regular ministry of the priesthood, and it is still a religious duty of the servants of YHWH in Christian worship today. Jesus is the Great High Priest who is in heaven today in the presence of the Father to make intercession for us, based on His atoning sacrifice (Hebrews 7:24-27). However, the people of God are also to make intercession, which is an integral part of their priestly worship (Ross, 2006:195).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The Intercessory Ministry was the general service of the brotherhood, and it is yet a religious obligation of the workers of YHWH in AASDAC worship today.
- Jesus is the Great High Priest who is in heaven today in the presence of the Father to make intercession for us, based on His atoning sacrifice (Hebrews 7:24-27). African-American liturgy in function and form should seek to communicate the intercessory, substitutionary, mediational ministry of Christ in its liturgical norms.
- The people of God are also to make intercession, which is an integral part of their priestly worship (Ross, 2006:195). More liturgical musicological songs must be composed of the element of intercession in AASDAC. The concept of intentionally implementing prayer was evidenced in chapter 2 in the survey data.

#### **4.21 The Ark of the Covenant**

Inside the Holy of Holies was the Ark, forty-five inches wide, twenty-seven inches deep, and twenty-seven inches high (Exodus 25:10-22; 37:1-9). It has elements of hardwood overlaid with pure gold, and a ring or crown of gold trimmed the top of the box. Inside the ark is placed the two tablets of the law, some manna, and later Aaron's rod that budded. The lid on the box, a solid slab of gold, was the place of propitiation (or At-one-ment). The glory of YHWH hovered above the ark, signifying the glory of YHWH (1 Chronicles 28:2; Psalm 99:5; 132:7-8; Isaiah 66:1).

The ark was vital and essential to the ordinances on the Day of Atonement, at which time the Levites sprinkle blood on the lid, the place of propitiation at the feet of the Creator. Inside the ark was the Decalogue, which was a transcript of His character and the foundation of His government and His enmity against sin. The blood on the lid spoke of death, but inside the box, the manna and the rod that budded speaks of life. The first is a provision of death and the second is God's provision of life. In the NT, Paul declares that YHWH sent His Son to be the propitiation for our sins so that through faith in His blood we might have remission of sins (Romans 3:25) and new life in Him (Romans 5:17-19). The tabernacle design finds fulfillment in the work of redemption. The incarnation of God in Christ was for the express purpose of dwelling among His people. His glory is not visible by the tent of His earthly body.

This sanctuary complex reflected the elements of original creation. The land outside the sanctuary represented the world of God's creation. Deuteronomy used rich descriptions to present the ground as a blessing with the rest of creation (Deuteronomy 8:7-9; 30:11-20). The courtyard of the sanctuary coincided with the region of Eden, the place of communion and interaction with YHWH. The sanctuary or Most Holy Place echoes and alludes to the place in the western realm of the garden where the LORD YHWH dwelt and communed with Adam and Eve. Praise for the Creator now entails praise for His new work of recreation and redemption (Ross, 2006:84).

The entire sanctuary alluded to and personified YHWH's recreated order with YHWH Himself at the center. This construct was an echo of the creation and was a visual representation of what was to come in the recreation. Solomon's Temple was on a larger scale, and it had large columns in front of the temple to represent the pillars of the earth (1 Kings 7:21). There was a huge laver of water in the courtyard to represent the sea (1 Kings 7:23-26). His temple was a little cosmos designed to communicate that in YHWH's domain there is peace, stability, order. The laver depicted a sacred realm symbolizing the containment of the turbulent seas under the governance and reign of YHWH. All this greatly enhanced the understanding of the One they were worshiping (Ross, 2006:85). The temple was not just another fancy pictorial vivid place of worship, but it recalled the creation in the garden. Solomon's temple was a micro Garden of Eden where heaven and earth converged.

The physical copy of Solomon's sanctuary was emblematic of the reality of the heavenly sanctuary. The temple and its cultic rites were pedagogical to convey the ascension from the lower to higher realms of YHWH. To restate it more concisely, it pictured YHWH's transcendence and immanence, which the incarnated Christ would embody and prefigure. The account of Solomon's building the temple further establishes links with creation. It took Solomon seven years to build the temple (1 Kings 6:38). It took seven days for the King (YHWH) to create the world (Genesis 2:2). Solomon dedicated the temple during the feast of the tabernacle (1 Kings 8:2), a seven-day repast in the seventh month (Deuteronomy 16:13). His dedication speech has seven specific petitions (1 Kings 8: 31-53). Moreover, when completed, it was YHWH's resting place (Psalm 132:13-14). The Sabbath rest sanctified time and creation, and the dwelling place of YHWH was the same (Ross, 2006:89).

It appears characteristic of Semitic religion that the holy place is not merely the correct spot, an altar or sanctuary, where worship transpires, but that it also includes a certain space around the temple or altar. The Tabernacle and the Temple depicts a hallowed sense of space, sacred rituals, and sacred ministers. What is striking about this is that God ordained them. 1 Chronicles 28:12 reads, "He gave him the plans of all that the Spirit had put in his mind for the courts of the Temple of the Lord." 1 Chronicles 28:19 reads, "All this is in writing, David said, 'Because the hand of the Lord was upon me, and He gave me understanding in all details of the plan.'" Forrester, *et al.* (1983:14) declare that the Supreme credible worship is in honor of the Lord only on His altar in His sanctuary.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- God is transcendent, and yet, His presence was immanent in His Temple. The people engaged Him from a distance. Liturgy in AASDAC must convey transcendence and His immanence of God. The current expressions of the liturgy in many AASDAC may communicate a casual approach to God.
- They were only to progress as far as the entrance. This evokes imagery of His holiness for reverent joy and animated performative liturgy in AASDAC.

- The priests could venture as far as the Holy Places. Christ, by His atonement has made way for all humanity to enter by faith into the Most Holy Place. This salient normative perspective grounded in the liturgical function and form of the AASDAC liturgy will enable the liturgy to be more transformational.
- The high priest could venture as far as the Holy of Holies, yet he was to enter this only once a year, on reconciliation day. This process of the Holiness code (which entails: holiness, awe, veneration) considering the sovereignty of God is needed in the AASDAC liturgy.

#### **4.22 The Burnt offering**

Ringgren expresses, everywhere throughout the world, and all through history, wherever humanity has worshiped divine, supernatural creatures, we experience the act of oblation (reparation for sin) (sacrifice) (1962:7). In any case, as opposed to the penances of different people groups in the old world, Israel never viewed the custom as an enchantment demonstration that makes God react a specific way, however an indication of dedication, worship, and dutifulness.

The worshiper had to make another offering to atone for sin. The “burnt offering” (*olah*, Leviticus 1:6, 8-13) was so named because it wholly burnt on the altar (Deuteronomy 33:10). It signified that the worshiper had surrendered his or her life entirely to YHWH and that YHWH had utterly accepted the worshiper (Ross, 2006:201). Barriers that existed are no longer, and there is full atonement. The fragrant aroma of this offering would ascend to heaven, signifying that YHWH was accepting it and the worshiper.

Genuine liturgy is conciliatory—it costs. It cost Christ—Lord, and Savior His life on the cross as the ideal offering that reestablished to us full fellowship with God. We should adore God conciliatorily, not to get benevolence, but rather to show our appreciation (Ross, 2006:208).

The impressive presence among Israel required sacrifice. This infers the association between the finish of Exodus, where the transcendence fills the “tent of meeting” (Exodus 40:34–35), and the opening verse of

Leviticus, where YHWH calls Moses to give him guideline regarding sacrifice (Hilber, 1996:3-12). Leviticus 9 recorded the event when the whole liturgical framework initiated an operation (Hilber, 1996:11). The substance of the service is condensed in Leviticus 9:22– 24. All basics of Exodus 24:1– 11 rehashes:

- YHWH appears to the general population (the focal advantage of the pledge [covenant])
- The ministers make sacrifice and reconciliation offerings (a mutual feast would take after that celebrates covenant association)
- Aaron dialogues an expression of blessing to the general population (suggesting advantages of the covenant, maybe comparative in substance to the endowments characterized in Leviticus 26:4– 13).

The Levitical penances worked to keep up praise the covenant relationship, purifying the country in the administration of the blessed God in her middle.

Ross (2006:198) noticed the ceremonial, sacrificial rite in which penances are in the accompanying grouping:

1. Sin/ Decontamination sacrifice
2. Burnt/ surmounting sacrifice
3. Tribute/ Devotion sacrifice
4. Peace sacrifice

The consumed burnt offering/sacrifice translates (entire) consumed offering, the Hebrew word עֹלָה signifies “*what rises.*” The verb stem has a similar root signifies “*to rise.*” Meyers (2003:79– 80) bolsters this understanding for the offering because the portrayal of the (ֹolah) עֹלָה in Leviticus pinnacles the creature’s change into smoke that climbs up plainly as satisfying fragrance to God (e.g., Leviticus 1:9, 13, 17). This section through flame and change into smoke likewise connects with the fire and smoke that suggest God’s presence in the Most Holy Place at the “summit” of the representative Mount Sinai (which, thusly, symbolizes the genuine fire and smoke in which God showed up at the summit of the genuine Mount Sinai). Subsequently,

the `olah (עֹלָה) exemplifies the worshiper rising ascending and joining into the billow of God’s magnificent presence. Meyers additionally maintain interpretation of `olah (עֹלָה) as “*climb, ascent offering*” by observing that the names of alternate penances are interrelated to their philosophical meaning and not absolutely to the state of the creature (Meyers, 2003:357).

It is beyond the scope of this section to look more narrowly at the clergy or the structure of ritual sacrifices. The argument is that, even in its collapsed state, Israel is summoned to reply to as a *kingly-priestly* people. Their distance from God physically connoted their spiritual distance from Him, and this divide was a stimulus for them to the desire for “at-one-ment,” which is to express—and effect—at-one-ment through the conventional means of sacrifice.

The hypothesis that moves forward: The burnt offering was a prayer—a cry for help from the sacrificing to YHWH. Barnard (1981:78-79) contends the following proclamations in the context of the sacrificial system, of which the burnt offering administered by the priests were in many ways central.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- Teaching was the primary function of the priest. He was the repository of sacred tradition and could advise the people in any ritual matter. African-American liturgy must be pedagogical in its liturgy. The survey data in Chapter 2 noted the desire to have more teaching in the liturgy.
- At the holy place, it was the task of the priest to teach the Torah and to reveal the oracles. African-American communicative liturgical norms must recapture didactic perspectives from liturgical content in their liturgy.
- The priests observed and preached the teaching to and against the people. They also applied it to the world situation. The highlighting of sin should be integral to grace oriented liturgy in AASDAC.

- The priest had to teach people about cults and religious issues, to distinguish between what was clean and what was unclean.
- They had to study the Word and its interpretation to act as judges in private and public matters. They accord them the role as interpreters; hence, the priests became teachers of morality and religion.
- YHWH entrusts knowledge to the priest for interpretation, and though this knowledge certainly came from God long ago, it transmits to men century after century through teaching and practice. Biblical oracles reclaimed and transmitted in AASDAC liturgy for saturation education of salvation.

#### **4.23 The priestly Kingdom of David**

The Davidic kingdom is a kaleidoscope into the broadest expression of the Bible's liturgical anthropology and teleology. In the dynasty inaugurated by his covenant with David, God reiterates His heavenly motivation for the new federal representative—to be a son of God, a priest, and a king (Hahn, 2005:113-114). The formulation of God's original calling for Israel (Exodus 19:6) is without expression. However, there is no doubt that the kingdom established under David and later Solomon is to be a royal and priestly people (Levenson, 1979:205-219).

The examination will contend that prior scriptural stories so affected later scriptural writers that their psyches, their vocabulary, and their ritualistic liturgical typological-hermeneutic interpretive system were altogether formed by what they read in before scriptural accounts, primarily the Pentateuch. These narratives endeavor to postulate how *liturgical typology-hermeneutics* is viable and visible in the experience of David. Moreover, examples of correspondence and correlation with types, individuals, instructions, events within a liturgical Christological context. The broad objective here is to draw inferences—*liturgical typological-hermeneutic* and Christological inferences between David and Christ from a liturgical (worship) lens with implications and applications for a theoretical and biblical theological locus of normative worship praxis. This will not, by any means, nor will it be an exhaustive and definitive comparative analysis but seeks to put forth a correlation and

escalation of the events in the person of David and Christ—which culminate in the Liturgical-Christ and the Hermeneutic-Christ.

The regal, imperial clerical Kingly Priestly primogeniture conferred to David's core dominion (2 Samuel 7:14; Psalms 110:4; 89:26-27) is interrelated to the regal organization imagined for Israel (Exodus 3:6-17; 19:5-6) (Hahn, 2005:113). David depicts as another Melchizedek—a minister and ruler who serves YHWH from his capital in Salem, that is, Jerusalem (see Genesis 14:18; Psalms 76:2; 110). All through the official story, David is performing methods that are immediately cultic and political, military, and liturgical. His initial demonstration after building up Jerusalem as the capital of his Kingdom is to reestablish the Ark of the Covenant. The Ark is the characterizing symbol of Israel's decision to serve God and the site of God's living presence among the general population amid the wilderness time frame (Exodus 25:8-22; Joshua 3:8-11) (Hahn, 2005:114). David's extreme enthusiasm for the sacrosanct Ark is principal to the early ceremonial show, and performative imagery of His rule and the Ark's establishment in the Temple denotes the finishing of the Chronicler's record.

The Davidic covenant in Chronicles eagerly connects to the previous Sinaitic and Abrahamic covenants. Dutifulness to the law of Moses is straightforward to the life of the group (1 Chronicles 22:13; 28:7; 2 Chronicles 6:16; 7:17; 23:18; 33:8) and is framed in its re-consecration to God (see 2 Chronicles 17:7-9; 19:4-11; 30:15-16; 35:6, 12). The Abrahamic covenant with its blessing of land discovers its satisfaction and culmination in the establishing of the Temple (2 Chronicles 20:7-8; 1 Chronicles 16:15-18) (Hahn, 2005:113).

The Royal-Priestly from the start - YHWH made His quality vital to the life of the liturgy of His people, and the key image of His presence was the sanctuary (temple) (Deuteronomy 12:10-26). Under David, a lasting resting place for the ark in Jerusalem exists. The arrangement to manufacture a sanctuary started with the buying of the sifting floor of Araunah (2 Samuel 24:16-25). This place Araunah was no ordinary place. The Chronicler distinguished the region as Mount Moriah, where Abraham intended to sacrifice Isaac (2 Chronicles 3:1). Also, Jerusalem initially has the name of Salem, the seat of Melchizedek (Genesis 14), who

was a minister of the Highest God. Allan Ross (2006:242) postulate this was likely His Most Holy Place on the crown of the slope.

The purchase of the property for the temple came about after David's sin of numbering the people (2 Sam. 24; 1 Chron. 21-22). The Lord chose this spot to announce his punishment. When the Lord stopped the plague, the prophet Gad instructs to make an altar there. The Chronicles state, at that time the ark was in Gibeon, but David was too terrified of the Angel who had brought the plague to go there, so he sacrificed on this new site. When David offered his sacrifices, he called out to the LORD, and the LORD answered with fire from heaven. The Angel of the LORD then sheathed his sword as a sign that the plague was over. This episodic dramatization of liturgical narratives depicts that sinful person who appeals to God's grace based on sacrifice would find true pleasure with God, even if they had to endure a brief hard time of discipline. Through the provision of the Holy Place, they would find a lifetime of favor in God's favor (Psalms 30:5). Psalms 30, written during the dedication of the temple, is a psalm of praise for the restoration to divine favor. David's praise psalms were appropriate for the new house of the LORD because it was to be a place where sinful people would find spiritual renewal (Ross, 2006:243).

The Ark's reinstallation illustrates an imposing devout pilgrimage. It heralds by the ritual purification of the Levites (1 Chronicles 15:11), who alone are permitted to transport the Ark under the Mosaic Law that David reinstitutes (Deuteronomy 10:8; 1 Chronicles 15:2) (Hahn, 2005:114). The convoy is a joyous religious feast, complete with liturgical dancing and song led by David and the priests (1 Chronicles 15:1-16:3; 2 Samuel 6:11-19). David attires a priest's ephod, and there are a sabbatical climate and tone to the event. The occasion underscores the sacrifices of the priests. Seven bulls and seven rams (1 Chronicles 15:25) and the joyous praise of God as the creator of the world and maker of covenants (1 Chronicles 16:14-18, 26) (Hahn, 2005:114; Beale, 2004:81-87).

David guides the clerics in offering a consumed offering and peace offerings. A short time later, he favors the general population for the sake of the Lord and provides bread, meat, and a cake with each Israelite. What is going on here is Israel's king, David performing high-clerical acts—driving liturgy, offering penances, and

giving the Lord's gifts (Hahn, 2005:114). David's activities re-evoked the presence of God among the general population (1 Chronicles 23:25). To guarantee the virtue of Israel's liturgy, he arranged Aaron's families to be officers of the sanctuary and officers of God (1 Chronicles 24:3, 5, 19). Also, David designates the Levitical clerics to serve before the Ark of the LORD, to summon earnestness, to thank, and to adulate the LORD each morning and evening and on designated days (1 Chronicles 16:4; 23:25-32) (Hahn, 2005:114).

Reclamation of the Ark and the reaffirmation of the holy order (Deuteronomy 10:8) are among the antecedents that lead the Chronicler to consider David to be a novel Moses character. David is potentially the "prophet like me" that Moses himself states about YHWH and what He had guaranteed to come to manage and lead Israel (Deuteronomy 18:15). Like Moses, David glories in God's quality in the Ark (Exodus 25:21-22; 30:6, 36; Numbers 7:89; 17:19) (Hahn, 2005:114). He restores Moses' cultic and liturgical solutions (1 Chronicles 15; 21:29; 22:13), and directs the chambers to Solomon, and this ritualistic request is vital to the government's character and achievement (1 Chronicles 22:12-13). Why is the ruler so anxious about liturgy? Since the journalist trusted that God's endowments streamed to the general population through the best possible recognition of the penances and different ceremonies (Hahn, 2005:114). David, in substance, as the beneficiary of Moses, reestablishes the supernaturally appointed ceremonial existence of Israel (Riley, 1993:163). The inspiration for this enthusiasm for the spiritual custom of the conciliatory religion is evident. Liturgy was strong and valuable just if it occurs in concurrence with the celestial, divine law. It is a perfect establishment empowered YHWH, so that, by its enactment, the Lord Himself procured His people, like a ruler his candidate's solicitation, and acted to support them (Hahn, 2005:115).

Araunah wanted to give the land. However, David demanded to get it, saying, I will not sacrifice and oblation (consumed offering) that costs me nothing (1 Chronicles 21:24). He comprehended the quintessence of sacrificial offering. In the wake of obtaining the field, David declared that the place of the LORD God is to be here and the sacrificial stone of consumed offering for Israel (22:1). In any case, David was not permitted to assemble the sanctuary (vv. 7-10). If the Lord's temple is to be a resting place, it was to recall the memory of God resting in the Garden of Eden, and therefore a man of blood (David) was not to be the one to build the temple (Hamilton, 2012:25).

There is an admonition, which is the creator’s prelude and Prolog into ceremonial, liturgical typological-hermeneutic ramifications in the perceptions of Wright (2003:322), who refers to different similitudes on the third-day theme:

- Abraham went to yield [offer up] Isaac “on the third day” (Genesis 22:4). Yahweh came down to Mount Sinai to meet Israel “on the third day” (Exodus 19:11, 16).
- The Lord raised, healed up Hezekiah “on the third day” (2 King 20:5-7).
- Laborers finished the second sanctuary “on the third day” (Ezra 6:15).
- Esther mediated and appealed to YHWH in the interest of the Jewish individuals “on the third day” (Esther 5:1).
- Jonah the extraordinary prophet was in the whale “three days and three evenings” (Jonah 2).
- Hosea forecasted that the general population, having been torn by Yahweh as by a lion (Hosea 5:14-6:1-3), would be raised up “on the third day” (6:2).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The broad objective here is to draw inferences—*liturgical typological-hermeneutic* and Christological inferences between David and Christ from a liturgical (worship) lens with implications and applications for a theoretical and biblical theological locus of normative worship praxis in AASDAC.
- The Davidic covenant in Chronicles intently correlates to the earlier Sinaitic and Abrahamic covenants. Obedience to the law of Moses is rudimentary to the life of the community (1 Chronicles 22:13; 28:7; 2 Chronicles 6:16; 7:17; 23:18; 33:8) and is couched in its renewal to God (see 2 Chronicles 17:7-9; 19:4-11; 30:15-16; 35:6, 12). This notion of obedience in response to the copious grace of YHWH may bring about integration between cognitive-affective domains in AASDAC liturgy.

#### 4.24 A place for praise

It is under David's control that music turns into an official piece of Israel's liturgical life. Even though the correlation of music and supplication implemented before David's arrival, supplication and liturgical tunes were unconstrained as opposed to institutional and formal. Music had a key place in common liturgy and retained that place in the book of Psalms: the liturgical supplication book of the Old Testament and the chorus petition book of Israel (Glavich, 1992:10). The hymns initially exist amid the Second Temple time frame, maybe in the fifth or fourth century B.C.E. Even though the exact editors are uncertain. The Psalter was possibly an endeavor of holy circles or priests in Jerusalem, who had an interest in making the songs definitively and paradigmatically accessible for use in liturgical ritual (Alter, 2009: xviii). Its position as the hymnbook of the Second Temple is widely asserted and affirmed (King & Stager, 2001:285). Even though it likewise contains songs that emanate from different areas, like the First Sanctuary and early liturgical institutions (Kugler & Hartin, 2009:201). While questions concerning Genesis and arrangement emerge from the book's amalgamated character, two things are distinct: the choruses were a portion of the open worship and are deliberately melodic in their content and context.

Sendrey (1969:530) underscores the import of David's musicological acumen in his rise to royalty:

It is dubious whether David would never have become king of his people and realized his historic function if his skillfulness had not unlocked him the way to the agonizing king Saul. The meteor-like rise of David from the humblest life to maximum honors would have possibly never emerged without his musicianship. The previous shepherd boy as imminent extolled hero and ruler of his nation—the leading spirit, whose action was to become critical for the religious and scholarly history of Israel—all this rolled out to be the current consequence of his artistry (1969:530).

David's liturgical musical gifting was a fulcrum to catapult him to regal realms of administration and bureaucratic organizational complexity from his life as a shepherd boy. His plethora of musicology parlays into currency to affect and effect liturgical transformation in Israel where the Temples would become a place

of praise. David experienced a “meteor-like rise,” to become Israel’s contemporary praise and worship liturgical superstar; much like many CPW celebrated contemporary liturgical celebrities.

When David encounters a break from every one of his adversaries, his sanctuary building longing seems to have emerged from a view of his task to expand the limits of the new Eden. The place where there is Israel, with the end goal that the predominance of Yahweh may grow and expand so the greatness and domain of Yahweh may cover the dry land as the waters cover the ocean. The sanctuary David wanted to fabricate (2 Samuel 7:1-5) is the significant point from which the glory of God would spread. This began to occur in the occupations that extended the limits and span of the land in 2 Samuel 8-10 at that point there was something like another “*fall*” in 2 Samuel 11(Hamilton,2012:17-23).

Comparably, Jesus is the blessed seed of the woman who stomped the serpent’s head. Repelled and fought by the organization, He bypassed open engagement while gathering to Himself another Israel. Jesus surmounted death on the third day, and once initiated as ruler; He took up the endeavor of sanctuary building. Nonetheless, the sanctuary that Jesus fabricates is not a building but rather individuals (Hamilton, 2012:17-18). Jesus urges His people to make disciples (Matthew 28:19-20). Beginning from Jerusalem, the making of supporters spread through all [Jerusalem] Judea and Samaria and to the most distant furthest points of the earth (Acts 1:8) (Hamilton, 2012:15-23). Similarly, those in whom the Spirit stays, are His Temple. God’s sanctuary (1 Corinthians 3:16), and the partners of Jesus are to support humanity, and this will expand the sanctuary. It is spreading out the learning of the transcendence of God until the point that it conceals the dry land as the surge waters cover the ocean (Hamilton,2012:19-24).

Once introduced, Jesus followed through on His vow to assemble His congregation (Matthew 16:18), and from the establishment. Besides, exposit the reason for the messengers and prophets about the learning of the magnificence of God which started to spread, as found ahead of time of the gospel described in Acts-Revelation (Hamilton, 2012:18). Unlike David, Jesus will unquestionably not experience a “*fall-de-sanctification.*”

From the inception, YHWH made His presence central to the life of the worship of His people, and the key symbol of His presence was the sanctuary (Deuteronomy 12:10-26). Under David, a permanent resting place for the ark in Jerusalem. The plan to build a temple began with the purchase of the threshing floor of Araunah (2 Samuel 24:16-25). This was no ordinary place. The Chronicler identified the area as Mount Moriah where Abraham had sacrificed Isaac (2 Chronicles 3:1). Moreover, Jerusalem originally known as Salem, the seat of Melchizedek (Genesis 14), who was a priest of the Highest God. Allan Ross (2006:242) conjectures “this was probably His Most Holy Place on the crown of the hill.”

The sanctuary appears to be crucial in the eschatological hope of Israel depicted in the prophets and the Psalms because of its primary role to host God’s holy presence among his people (Exodus 25:8). The New Jerusalem in Ezekiel 48:35 has a new name: The Lord is there. LaRondelle (1983:138) rightly asserts that the Psalms do not glorify Zion or Jerusalem in an ethnic or territorial sense, but rather Zion’s God. It is God who shines forth from Zion, perfect in beauty (Psalm 50:2).

Further, the author postulates, LaRondelle (1983:45) argues that focusing on the Torah does not exclude the sanctuary. He depicts the custom of taking the moral law by itself, in isolation from the covenant of atoning grace, was foreign to the psalmists. They never speak of the law, but consistently of the legislation of the Lord or of “Thy law” (see Psalms 1; 19; 119). They always have in mind the Torah as an undivided whole, centered in the sanctuary services. This does not negate the fact that the Torah has different aspects, legal and atoning, but these were never isolated from each other. The holy law of God remained always covenant law; its place and function were exclusively within God’s sanctuary.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The songs (Psalms) are definitively and paradigmatically accessible for use in the liturgy in AASDAC (Alter, 2009: xviii).

- Music had a vital place in mutual liturgical devotion in the book of Psalms: The supplication book of the Old Testament and the petition book of Israel (Glavich, 1992:10). The Psalms may turn into the ceremonial petition book for AASDAC.
- The sanctuary or temple seems, by all accounts, to be critical in the eschatological desire for Israel delineated in the prophets and the Psalms due to its essential part to have God's blessed presence among his people (Exodus 25:8). The New Jerusalem in Ezekiel 48:35 has another name: The Lord is there. LaRondelle (1983:138) appropriately declares that the Psalms do not celebrate Zion or Jerusalem in an ethnic or regional sense, yet rather Zion's God. The eschatological sanctuary theme underscores authoritative regulating points of view in AASDAC ceremony for redemptive immersion training.

#### **4.25 Solomon's preparation**

Solomon began construction in the fourth year of his reign, about 966 B.C. (1 King 6:1). We recall David, by divine illumination had drawn up the plans for the temple (1 Chronicles 28:10-19); YHWH gave the plans for the tabernacle to David (Ross, 2006:243-246).

Solomon contracted Hiram, Monarch of Tiro, for specialists to saw lumber and help in the development (1 King 5:2-12). He utilized 30,000 workers to work in Lebanon on a month to month shifts: he had 70,000 shippers and 80,000 stoneworkers in the mountains (v. 15); he delegated 3,300 supervisors (v. 16) (Ross, 2006:245-247).

The sanctuary complex was elucidating and radiant and of an enormous scale and magnificence (Ross, 2006:245). The sanctuary itself was roughly 104 feet elongated, 34 feet expansive and 52 feet tall. The dividers were ten feet thick. The building partitions into two lofts, the Holy Place, which was an open piece of the sanctuary where the clerics served (70 feet long), and *Highest Hallowed Residence*, where the presence of the Lord resided on the earth. The sanctuary was a correct cube shape of 3 feet. At the front of the sanctuary, there was 34 feet wide and 17 feet in extremity. The whole building remained on a stage 10-foot-high (Ross,

2006:244-246). Chambers and galleries bounded the courtyard for the Levites, musicians, singers, and the servants. These chambers construct three stories high with massive outer walls. This provision of lodgings ensured that there would always be ministers on duty handy for service (Ross, 2006:245).

The furniture in the sanctuary was a similar fundamental decoration that was in the OT sanctuary however on a more extensive scale. Solomon's sacrificial table was thirty-four feet cube and seventeen and one-half feet towering. The last furniture element was Liquid Ocean seventeen feet in measurement and eight and a half feet profound, holding around ten thousand gallons of water. The whole element supported by ten carts of bronze, each of which held two hundred gallons of water (1 King 7:23-26; 2 Chronicles 4:1-6). Solomon's sanctuary had ten lampstands; a table of bread is additionally in the Holy Place. At last, the first Ark of the Covenant Agreement remains in the Most Consecrated Dwelling (Ross, 2006:246).

At the passageway stood two tall, huge columns forty feet high and with a perimeter of twenty feet, secured with bronze; they were named "Jachinn" and "Boaz" (1 King 7:13-22; 2 Chronicles 3:15) (Ross,2006:243-247).

The temple was a visible reminder of YHWH's presence among His people and of His saving dominion over all creation. It was there that YHWH would make Himself known and permit His people to find union with Him. Everything about it communicated an aesthetic sense of beauty, perfection, and order. YHWH was also sovereign. This temple foreshadowed the body of Christ that veiled His glory (John 1:14; 2:19). Christ incarnated was the dwelling place where YHWH established His presence on earth. In the NT, the believers become the temple of the Holy Spirit as the Lord dwells within (1 Corinthians 6:9). Everything about their lives must be conducive to the "Holy One" dwell in (Ross, 2006:243-248).

Levenson, in *The Davidic Covenant and its Modern Interpreters* (1985: 205-219), asserts that, with the Davidic kingdom, exists "the fullest expression of the Bible's liturgical anthropology and teleology. In the dynasty established by his covenant with David, God restates His divine will for the human person—is to be a son of God, a priest, and a king" (cf.Hahn,2005:113). The original formula of God's earliest calling for Israel

(Exodus 19:6) is evidently left unspoken. However, there is no doubt that the kingdom established under David and later Solomon is to be a royal and priestly people.

Worship was efficient and beneficial only if divine law performs it. In fact, its divine institution empowered it, so that, by its enactment, the Lord Himself received His people, like a king His petitioners, and acted in their favor (Hahn,2006:115). The Lord is with those who worship Him as He wants the community to worship Him (2 Chronicles 13:10-12) (Kleinig,1993:31). Those who obey will be blessed (1 Chronicles 22:13; 28; 8; 2 Chronicles 13:21; 33:8). “Wrong dysfunctional and distorted worship will lead God to the destruction of the Temple” (2 Chronicles 7:19-22) (Hahn,2006:113-114; Kleinig,1993:31). This blueprint is apparent in the narrative of the Ark. The fury of the Lord blazes when the Ark is not in transport as Moses prescribed— with deadly consequences for Uzzah (1 Chronicles 15:13; 2 Samuel 6:6-10).

Gese (1981:74) asserts that the goal of Torah is holiness, is symbolically achieved in the cult. This occurs appropriately through the expiation of the sacrifices.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The temple was a perceptible reminder of YHWH’s manifestation among His people and of His saving dominion over all creation. It was there that YHWH would make Himself known and permit His people to find union with Him. African-American liturgy will benefit from the cognitive and affective implications of the Temple from a Christo-centric lens.
- This temple foreshadowed the body of Christ that veiled His glory (John 1:14; 2:19). Christ incarnated was the dwelling place where YHWH established His presence on earth. In the NT, the believers become the temple of the Holy Spirit as the Lord dwells within (1 Corinthians 6:9). Everything about their lives must be conducive to the “Holy One” dwell in. This facet will help AASDAC liturgy become more objective, and Christ-centered in their liturgy.

#### 4.26 The Liturgy of the temple

The individual who takes pleasure in the law of God and reflects on it is honored and blessed (אַשְׁרָה) (Psalms 1:1, 2). Enjoyment, blessedness, and contemplation have all the earmarks of being firmly associated here. In the Old Testament, two Hebrew words to delineate blessedness: בָּרַךְ and אַשְׁרָה. Mays (1994:41) focuses on the distinction between the two terms. He expresses, favored is the ostensible interpretation of the equation-based word; contemporaneous interpretations support —happy to separate these sayings from presentations of gift that conjure the philanthropic work of God on people and gatherings. In gifts, the equation based Hebrew term is *baruk*; in the Beatitudes, ‘*ashre*. The major contrast is that the gift conjures God’s beneficial blessings of life, while the Beatitude comments on the character and demeanor of those that appreciate the blessings.

The essential contrast between the two terms reflects in the center implications of their foundations. The Hebrew word בָּרַךְ comes from the stem which connotes, “to bow,” “to bow for petition.” The latent and meek way that suggests by the word appears to relevantly portray the best possible state of mind of a man who wishes to summon and get God’s considerate help in life. The accentuation here is by all accounts on God’s good activity for the benefit of a man. At the point when בָּרַךְ is utilized, the activity originates from God (Hamilton, 1980:80). God’s favor, in a formal sense, is not a vacant proclamation or a statement of generosity, but instead, existence is imbuing force and activity of the Creator. This power realizes and empowers what is of honor to capacity and deliver at the ideal level (e.g., Genesis 1:28; 5:2; 24; 35; 27:27, 28; Exodus 23:25, 26; Deuteronomy 28:5, 8; 33:13) (Brown, 1997:759). Also, בָּרַךְ—endowments, passes on the feeling of saying thanks to and lauding (e.g., Psalms 34:1[2]; 115:17, 18; 145:1, 2) (Richards, 1992:754).

In some cases, the Lord will be honored by utilizing this word (בָּרַךְ), demonstrating anthropological action. This is particularly valid in the liturgical setting, when the psalmists allude to God as favored, and blessed (Hebrew participle, בָּרוּךְ) (e.g., Psalms 18:46[47]; 28:6; 31:22[23]; 41:13[14]; 66:20; 68:19[20], 35[36]; 72:18, 19; 89:52[53]; 106:46). The subject of how the lesser (human) can favor the more prominent (God) normally emerges. Williams (1997:756) reasons that these participles (בָּרוּךְ) ought to be meant and intimated with the

meaning “to be stooped [knelt before],” showing to be consecrated, adored, commended, and praised (just like a ruler, cf. 1 King 2:45).

The liturgical substance and context of blessings for developing an LTH of worship for AASDAC would, consequently, render the ceremony as a vast dynamic procedure of God favoring people by saying nothing but good things about them. In this manner imparting—blessing (great things) — to them, thus they are honored (baruk); individuals favor God by saying nothing but good things about Him, crediting —blessing (excellent quality) to him. Moreover, He is —blessed (baruk) – i.e., applauded, and admirable, —blessed in both a yielded and vivified emotive sense.

YHWH favors individuals by giving great grace to them in the sacrament; individuals favor God by lauding the positive qualities in Him in their ceremonial formulae (Brown, 1997:764). It is critical that fidelity and thankfulness are attributes that ascribe to God for His blessings (e.g., Psalms 31:21[22]; 106:48). For the Old Testament adherent, blessings rested explicitly upon the adoring and devoted nature of God, who alone can present the gift of life (Oswalt, 1980:132).

To be honored and blessed (רָצַף) in a liturgical sense—a man must accomplish something: e.g., to trust in God (Psalms 2:12; 34:8[9]; 40:4[5]; 84:5[6], 12[13]; 146:5), to be under the expert authority of God’s Torah (Psalms 1:2; 119:1), God’s instructions (Psalms 112:1), God’s declaration (Psalm 119:2), God’s way (Psalm 128:1), is to be benevolent to poor people (Psalm 41:1[2]) (Hamilton, 1980:80). The person may not receive a blessing autonomously by the songs of CPW music lyrics that are independent and detached, divested from the Torah and Covenant principles of YHWH. This phenomenon is what appears to be missing in many CPW songs and is a vital indispensable ingredient that should be normative in the liturgical communicative act (Mays, 1994:40, Craigie, 1983:60).

The extension of the function of the Temple in the liturgy may unfold and advanced in this manner: The whole Psalter lives between the devout, putting stock in, certain limits of submission, obedience, and acclaim. Not exclusively are these Psalms the two confines of devoted living, yet additionally, the succession is not invalid.

Confidence (faith, trust) is compliance, capitulate towards laud, praise, and not praise toward submission and obedience (Brueggemann, 1991:68).

YHWH orders the exodus for the establishment of Israel as a priestly nation. The Sinai covenant expresses architecturally in the tabernacle construction. Similarly, the conquest of the land is for the founding of Israel as the Kingdom of royal-priests. The design and expression of the Davidic Kingdom were not a royal palace earthly monarch, but the Temple of the living God.

David, like Moses, is given a divine blueprint and “pattern” or “plan” (*tynbt*) for the Temple that will house the Ark permanently (1 Chronicles 28:19; Exodus 25:9). Moreover, and in which God will dwell for all time with His people (Hahn, 2005:115). The construction of the Temple exhibits a new creation. As creation takes seven days, the Temple takes seven years to build (1 King 6:38; Genesis 2:2). Solomon dedicates it during the seven-day Feast of Tabernacles (1 King 8:2) by a solemn prayer of Solomon organized around seven supplications (1 King 8:31-53). God crowned creation by “resting” on the seventh day. Hahn (2005:115) observes rightly that the temple is a product of a “man of rest” (1 Chronicles 22:9). The holy liturgical Temple was to be the “house of rest and revival” 1 Chronicles 28:2) or “resting place” (residing place) for the Ark and the Lord (2 Chronicles 6:41; Psalm 132:8, 13-14; Isaiah 66:1).

The Temple was the house of YHWH. When the Ark moves there (I King 8:10), the Temple was filled with a dense cloud. From Exodus 33:9; 40:34-35 and Numbers 12:4-10 it is apparent that the cloud was a sign of the Lord’s presence and theophany in the Tent of Reunion. Solomon recited a short poem on the occurrence of the dedication of the Temple, saying that he had built for the Lord a residing place, a home where He would live forever (1 King 8:13).

Hahn (2005:116) further elucidates, In the Temple liturgy, the precise express sacrificial cultic scheme of the Mosaic sect endures, but there are new components and accents. The most apparent innovations are the development of liturgical music and sacred song, both of which traditionally attributes to David, the divinely inspired, sweet psalmist of Israel (2 Samuel 23:1). The Kingdom’s communal worship takes the form of praise and thanksgiving.

Hahn (2005:116) has identified the centrality of songs of praise (*halal*) and songs of thanksgiving (*Towdah*) in the Temple liturgy. Several of the psalms of praise appear to have been written to accompany the offering of sacrifices in the Temple (Psalms 27:6; 54:6, 8; 141:2). This also transpires for the psalms of exuberant Thanksgiving. In the post-exilic works, we see paradigms of the Levites organizing “*the Thanksgiving songs*” of the Temple liturgy (Nehemiah 11:17; 12:8, 31).

David’s own Thanksgiving hymn (1 Chronicles 16:7-36) offers up as a kind of paradigm for Israel’s prayer. It is merriment of God’s covenant in the liturgical formula. It begins and ends with refrains to give thanks to God. It extols God’s holy name and His magnificence as the Creator of paradise and the planet. The nucleus of praise and remembrance is Israel’s status as God’s elect. The Exodus and Israel’s roaming among the nations remember YHWH is LORD. There is, too, a missionary directive principle and goal is the nature and quality of the prayer, as Israel enjoins to declare God’s salvation to all the nations. Hahn (2005:116) correctly correlates temple worship hymn of Solomon with David.

Concerning David’s hymn and the prayer Solomon delivers during the Temple dedication liturgy (2 Chronicles 6:12-21): Both sacred divine addresses are concerned with the meaning purpose and teleos of the Davidic covenant framework as the foundation of God’s relationship with Israel (Hahn, 2005:105-116). In the Chronicler’s perception, this covenant does nothing less than constituting Israel as the earthly manifestation of Yahweh’s Kingdom, a reality with a two-fold expression in the interrelated institutions of the Davidic dynasty and the Solomonic temple.

The central part of the hymn ensues the outline and usually authenticates the underpinning for the directive, thus affording the implicit substance of the praise. The fundamental part frequently starts with “for, that” (Hebrew ׀) (e.g., Praise YHWH for he is good, Psalm 135:3; I will sing to YHWH, for He has apportioned satisfactory with me, Psalm 13:6). Other conditions encompass the use of a proportional sentence (e.g., I will bless YHWH, *who has advised me*, Psalm 16:7; emphasis supplied). This is a participle which is mirrored by a comparative sentence in English (e.g., Sing to YHWH, *who lives* in Zion, Psalm 9:12, *emphasis supplied*). Additionally, or the preposition *le* and an infinitive in future poems (e.g., He had generated and manifested

the dominion of his exploits to His people, *to* impart the heirloom of countries to them, Psalm 111:6; *emphasis supplied*) (Gunkel, 1998:31-33, 37). Hahn (2005:117) has brought up most compellingly and effectively that David’s song of creation and restoration incorporates parts of Psalms 96, 105, and 106.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- “Blessed” is the basic interpretation of the equation-based word; contemporaneous interpretations support —happy to separate these maxims from presentations of gift that summon the generous work of God on people and gatherings and countries. In favors, the predictable verbiage the Hebrew expression is *baruk*; in the Beatitudes, ‘*ashre*. The central contrast is that the gift summons God’s valuable help of life, while the Beatitude comments on the conduct and character that appreciate the blessings. AASDAC ritual (liturgy) ought to be a blessing (cognitively) intellectually and affectively. Blessing in the formulaic Hebraic construct is always cognitive and emotive or affective this concept has profound putative denotations of cognitive, deliberative, contemplative process in the function and form of liturgy.
- The Hebrew word *בָּרַךְ* (blessing) emanates from the root which signifies, “to bow bend “to bow, bend for petition (prayer). The detached and docile way and suggestion in the Word favoring - appears to delineate the best possible mentality of a man who wishes to summon and get God’s big-hearted support of life in liturgy. The accentuation here is by all accounts on God’s ideal activity in the interest of a man. At the point when *בָּרַךְ* is utilized, the activity originates from God (Hamilton, 1980:80). Bowing and wonderment (awe) might be missing from numerous AASDAC formal acts.
- God’s favor, in a ceremonial, liturgical sense, is not a vacant proclamation or a declaration of generosity. Rather an existence force and activity of the Creator that completes and empowers what He honors to capacity and deliver at the ideal level (e.g., Genesis 1:28; 5:2; 24:35; Exodus 23:25, 26) (Brown, 1997:759). Also, *בָּרַךְ*—gifts, passes on the feeling of expressing gratitude toward and lauding YHWH (e.g., Psalms 34:1[2]; 115:17, 18; 145:1, 2) (Richards, 1992:754).

- The formal substance and material context and content for building an LTH of liturgy for AASDAC would operate along these lines, render the sacrament as a dynamic astronomical procedure of God favoring people by diffusing vital, vibrant life to them. Also, along these lines imparting—blessing (great things) — to them, thus they are honored (baruk); individuals favor God by commending Him, crediting —blessing (excellent quality) to him.
- Sometimes the Lord will be honored by utilizing this word (בָּרַךְ), indicating human activity. This is particularly valid in the liturgical setting, when the psalmists allude to God as favored (Hebrew participle, בָּרוּךְ) (e.g., Psalms 18:46[47]; 28:6; 31:22[23]; 41:13[14]; 66:20; 68:19[20], 35[36]; 72:18, 19; 89:52[53]; 106:46). The subject of how the lesser (human) can favor or bless the more prominent (God) normally emerges. Williams (1997:756) reasons that these participles (בָּרוּךְ) ought to be suggested with the signifying to be kneel [before], demonstrating YHWH is to be hallowed, adored, applauded (like a ruler, cf. 1 King 2:45).
- In different words, YHWH favors individuals by giving great compassion, mercy on them in the liturgy; individuals favor God by lauding the positive qualities in Him in their ceremonial formulae (Brown, 1997:764). It is noteworthy that generosity and unwaveringness are those traits for which God is honored or commended (e.g., Psalms 31:21[22]; 106:48). For the Old Testament adherent, favoring rests straightforwardly upon the cherishing and loyal, faithful, constant nature of God, who alone can give the gift of life (Oswalt, 1980:132). The underscoring of this in AASDAC ritualistic melodies and petitions will improve the Biblical capacity and type of liturgy.

#### **4.27 Musical guilds, sanctuary choirs: silence to song**

The Psalter conflates and co-opts the focal cultic themes and mantras of the Tabernacle arranges and intercedes in the hymnic ritualistic material of Psalms. The symbolism of a tree is without a doubt conspicuous among sanctuary pictures (e.g., Exodus 37:17-22; Ezekiel 41:18). Ichnographically and compositionally, the sanctuary replicated and represented the garden of God (Brown, 2002:67). Brown (2002:67) disseminates its immensity meticulously structure for the Psalter. It is no mishap that the Psalter's presentation is the picture

of the tree, the representation of blessings. The tree differentiates the graceful holy aspects of the blessed Temple, whose passage prompts a chorus of voices in acclaim and entreaty, including the voice from a position of high exalted authority, the sound of liturgical praise. Another normal for Torah devotion that is in Psalm 1 merits uncommon consideration, i.e., blessedness. The books of Psalms start with delight and welcomes the commentator to peruse and utilize the whole book as a ritualistic compass and manual for a favored life (Mays, 1994:40).

Brueggemann (1995:28) delineates rudimentary material natures of the Psalms and sees that the melodies can likewise work to summon and shape new substances that did not exist until, the real singing of the tune. In this manner, the discourse of the new melody does not merely perceive what exists, but instead inspires it, calls it into being, and shapes it. Hymns have constitutive energy to start an enormous individual change (Brueggemann, 1995:28, 33).

The law laid out the occasions and the ritual of worship, but it was David who prepared the way for the full and glorious praise of God in that worship. David organized the guilds of singers and musicians but also wrote many psalms that became part of the hymnbook (Ross, 2006:253). From 1 Chronicles, one can learn that as they brought out the Covenant Box and put it on a new cart. David and all the people danced before God with all their might, singing to the accompaniment of lyres, harps, tambourines, cymbals, trumpets (1 Chronicles 13:7-8). In 2 Chronicles, one reads of those stationed to the east of the altar, robed in fine attired linen, and playing cymbals, harps and lyres. They lift their voice with trumpets, cymbals and [other] musical instruments (2 Chronicles 5:12-14). From such passages, Moftah (1991:1738) concludes, the musical art in worship had already reached a high degree of perfection.

David's contribution to the use of music in worship began with his moving the Ark of the Covenant to where the temple stands (1 Chronicles 15:11-16). Although he had written many of the psalms earlier, they integrate them to liturgical landscape (Ross, 2006:255). For the procession, he appointed the Levites as singers and musicians, particularly Asap, Heman, and Ethan (v. 19) (Polk, 1979:3-22). The Levites used cymbals and stringed instruments with different arrangements. They used harps of eight strings (1 Chronicles 15:21). Still,

others were to blow trumpets (v. 24). The leader Kenaniah was a skilled instructor of music (v. 22). He and all the singers and musicians appear in fine linen for this procession (v. 27).

With David, the utilization of music in religious commitment is a consistent and essential piece of the national religion. David requested and guided the officers of the Levites to introduce their family, the artists, with melodic instruments, harps, lyres, cymbals, euphorically making their voices heard (1 Chronicles 15:16). Among the allegedly 38,000 Levites under David's charge, he names 4000 as performers (1 Chronicles 23:5). This class is pivotal for the improvement and safeguarding of Israel's melodic legacy—settled scales, tunes, contributory procedures, — and additionally for the transmission of history, center convictions, moral benchmarks and other strategic parts of the country's religion and society. Similarly, as David utilizes music to express feelings, explain religious ideas, and pronounce God's presence, he precisely sorts out organizations of artists and players to perform hymns that uphold the sentiments, tenets, morals, and religious character of Israel. Knowing about music's ability for guideline and motivation, the melodic King induces and sustain a national awareness through tune (Ross, 2006:233-257).

David named Levites as clergymen to *remind*, and to *recognize*, and to *laud* the LORD God of (1 Chronicles 16:4). Polk (1993: 114, 115) notes, Music is both liturgy and helps to adore and praise YHWH. With this presumption at the top of the priority list, we see, relevantly, the music service of the Levites. Ross (2006:255) advances the perception that the service had distinctive purposes, as the accompanying infinitives propose. The principal infinitive, “*to remind*” may best demonstrate the utilization of the “mourn, lament Psalms,” because the general population helped the Lord to remember their problems and appealed to Him for mediation. The appeal to God as often as possible to hear, to see, or to recall His workers (Psalms 13:3; 132). The tone, tenor, and surface of the music in substance on such events would be more solemn than merry, maybe a ritualistic regret or a lament.

The second infinitive, “*to recognize*” (Yadah), identified with “Thanksgiving,” is the catchphrase for [declarative] commend in the songs, in which the worshiper announced what God had done (Psalm 118:1,

21). This had an altogether extraordinary tone for the regret (lament), one that could be suitable for celebrating and excessive celebration (Psalms 30:11, 12).

Ross (2006:273) advances the correct perception of how the Psalms gave an example to the general population to their own Thanksgiving, and that the structure of (Todah) was not a disconnect from cognitive and emotive aspects in praise. The opening declaration (“I will express appreciation to the LORD”) contains the acclaim (“since He is loyal”). At that point, there is the report of the problem that is the center of confrontation (“foes encompassed me”) and the freedom (“He heard my petition and “He conveyed me”). This takes after by the full a declaration of acclaim (“God is steadfast to the individuals who adore Him”). Finally, the end offers a correspondence of support to others (“Seek the LORD while He might be findable”).

The third infinitive “*to applaud*” (Halal) alludes to the hymns of unadulterated acclaim to God. This was a graphic acclaim or song (Psalms 33; 113). These songs exemplify the significance and beauty of YHWH, and henceforth these songs were more superlative than different sorts of hymns (Ross, 2006:256). Songs do not report individual encounters, however, tend to be doctrinal. In this manner, the vocalists and artists are in an undertaking with the service of introducing or going with the different articulations of confidence of the general population (Ross, 2006:256).

The distinctive characteristic melodic instruments specified in this and other scriptural entries demonstrate an expansive scope of sound to go with the acclaim and to sing (Braun, 2002:193-228). Cymbals and timbrels are basic percussion instruments. Among the wind, instruments are the “trumpet” (Psalm 98:6), rams horn (shophar) (Psalm 47:5), the “flute” (Khalil [1 King 1:40]), and the “pipe” (ugav [Psalm 150:4]). The major stringed instruments incorporated the “lyre” (kinnor [Psalm 33:2]), the “harp” (nevel [Psalm 150:3]), “strings” (minim [Psalm 150:4]), “ten strings” (asor [Psalm 33:2]), and “lute” (shalish [three strings 1 Samuel 18:]). Also, the words ordinarily utilized for a “song” (mizmor, zamar) demonstrates that a Psalm is a lovely organization to sing to the backup of a stringed instrument (Ross, 2006:256). The new guitars connect with a portion of the sounds, yet the stringed instruments were altogether different, like lyres and harps and possibly less difficult and milder in sound.

Similarly, as David had established the verses and words, place, and time for the choral execution, he likewise made the instruments of acclaim (1 Chronicles 23:5; 2 Chronicles 7:6). David likewise masterminded the blend of instruments utilized as a part of formality. To the trumpets, which the Lord dispatched through Moses, David included the cymbals, lyres, and harps (1 Chronicles 15:16; 16:5-6) (Kleinig, 1993:78). The significance of this mix underscores by request, in 2 Chronicles 29:25, that the instruments for the holy melody, likewise artists in the sanctuary, charged by the Lord's pronouncement (Futato, 2007:58-59).

**The Trumpets:** The trumpets were the most critical instruments charged by YHWH in the Pentateuch for use out in the open ceremony (Numbers 10:10). The trumpets came from beaten silver (Numbers 10:2) and were played just by the clerics. Their numbers ran from two in daily worship (1 Chronicles 16:6) to seven (1 Chronicles 15:24; cf. Nehemiah 12:33-35), or 120 on extraordinary events (2 Chronicles 5:12).

Practically, the trumpets were not to sound a tune with the melody but give different signals (Numbers 10:3-7). Their utilization is to articulate or increase the amplification and the presence of the Ark (1 Chronicles 13:8-10; 15:24, 28; 16:6). In the ritual at the sanctuary, they gave the flag for the (offering, sacrifice) of the gathering (Kleinig, 1993:78-79). The trumpets served to declare the benevolent presence of YHWH with His people in the liturgical love in the sanctuary in Jerusalem. They were essential to the point that only the clerics could play them, which upgraded the status and centrality of the trumpets (Kleinig, 1993:82).

**The Cymbals:** The cymbals have prominence in the lists of liturgical instruments in Chronicles. The cymbals operated in couples to designate transfer to the next refrain or next couplet in the song. They were made of bronze (1 Chronicles 15:19) and presumably contained two metallic platters with reflexed edges about 20-30 cm extensive. When they strike together upright, they formed an echoing, jingling resonance. This instrument lacked regular beat and metrical structure.

Contrary to common postulations, the cymbals are not for the purposes by the instrumentalists to accompany the melodic by pounding out the tempo of the song, but preferably to indicate the beginning of the piece of music and melody or a verse in the song. Hence, they were exercised to present the song; they were exercised

by the leader of the choral group on commonplace occurrences (1 Chronicles 16:5b) (Kleinig, 1993:82). They were employed by the three chiefs of the associations in exceptional circumstances (1 Chronicles 15:19).

The cymbals coupled with the trumpets in liturgical ritual function, and they were of a lower status. When they combine with trumpets, the trumpets are always first in importance (1 Chronicles 15:28; 16:42; 2 Chronicles 5:13). The practical function of the cymbals was to call the attention of the congregation to the performance of the sacred liturgical song. The head of the guilds is said to have sounded the cymbals (1 Chronicles 15:19). Therefore, the trumpets and cymbals players are termed sounders in (1 Chronicles 16:42). The clashing of the cymbals could also be translated: “Asap was calling for attention with the cymbals” (1 Chronicles 16:5b) (Kleinig, 1993:83). They were the equivalents of modern day sound systems (e.g., Microphone, Speakers).

**The Lyres and Harps:** the third gathering of instruments in Chronicles was the two arrangements of string instruments. Like cymbals, David and the Lord have established them to summon the people to worship (2 Chronicles 29:25; cf., 1 Samuel 16:14-23). They were called instruments of the tune (2 Chronicles 5:13). They were called instruments of God’s tune (1 Chronicles 16:42). They are as one in the choral administration (Kirsch, 2000:48; Bilu, 2003:77).

Considering the data, it seems that the *kinnor* was the asymmetrical lyre (Braun, 2002:18). It consisted of a sound box with two out-curved arms of uneven length. They connect by an oblique crossbar for the strings. The body at an angle of 45-90 degrees and the artist who played it, held it with two hands (Braun, 2002:18). One hand wielded a plectrum, while the other either plucked or damped the selected strings (cf. Psalms 81:3) (Kleinig, 1993:84-86). They played the lyre and harps together in the temple (Sendrey, 1969:263). The lyre probably had ten strings (Psalm 33:2) (Sendrey, 1969:268).

For the transfer of the ark, eight musicians played harps, while six player lyres (1 Chronicles 15:20-21). Hence, since the harps probably made a deeper, louder sound than the lyres, they would have dominated the proceedings. Apart from the head of the choir with the cymbals, there were normally either nine (1 Chronicles 16:5a) or eleven musicians (1 Chronicles 25:9-31) (Kleinig, 1993:86). The accent in regular worship was on

the song (lyrics-cognitive) rather than the generation of exuberant sounds to elicit a cathartic, celebratory, emotive, and amative atmosphere (Braun, 2002:2). The objective was to supplement the rejoicing and not supplant the vocal rejoicing with musical sound. Therefore, the *lyres* would invariably have outnumbered the *harps*, so that the music did not drown out or overshadow the vocal production of the song (Kleinig, 1993:86). Because David and the Levites played the *kinnor*, it is the principal and noblest instrument of ancient Israel (Sendrey, 1969:266). The instrument appears forty-two times in the Old Testament, serving a range of exalted and earthly purposes. These include divine worship (1 Chronicles 15:16; Psalms 43:4; 98:5; 149:3; 150:3), prophecy (1 Samuel 10:5), secular festivals (Genesis 31:27; Isaiah 24:8), and prostitution (Isaiah 23:16).

Sendrey (1969:276) calls the instrument “a dispenser of joy at merry banquets, at popular feasts, and at celebrations of victories and coronations.” Its sounds were sweet and pleasant (Psalms 81:3) and served as conduits of gladness and delight (Psalms 45:9). The connection to joy expresses in Isaiah, where the “merriment of lyres” is a punishment for the people’s transgressions (Psalms 24:8). Psalm 137:2 recounts how the captives at the rivers of Babylon silenced the instrument as a sign of sadness. Moreover, the single verse linking the instrument to lamentation, “So my lyre is given to mourning . . .” (Job 30:31) is not meant as a literal depiction of musical accompaniment, but as a poetic idiom suggesting that at times of deepest sorrow even the joyous tones of the *kinnor* turn melancholy.

The connection between the *kinnor* and elation is illustrative of the broader relationship between music and emotions. Music’s ability to accelerate moods or feelings exists throughout the world’s cultures. More precisely, music triggers states of consciousness that are corresponding to those produced by extra-musical means (Sullivan, 1993:60). Therefore, musical tones, pieces, and instruments describe their emotional effect. To be sure, the feelings conjured by music are largely dependent on associations. The research has put forward this notion in Chapter 3, which delves into how the music affects the brain from a neuro-theological perspective.

The motivation behind these instruments was to go with the tunes of the acclaim and thanksgiving to the Lord (Adonai) (1 Chronicles 23:5; 2 Chronicles 5:13; 7:6). In this manner, it was as though the melody was singing

its words instead of by the artist (1 Chronicles 16:40-42; 2 Chronicles 5:13). The lyre and harp were instruments for the backup of holy melody at the sanctuary. By their heavenly foundation, they went with the tune as well as delivered the compelling energy of the melody for the two vocalists and gatherings. The *kinnor* (lyre) multiplied the song while the *nevel* (harp) had an optional range to work or generate harmony (Kleinig, 1993:86).

Several verses show joy as a direct outcome of fellowship with God. The emotions stirred by divine attributes, such as His loving kindness (Psalms 21:6, 7; 31:7). Moreover, the concept of salvation (Psalms 21:1; Isaiah 25:9; Habakkuk 3:18), judgment (Psalms 48:11), comfort (Jeremiah 15:15), and sovereignty (Psalms 93:1; 96:10; 97:1). Not surprisingly, several of these passages include musical outpourings, in which the *kinnor* is often involved. For example, Psalm 33, which describes joy coming from trust in God, includes these words: “Praise the Lord with the lyre . . . Play sweetly with shouts of joy” (vv. 2-3). This idea repeats in Psalm 71: “I will acclaim You to the music of the lyre for Your faithfulness, O my God” (v. 22). Psalm 43 is especially clear in linking God to joy, and joy to the music of the *kinnor*: “God, my delight, my joy . . . I [will] praise You with the lyre” (v. 4). They do not express the exuberance they feel in words alone. The sound of the *kinnor* capture and convey the magnitude of the moment (Crowe, 2004:330). Integral to an LTH of worship for AASDAC is codifying core central liturgical themes from the liturgical reading of the content and context of selected texts. Then mediate these LTH principles in music—for integrative-integrating normalcy and normative liturgical choruses and refrains in AASDAC (Kirsch, 2000:325).

This correlation concerning the approach to God’s manifestation and the enactment of praise is shown most vividly by the narrative of the commitment of the sanctuary by Solomon in 2 Chronicles 5:11-14. This narrative tells notices that after the priests had deposited the ark in the innermost sanctuary of the temple and had come out of the temple, the full choir began to sing a song of praise to the complement of lyres and harps. As soon as they began to sing the Lord’s song, the glorious presence of the Lord filled the temple. However, the glory of the Lord is not visible because it is under cover of a cloud. YHWH reveals it to the people audible to the human ear in the song of praise, rather than perceptible to the eye. The concert of praise in music and

song disclosed the hidden presence of the Lord and announced His acceptance of the people (Kleinig, 2002:79-82).

At the dedication of Solomon's Temple, the Chronicler reports that the "trumpeters and the singers joined in unison to praise and extol the Lord" (2 Chronicles 5:13). On the crowning of the boy-king Joash, "The singers also played on instruments of music and led the singing of praise" (2 Chronicles 23:13). When Hezekiah ascended the throne to restore the Temple service, he ordered the Levites to play cymbals, harps, and lyres, and sing praises with joy (2 Chronicles 29:25-30).

However, the Ark is not the substance of the Lord Himself. Oswalt (1996:756) asks an interesting question: "Why would the Hebrews use something as mundane as a box to convey the presence of the Almighty God?" He rightly asserts that a box is not be worshiped as God since it is neither a human figure nor a natural object, but at the same time, it can remind people of God's genuine presence while underscoring the prohibition of images. Broyles (2005:145) notes that the expression "You and the ark of Your might" in Psalm 132:8 makes it clear that Yahweh is not a classification as this cultic object. This leads to the next point; the glory of the invisible God appears to the people in the cultic acts. Murphy (1980:232) declares that the presence of the Lord was not a static, inert, fixed thing, but it manifests through liturgical celebration.

It emerges that the kingship of the Lord in heaven joins symbolically and emblematically with the cultic abiding of Yahweh in the sanctuary (Terrien, 2003:687). Since the Lord can never be visible by sinful human eyes on His throne (Lev. 16:13; Exodus 33:20), the cultic acts associated with the throne transmit to the people who the enthroned, crowned God is. When the Psalms speak of "seeking the Lord," or "seeking the face of the Lord" (e.g., Psalms 24:6; 27:8), they refer to visiting Him in the temple. These representations are a procedural phrase to describe a cultic rite in the sanctuary (Murphy, 1980:232). Brueggemann (1997:668,669) remarks that the sanctuary inspires, instigates, and invokes a feeling of emotional cooperation, i.e., a formal liturgical film, with the goal the dynamic verbs of making and doing, bringing, and offering expect Israelites to be vigorous, physically occupied with the act of holiness. He attests that Israelite worship was a virtual photo, vibrant, sensational and a wellspring of extraordinary bliss for the general population.

Among the divisions of the Levites (1 Chronicles 23), four thousand were assigned to praise with instruments. When they were on duty in the temple, they were to stand every morning to thank and praise the Lord and at every evening, as well as every worship service (vv. 30-31). Thus, the sounds of musicians and singers filled the house of the Lord every day; and worshipers took part in the liturgical musical dramatization (Kleinig, 2002:78-85).

The division of gatekeepers, the sons of Jeduthun, is noted among the musicians and singers. According to 1 Chronicles 26, gatekeepers were to serve as watchmen as well as porters. Their duties entailed permitting qualified worshipers to enter the sanctuary (vv. 12-16). However, they were singers as well; Jeduthan was a singer, his son aspired to be one too (1 Chronicles 16:38-42). Likewise, sons of Korah, originally gatekeepers, were also singers (2 Chronicles 20:19). There are twelve headings “Sons of Korah.” Gatekeepers had a musical part in the liturgy, for some of the Psalms are liturgies for entrance to the sanctuary (Psalms 15; 24:3-6; 118:19-27) (Ross, 2006:255-258).

According to 1 Chronicles 25, Asaph, Heman, and Jeduthun were prophets using harps, strings, cymbals, and they wrote psalms for the hymnbook, which eventually became the “Holy Scriptures.” The psalms accord the status of being God’s word to His people. This prophetic composition in elevated poetic form was harmonious with divine prophecy (Ross, 2006:257). Asaph’s sons were a guild and under the supervision of their father, who prophesied (1 Chronicles 25:2). The sons of Jeduthun (v. 3) performed with harps; and the sons of Heman (vv. 4-5), who was the king’s seer, also conducted in the service of the temple. They sang a Thanksgiving song to the Lord (1 Chronicles 16:7-36).

It would be grossly remiss not to engage the element of prayer in worship in the Psalms. Believers went up to the sanctuary to talk to YHWH. They could pray at any time and in any place, but they preferred to go to the sanctuary to pray. In the sanctuary, their prayers were both inspired and confirmed as they heard the prayers and thanksgiving of others in God’s presence. There they could find other people to pray with them and encourage their faith. When all the people assembled in the great assemblies, the people gain strength by their unity (Knoll, 1966:17-30). After all, the entire temple was supposed to be a house of prayer (Matthew 21:13).

Prayer is essentially asking God for something. Prayer embodies the essence of a person's devotional life and ultimately leads to praise and is the substance of sanctuary worship in which the people of God come to seek His face (Psalms 24:6; 31:16). The sacrifice itself was a form of prayer; the sacrifice is going along with prayer (Ross, 2006:279). The sanctuary worshipers were supplicating YHWH for divine favor or grace.

When the Hebrew worshipers entered the sanctuary, they would recall YHWH's powerful presence in the reenactments of their traditions. As they relived Passover night, or as they dwelt in booths as their ancestors had, or as they retraced the movement of the ark as they went up to Jerusalem, they sang songs of Zion and the psalms. In those moments, they saw how the glory of YHWH revealed Himself, and they are dazzling with the hope of greater glory in His presence (Psalms 17; 68; 132). If they never saw any significant evidence of God has redemptive power, there was not much reason to go to the assemblies at the sanctuary.

Spiritual perception and insight lead to meditation. People can meditate anywhere and anytime (Psalms 42; 63:6), however, their meditation is in the sanctuary. In Psalm 73, the Psalmist found comfort for his troubled, distressing, and disorientating thoughts when he entered the sanctuary, where he could think through his spiritual crisis about the injustices of life. The ungodly will end up with nothing, but he and the Saints go unto glory (Psalm 73:15-28) (Kleinig, 2002:79-81).

“For example in 1 Chronicles 16:7-36, David pronounced the goodness and steadfast love of the Lord to the congregation through the choir. He called on the people of Israel and all the nations to join him in seeking God's gracious presence and praising Him to the whole world.”<sup>8</sup> The song of praise, therefore, proclaimed the Lord's name and His saving deeds to all people. It acknowledged His presence and announced His availability to His people (cf. Thiessen, 2002:21). The manifestation of God in elegance inspires the song of praise, at the same time the song of praise presented His gracious presence known to its hearers (Kleinig, 2002:80).

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<sup>8</sup>THE INCARNATION AND MUSIC - john Kleinig. (n.d.). Retrieved from [http://www.johnkleinig.com/index.php/download\\_file/view/276/59/](http://www.johnkleinig.com/index.php/download_file/view/276/59/) Date of access: 12 December, 2016.

A more recent study by Matthews and Clark emphasizes the health benefits of congregational singing in Western faith traditions (Matthews & Clark, 1998:45-46). Singing requires deeper breathing than other forms of exercise, opening the respiratory tubes and sinuses, and increasing aerobic capacity. These results in greater oxygen intake, which can, in turn, aid the heart and circulation, decrease muscle tension, lower heart rate, decrease blood pressure, and reduce stress (Clift & Hancox, 2001:248-256). In the congregational setting, the benefits of singing with one's mind, body, and spirit stimulate an added sense of engagement with a transcendent force. "Sacred music," Matthews and Clark conclude, "seems to soak into our very bones, carrying the message of God's glory and God's love deep into our being" (Matthews & Clark, 1998:45).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The functions and significance of the combined instruments (three groups of instruments) differed in their function and significance.
- The trumpets, instituted by the Lord through Moses, announced the bestowment of the flamed burnt offering at the temple and called for the prostration of the people.
- The institution of the cymbals, by the Lord through His prophets, announced the liturgical performance of the sacred song by the Levitical choir. They served to announce the Lord's acceptance of the burnt offering.
- The institution of the lyres and harps, by the Lord through His prophets, accompanied the singing of the Lord's song. They served to praise the Lord in the performance of the sacred song. What is going on here is synchronized mass performance, in which the instrumental music combined with the singing to achieve a unified, harmonious effect. All the musicians played their instruments together to present a single enactment of blessing to the Lord (YHWH) for His righteousness.
- The priests and Levites were praising the Lord with instruments of power belonging to the Lord (1Chronicles 13:8).

- The sacrosanct liturgical content states, in 2 Chronicles 29:25: Ruler Hezekiah at that point positioned the Levites at the Temple, Tabernacle of the LORD with cymbals, lyres, and harps. He complied with every one of the charges that the LORD had given to King David through Gad, the ruler's soothsayer, and the prophet Nathan. (Bible, 2012—New Living Translation).
- 2 Chronicles 30:21, 22 yields: The great joy of the people came from how sound understanding (Phronēsis-Cognition) of YHWH the Levites had. The skill of the musicians in their performance showed the people the depth of their insight into the Lord. The skillful rendition of the anthems they rendered communicated their insight to the people and taught them affectively as well as cognitively about the Lord and His goodness.
- In 1 Chronicles 13:8 it says, David and all Israel were celebrating before God with all their might [and energy], singing songs and playing all types of musical instruments—lyres, harps, tambourines [Hebrew—*Toph: Drums*), cymbals, and trumpets. The tambourines (*Toph-Drum*) are not in the liturgical normative dictum delineated by Hezekiah for use in the liturgy (2 Chronicles 29:25-26; 2 Chronicles 30:22).
- Music in the canon functioned much like modern-day music therapists. Hence, biblical, liturgical music may have implications for alleviating mental depression (e.g., Saul in OT) or rage through the Holy Spirit in normal contexts.
- The exploration from this—King Hezekiah, in his enthusiasm to achieve ritualistic recovery, executes formulae for instruments appointed by divine spiritual astronomical parameters and measurements. The content states, He complied with every one of the charges that the (Lord) had given to (David) who got it from (Gad) the ruler's soothsayer and the prophet [Nathan].
- Noticeably, in this content, there are not (percussion instruments [drums]). After David exchanged the solemn regulative obligations over to the Levites, there is no following data in the holy content of the Canon that percussion instruments (drums) were ever utilized in a formal ceremony (1 Chronicles 15) again.

- Also, take note of that David was dancing and driving the occupants in the formal dance (1Chronicles 13; 2 Samuel 6:5-7). Regardless, after the Levites are in authority of the cultic sacrament, once more, there is not even a remote reference to the formal dance performed in holy ritual by the Levites— the - ceremonial dance is not in the repository or collection of the Levitical dictionary.
- Only instruments that created melody and harmonic are in the Levite melodic dictionary for formal holy ceremonies in the sanctuary (1 Chronicles 15; 16:23, 25).

#### **4.28 The Liturgy of lament: the worship of loss**

Of the 150 scriptural hymns, fifty-seven assigns *mizmor* (“tune set to music”), and thirty are *shir* (“tune”). Singing occurs more than sixty times, and names of melodic instruments are all through the book, including different sorts of culled strings, pipes, trumpets, and hand percussion. These melodic devices, named “instruments of tune,” firmly joined with vocal music. They provided rhythmic support and accentuation, performed introductions, interludes, and conclusions for the psalms, and perhaps played melodies in unison with the singers, as is still heard in some Eastern traditions (Eaton, 2005:5). The significance of praising God with music is all through the book of Psalms. The expression “Psalm” derives from the Greek *psalmos*, a version of the Hebrew *mizmor*, meaning “a song with string accompaniment.”

The Psalter’s 150 chapter’s organizations are into five books. This scheme and configuration are to draw a connection between Psalms and the Torah, which encompasses the five books of Genesis, Exodus, Leviticus, Numbers, and Deuteronomy. The affiliation between these two frames of sacred transcribing is in Psalm 1, a prayer chosen to institute the complete compendium, precisely because of its emphases the magnitude of Torah study (Smith, 2007b:196). A tenth-century Midrash on that psalm states, Moses gave the five books (the conditions of the covenant) of the Torah to Israel, and David gave the five books of the liturgical Psalms to Israel. Nonetheless, this composition came about reasonably late and mirrored the book’s development from a liturgical compilation, as used in the Temple, to a Torah-like book appropriate for reading (Berlin & Brettler, 2004:1281).

Many investigators also uphold that during the former part of the Second Temple period, numerous psalms constituted, systematic into groups, and brought together with older collections to form the bulk of the Psalter as we have it today (Waltke *et al.*, 2010:22). Despite their diverse, unique contexts, the psalms give the impress of being an all-inclusive “worship book of Israel,” and a “miniature copy of the Bible” (Lockyer, 2004:82).

Each of the five partitions finishes with a doxological proclamation. The doxologies are marking the end of the first four books penned as methodic blessings. The book I, containing Psalms 1 to 41, concludes: Blessed is the Lord, God of Israel, from eternity to eternity. Amen and Amen (41:14). Book II, comprised of Psalms 42 to 72, ends with the words, “Blessed is the Lord, God of Israel, who only does wondrous (astounding, extraordinary) things; blessed be His splendid name endlessly, and let His glory fill the entire creation. Amen and Amen. End of the prayers of David son of Jesse” (72:18-20). Book III, spanning Psalms 73 to 89, finishes with the verse, blessed be the Lord to infinity. Amen and Amen (89:53). Book IV, made up of Psalms 90 to 106, closes with Blessed is the Lord, God of Israel, from eternity to eternity. Moreover, let all the populace say Amen. Hallelujah (106:48). Book V includes Psalms 107 to 150 and has as its closing doxology the entirety of Psalm 150. Rather than commissioning a simple formulation like the other four books, the fifth uses the animated verses of the concluding psalm as its conclusion and the zenith of the Psalter.

Most psalms fall into three general categories: *hymns of praise*, *complaints or laments*, and *thanksgiving prayers*. Smaller subcategories also acknowledged most remarkably imperial hymns (e.g., Psalms 2; 36; 119), psalms of God’s enthronement (e.g., Psalms 93; 97; 99) and sagacity psalms (e.g., Psalms 1; 90; 127). The texts may employ first person singular (individual) or plural (collective) language. Moreover, some texts unveil development from an individual to collective voice, but whether they appear as personal or collection prayers, all psalms are the possessions of the community by their annexation in the Psalter and public recital (Berlin & Brettler, 2004:1283). Each psalm transports a desire to reach out to the divine, encounter His presence, and sustain the lines of communication between mortality and God. With the weighty use of symbols, imagery, and vivid linguistic, they address spiritual and existential needs, instruct ethical and communicative standards, outline dogma and theology, and institute the mood and intent of the worship setting.

The most mutual poetic procedure employed is parallelism, where the second line of a verse relates to the first. Typical of this form is synonymous parallelism, in which both parts of the verse state essentially the same thing (Eaton, 2006:14). For example, Psalm 6 contains the verse; The Lord will hear my imploring, the Lord will accede to my prayer (v. 9). Several psalms are also in acrostics, with the first letter of each verse flowing through an alphabetic sequence (e.g., Psalms 9; 25; 34; 112; 145). This scheme shows a concern for aesthetics, consideration to pleasing the ear, and a desire to efficiently convey a message about YHWH (Collins, 2004:470). Other poetic implements found in the Psalter involve a chiasmic organization (ABBA or ABCBA), which organizes notions or ideas in a symmetric configuration (e.g., the structure of wicked-righteous -wicked in Psalm 1:5-7), and *inclusio*, where a precise word or line is found at the commencement and end of a psalm. This emerges, for illustration, in the same first and last verses of Psalm 136: O give gratitude to the Lord [of heaven]for He is good, His unswerving love persists forever.

Rhythmical elements such as these support the observation of the Psalter as a compilation of song lyrics. Indeed, it states that most (if not all) of the psalms are for signing (Collins, 2004:470; Brettler, 2005:219). With the tradition of the complex Temple sacrament, the Psalter—even in its earliest and purest form—became the liturgical hymnal of Israel (Sendrey, 1969:172). The role of imagery in Hebrew poetry and the impression of the sanctuary images in the Psalms is central for liturgical devotions.

The scope of this section does not afford latitude to exhaust all the nuanced and technical linguistic aspects of Hebrew poetic imagery. The goal here is to frame, conceptually, the Hebraic poetic imagery devices to capture the liturgical content and context of the psalmic material for worship. The word imagery here as another term for figurative language and includes numerous literary devices such as metaphor, simile, allegory, and a host of other figures of speech (Strawn, 2008:306). This common term is favored here, as it permits us to refer to numerous figures of speech without involving in the problematic undertakings of discerning between similar figures, e.g., between *simile* and *metaphor*, which are but a small step from each other (Petersen & Richards, 1992:50). Image or imagery refers to any item or action that a person can picture or to a vocal symbol of a material object that can conjure a kind of secondary pictorial image (Strawn, 2008:306).

Watson (2006:251) reflects that poetry is at its best when compiled with the economy when the poet conveys as much as he can as succinctly as possible. For instance, the image and aura of hyssop in Psalm 51:7[9] permits the psalmist to broach the intensity of his entreaty and emotions with only a few pithy words, —Cleanse me with hyssop, and I will be cleaned (only three words in Hebrew). The original readers and hearers of these words understood the liturgical cultic content and context of hyssop and could grasp the force and emotional connotations of these words. The use of imagery helps the poet infuse his word pictures with life and movement and make them appeal to the senses (Watson, 2006:251).

With the technical Hebraic linguistic, literary device in mind, liturgical typological hermeneutic movements in the Psalms extrapolates for liturgical communicative acts. This section aspires to draft and sketch a liturgical typological reading of the liturgical content and context of select Lament Psalms for assembling and constructing the role of sadness in the liturgy. This thesis aims and aspires to explore the place of sadness in contemporary praise and worship music by examining the questions: Is there a place for sadness in contemporary praise and worship music? Can an LTH perspective help in understanding the nature of sadness from a psychological viewpoint? From the strategic standpoint, the researcher will outline ways of mitigating sorrow, including communal rituals of grief like a corporate lament.

The substantive cognitive and emotive (affective) liturgical elements of the Psalms are cogently extolled by Longman (1988:92) when he attributes the distinct attractiveness of the Psalms in their poetic form for liturgy. The argument is that poetry effects more candidly and succinctly to the entire person than writing style does. It excites our visualizations, arouses our emotions, nourishes our mental power and addresses cognition. Conceivably, therefore, poetry is the desired mode of transmission of the prophets, whose purposefulness hinge on apprehending the attention of their listeners and encouraging them their communication is urgent.

Through the *descriptive-perspectives* and *empirical perspectives*, new research on the musical structure and lyrical content and context of the most popular praise and worship songs in the USA over the past twenty-five years are present in chapters two and three to explain how these songs do not create space for sadness. The final chapter of this research will address pragmatic outcomes, using the strategic perspective to make

recommendations for pastors, church leaders, and praise and worship songwriters for creating a place for sadness in contemporary congregational worship. If sadness is a response to loss, and if losses are unavoidable, then sadness is not being eliminated.

This section will focus on normal sadness, a category which Horwitz and Wakefield (2007:27) argue should be differentiated from ‘Major Depressive Disorder’ in the Diagnostic Statistical Manual. Normal Sadness is a response to loss. Specifically, it is a response that is context-specific and proportionate in intensity, duration, and permanency to the magnitude and permanency of the loss. Normal sadness remits when the context changes for the better or as people adapt to their losses. Sadness may be a response to a loss of attachments, a loss of status, or a loss of meaning. These losses can be acute—like divorce or death—or chronic—such as stressful marriages, unemployment, poverty, oppression (Horwitz & Wakefield, 2007:27-28).

Culture is not a significant variable in understanding sadness as a response to loss, but it is not a neutral factor either. Culture sets the parameters for what is a proportionate response to loss. For example, culture helps to determine whether the reply should be public or private, how intense the response should be, and how long it should last. Culture also defines the nature of loss. This may explain why some cultures seem to have disproportionate responses to loss. It is not because of different definitions of “normal” vs. “disordered” sadness but rather, as Horwitz and Wakefield argue, because of various definitions of what constitutes a minor and a major loss (Horwitz & Wakefield, 2007:41-44).

The biblical psalms represent a rich tradition of communal religious rituals, many of which are expressions of grief and protest. Hermann Gunkel set in motion large gains in Psalm erudition over the past century and a half by applying the form-critical method to Psalm study (Brueggemann, 1984:17). The result was the discovery of a few recurring patterns in the methods of communication and forms of verbalization in the Psalms. Though not every Psalm may fit a category, the Psalms are not to be treated as an isolated entity to interpret on its own, but rather as representing a “typical” gesture, theme of faith, or situation of faith and unfaith (Brueggemann, 1984:18).

The Psalms grouping into classifications grounded on their tenor and configuration and content. Gunkel recognized five principal classifications and formulae, namely, specific dirges, mutual laments, praise hymns, thanks, psalms, and majestic psalms. Within these principal categories, Gunkel recognized the existence of other subsidiary classes, comprising choruses of Zion which are about the heaven, enthronement psalms, psalms of assurance, covenants, journey songs, prudence poems, and Torah liturgies (Harrison, 1969:991-992).

The scriptural hymns speak to a vibrant convention of public religious customs, a considerable lot of which are articulations of sadness and challenge. Hermann Gunkel set in motion large gains in an escalation of Psalm contribution over the previous century and a half by applying the basic form-critical method to do Psalm study (Brueggemann, 1984:17). The outcome was the disclosure of a couple of repeating designs in the types of articulation and methods of explanation in the Psalms. Although only some Psalms may fit a classification, the Psalms are not to be dealt with as a disconnected substance to decipher without any other poetic works in the Canon. Instead of speaking to an “ordinary, typical” genre, topic of faith, or circumstance of confidence and unfaith they speak to all of life variables (Brueggemann, 1984:18).

Sigmund Mowinckle, an understudy of Gunkel’s, created this theory by advocating that these “agent hymns” are best comprehended in a solitary ceremonial setting that ruled Israel’s life, although what that formal setting may be is questioned among researchers. Claus Westermann later asked that the mourn/lament is the center type of psalmic articulation and that most other song frames get from or reactions to the regret, lament (Brueggemann, 1984:18). Westermann (1980:35-43) delineated the structure of the group and individual regrets in an accompanying way:

- Address to God
- Complaint
- Review of God’s past demonstrations
- Petition

- Divine reaction
- Vow to laud

Walter Brueggemann, drawing from both Mowinckel and Westermann, extends the layout by isolating the lament into the two broad headings of “requests” and “acclaim,” with assist divisions takes after:

- **The appeal, Plea :**
  - o Address to God
  - o Grumble
  - o Appeal
  - o Motivations
  - o Imprecation
- **Praise:**
  - o Assurance of being heard
  - o Payment of pledges
- **Doxology and acclaim:**
  - o from supplication to laud

Brueggemann (1984:54-57) composes his investigation of the Psalms around two general subjects: *secure introduction, bewilderment* (Brueggemann, 1984:19). He proposes that the Psalms group like this and that the stream of human life naturally is found either in the experience of one of these settings or is the development starting with one then onto the next (Brueggemann, 1984:19). The period of secure introduction is a time of prosperity that brings out appreciation for the steadiness of gift, and liturgical grace. Disorientation, on the

other hand, is a period of hurt, distance, enduring, and passing. The discourse itself may mirror the confusion of life. The new introduction is a dramatic interruption or intercession when we are overpowered with the fresh blessings of God when bliss gets through the gloom depression (Brueggemann, 1984:19). These regrets ordinarily take after a five-stage movement: a supplication to God; grumbling about the group's condition; admission of wrongdoing; request for divine help; and a conclusion of acclaim, covenants, or affirmation of God's assistance (Collins, 2004:466).

While there has been much scholarly writing on this subject, a concise summary of the purpose of lament is in Anastasi's (2005:311) journal article outlining five "voices." The first and second "Voices" overlap, as Anastasi, sees lament as both a linguistic balm and as catharsis. He expounds on the therapeutic significance of lament by describing how the poet and songwriter creates a language, which is a re-creation by the reader and listener (Anastasi, 2005:309). The result is that this language forces pain to be visible in an objectively, and the very objectification of pain makes it seem less potent. Moreover, poetic language, as used in the lament psalms and songs, utilizes the imagination and can make losses more endurable.

The third voice of lament is to see lament as a protest. Protest need not be abrasive or destructive to the relationship. In fact, protest is, in one sense, proof of the relationship. It is because of Israel's covenant relationship with YHWH that they protested when things did not seem to go as God had promised they would. Furthermore, though Anastasi does not outline this, protest is a way of bearing witness, in a creational sense, to a "good" world, and, in an eschatological sense, to the world that will be new.

Moreover, lament can be a confession, mainly when there is an admission of appropriate responsibility and guilt. Finally, lament can be a reaffirmation of faith. The fact that a lament is to God is a statement of belief in this God as both sovereign and loving. Anastasi cites Job, Psalms, and Lamentations as examples that God's sovereignty is not absolute; it takes the shape of God's love (Anastasi, 2005:311).

Psalms tunes of solace additionally have a desirable effect. Most tunes contain repetitive components, for example, rhythms and melodic themes, which supply a level of repetition devoid in normal discourse. Levitin (2008:126) finds in this consistency an interestingly calming quality, particularly when the substance of the

melody identifies with hardship and misfortune. In ancient days, as in the present, music was to unlock emotional dimensions of faith that would otherwise be out of reach (Braun, 2002:10). This is evident in regret, lament hymns, the most prominent single class in the Psalter (Stuart, 1987:317). The music of these songs likely gave solace to entertainers and audience members. Through the demonstration of singing to God for physical recuperating, security, shelter, or triumph over foes (Harrington, 2008: IV), worshipers apparently picked up a feeling of certainty or security, regardless of the outcome. Accordingly, the lament hymns are verifiable as an old type of group music treatment, in which the gathering achieves a feeling of solace or purgation through mutual singing. By singing them on pressurized days and different circumstances of mutual grieving or vulnerability, the hymns could confer a lovely sentiment of social prosperity.

In Psalm 4:1, David summons and beseeches God for aid. David guides this song to the “Divine God force of my right” (Psalm 4:1b). This odd manner of expression additionally deciphers as “my steadfast God or my equitable God” (VanGemeran, 2008:108). David in this means guides this hymn to an exemplary, unwavering God whose past collaborations with David, and with the Israelites, satisfy His covenantal guarantees and give David trust that God will react for his sake (VanGemeran, 2008:108). The plea comes as “Answer me when I call” (Psalm 4:1a) and You gave me a room when I was in trouble. Be charitable to me and hear my petition (Psalm 4:1c). David requests to God, advising Him that He has answered emphatically in the past and request that he do likewise in the present.

David at that point mourns and reproaches his foes in Psalm 4:2-4: To what extent, you individuals, should my respect endure disgrace? To what extent will you love [humanity] vain words, and look for after untruths? Selah yet realizes that the LORD has separate the reliable for himself; the LORD hears when I call to Him. When you are exasperated, do not sin; contemplate it on your beds, and be noiseless Selah. The concentration of David’s mourns changes here; he does not make immediate his regret at God, yet instead at the individuals who are assaulting him. David needs to know to what extent they will contradict him as God’s blessed ruler and, by expansion, restrict God Himself and urges them to react appropriately. David’s urgings to his foes to respond appropriately in Psalm 4:5 (Craigie & Tate, 2004:80-81).

David concludes his supplication by showing trust in God's reaction and by utilizing dialect that infers sacrament and that capacities as a song or gift. David dispatches this new segment by saying to God that, there are numerous who say, 'O that we may see some great manifestation! Give the light of your face a chance to sparkle on us, O LORD! (Psalm 4:6), content that demonstrates that David is by all account not the only one to approach God. At that point David reacts with, you have placed happiness in my heart and mind more than when their grain and wine flourish (Psalm 4:7). This is demonstrating that His trust in God comes not from physical necessities but rather from a familiarity with the light of God's face (Craigie & Tate, 2004:80-82). In the wake of showing trust in God's reaction, David, as a demonstration of love, rests in peace and rests in God's security (Waltke et al., 2014:242).

This current lament energy lies in the way that it demonstrates David is resting in God's cherishing watchfulness, even though the individuals who mean him hurt encompass him. This hymn is more a revelation of trust than a demand for help. This restrictive move, in any case, does not repudiate and contradict the way that David asks God for aid. David indicates confiding, confidence in God in two routes in this song. First, David goes to God with his concern as opposed to managing it himself. Second, David rests on God's insurance, even though he does not comprehend what God will do to spare him (Goldingay, 2006:124).

The most evident way that this Psalm shows God, as the response to all misery is that David goes to God with his concern, as happens in each hymn of lament. In any case, in this hymn, the dialect depicts somebody guaranteed that God is the appropriate response. The announcement, You gave me a room when I was in trouble (Psalm 4:1b) demonstrates that God has responded to David's affliction before. Hence, David has certainty that God will react now. David additionally displays this trust when he says, however, realize that the LORD (YHWH) is faithful.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC: The following deductions extrapolates from the above material:**

- Liturgy in Psalmology is not anthropocentric (“*me-centered*”). Music and the order of worship respect the sovereignty of God above the needs of individuals. This aspect is immensely cognitive and affective for AASDAC liturgy.
- Liturgical Praise and hymnody that focused on the blessings of God frequently yield to venerating hymns of adoration.
- Thus, love (*Chesed*: - “*Unfailing Love*”) is a pure form of worship and obedience is also an evidence of highest worship. These two integral parts of worship are coexistent. One facet of worship cannot exist at the expense, or devoid of the other.
- Liturgists, through the guidance of the Holy Spirit, must endeavor to conflate obedience with liturgical love and obedience through the Holy Spirit.

#### **4.29 Christological correspondences in the Psalms: Jesus and the worship of loss**

The title “Book of Psalms” is established on the Greek and Latin titles (headings) and superscripts for the original copy, not on the Hebrew title. The Hebrew title best interprets “Book of Praises.” This is odd, allowed that a bigger number of songs lament the human individual’s sufferings than commending their victories! Were somebody to name the book after the repetitive kind of hymn, maybe they would no uncertainty call it The Book of Lamentations. However, the antiquated Hebrews had an intelligent understanding when they called it “*The Book of Praises*” (Futato, 1999:24; 2007:60)

The individual songs marshaled in an intentional structure, so the book transmits a message that is more excellent than the aggregate of the individual parts that influence it. While it is outside the latitude of this segment to follow out in detail of the intentional game plan of the Psalms, the writer needs to attract consideration regarding one component, one part in the general structure of the Psalter. One part that gives an understanding of why the old Hebrews called the book “*The Book of Praises*.” Grasping the knowledge helps get a handle on more definitively why there is enduring in this life of praise in the Psalms (Futato, 1999:25).

While it is valid there are a more significant number of laments than some other classification of the hymn in the Psalter; the laments [suffering] are spread uniformly all through the book. In all actuality, the laments are accumulating up in the front of the book (Futato, 1999:25-26; 2007:58-95):

Master, what number of are my adversaries!

What number of ascending against me!

Many are stating of me,

“God will not convey him.” (Psalm 3:1-2)

Answer me when I call [implore] to you,

O, my honorable [just] God.

Give me alleviation [respite, reprieve] from my pain;

be lenient [forbearing] to me and hear my petition. (Psalm 4:1)

Psalm 22 does not just show the example of agony as the way to effusive, radiant praise; however, it likewise draws the ceremonial group further into the enigma of this street as it focuses on the Lord Jesus Christ. Futato (199:26-27) points out; it is Jesus Christ who stated, My God, my God, why have you neglected me? (Matthew 27:46). The agony of Psalm 22:1-21 is overall allegorical, portending the anguish of Christ. He is the vocalist of the compilation of this bewail bemoan, grumble. It is Jesus who likewise stated; I will announce your name [Majesty] to my siblings; in the present (company) (and friends) of the assembly, I will sing your commendations (Hebrews 2:12). The eminence (wonder) of Psalm 22:22-31 is additionally finally the wonderfulness of the Lord Jesus Christ (Delitzsch, 1955:301-328).

The trail, trajectory to the wonderfulness that Jesus sauntered was the course of travail. Just before the citation of Psalm 22:22 in Hebrews 2:12, the author [refrain and chorus] of Hebrews discloses to us that Jesus is

presently delegated with magnificence and respect since he endured (Hebrews 2:9). The playwright of Hebrews comprehended the development of Jesus' life to be that of torment, agony to magnificence and victory. The street of agony to praise was Jesus' way since it was the "fitting" route for God to convey His Beloved Son to eminence (Hebrews 2:10) (Mays, 1994:40-50). Whenever made, the human person was not assigned with agony, but rather with grandness magnificence regardless, when enticed in Adam, we trespassed and endured sin's wretchedness that blossoms in death (Hebrews 2:15).

The New Testament writers comprehended the philosophy of the book of Psalms. They comprehended that, for us, concerning the Lord Jesus Christ, enduring is the suitable course to qualify or overcome and become vanquishers in and through Christ. Along these lines, in substance, enduring, suffering is not "wrong" but instead is a way, route to transcendent glory. It is an agonizing grueling way, indeed, however, the torment of one's existence cannot detract, subtract from the wonderfulness of our fate (2 Corinthians 4:17) (Craigie, 1983:200). Such enduring, persevering and suffering while not commendable, is the way to magnificence. At the point when a man languishes over their transgression, God plans by such enduring suffering to show them dutifulness, lasting loyalty, and peace in the tumultuous boisterous winds of life.

These notions and iterations of "Praise and Glory" have transposed and transpired through various subjects in their encounter with quality moments of worship. From this, the research extrapolates that biblical, liturgical music provides a means of natural liturgical-therapy with the worshiping community.

This section essentially asserts the polemic that CWP music and Liturgiology needs to counterbalance the current liturgical teleology and trajectory with Psalms of lament to integrate cognitive and affective domains of the liturgy in AASDAC that resonates and is commensurate with the ebb and flow of the liturgical graph of life. The liturgical transposition of the Lament Psalms to the here and now real-time problematic episodes of dissonance in life for liturgical therapeutic currency.

**Normative perspectives for AASDAC liturgy on the Biblical function ( or purpose intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC: Employing a Liturgical**

**Typological Hermeneutic of the Liturgical content and context of Psalms 4—the following extrapolations for AASDAC liturgy are:**

- The psalms of lament have much to offer the contemporary Christian and can be an asset to use in CPW services:
  - Psalms of lament are rich with lessons for contemporary believers—they can be relevant to the use of lament songs in CPW liturgy.
- God is the ultimate, definitive answer to all suffering, anguish,
  - Believers should use lament, expression of grief songs in public, communal worship to bring matters of pain, grief, distress to God. Lament songs equip believers to praise God in distress, and;
  - Lament songs enable believers and their communities to stand in solidarity, commonality, and union with those who are suffering.
- The lament psalms embody a live theology that ontologically and epistemologically understands that persecution, trials, and tribulations foster and purifies praise.
- Lament Psalms bring together or, instead, offer a unitive-uniting approach to cognitive and affective domains of liturgy for AASDAC.
- Suffering, heartache, anguish generates optimism (Romans 5:3-5).
  - Not simply any torment. The affliction that is perceived, conceded, voiced, and established produces trust.
  - The Chroniclers do not know why; however, it is so. Enduring lament cannot be denied, and when anguish is repressed, it produces deadness and fury and unreasonable anguish.

- Hope emerges and evolves out of misery.
- Aspiration is the response to anguish.
- Anticipation turns the loss of the past toward the reasonable future.
- Encouragement breaks the example of deadness, quietness, and gloom.
- Israel recollected YHWH's faithfulness in distress.
- The lament Psalms tend to offer this announcement of settling, a versatility not subject to veto: For I know the plans[purposes] I have for you, says the Lord, plans for your welfare [prosperity, health] and not for hurt, to give you a future with trust. At that point when you call upon me, come, and petition God, I will hear you. When you look (steadily) for me, you will discover [realize, locate] me; on the off chance that you look for me with everything that is in you. I will give you an opportunity to discover [unearth] me, says the Lord. Moreover, I will re-setup your rich flourishing and gather[collect, marshal] you from every one of the countries [and nations]. Furthermore, and all the [desolate, barren] places where I have driven[propelled] you, says the Lord, and I will [compass] take you back to the living arrangement from which I sent you into ousting [expulsion] (Jeremiah 29:11-14, NRSV).

#### **4.30 The Exodus and the new creation in the book of John and Revelation**

Towards an intertextual liturgical reading of the material content and context, the following critical inferential critical analysis the author proffers here. The startling fact, explicitly, that in the epistles of the New Testament there is very little pedagogical or didactic instruction that deals explicitly with corporate liturgy—what one call worship services. In the New Testament, there is a striking and astonishing indifference to the external forms and places of worship. There is, at the same time, a radical, revolutionary intensification of worship as an inner-directed, spiritual experience that has no rigid and austere boundaries and pervades all of life.

Piper states:

You can see what is happening in the New Testament. Worship is being significantly *de-institutionalized* [i.e., -the reform or modification of an institution to remove or disguise its institutional character], *de-localized* [i.e., -to free from the limitations of locality], *de-ritualized* [i.e., -expurgate from the liturgical ceremony its social custom or normal protocol]. The whole meaning is off formality and seasons and places and forms; and shifts to what is happening in the heart—not just on the day, but every day and all the time in all of life (Piper, cited in Farley, 2008:595 [*emphasis--the author's*]).

Reading the canon liturgically and applying OT texts at this level of detail moves this biblical, liturgical typological-hermeneutic approach to liturgy a significant step beyond the very general approach to the OT in the work of many scholars. In this biblical, liturgical typological hermeneutic model, the OT makes its unique contribution to a Christian biblical theology of worship by providing a framework for the forms and order of worship not found explicitly in the NT (Farley, 2008:591-613).

This means that the same cosmic and covenantal significance of worship at the old tabernacle and temple in the OT now continues in an even greater and more glorious way in the church of Christ. In the worship of the church, God continues to grant His people a special audience at His heavenly throne to renew His covenant with the church.

Throughout the Gospels, Jesus used communicative, expressive, vivid, dramatic language to reveal His true nature. His use of the Father-Son terminology (John 5:19-24); these terms meant more than an ordinary spiritual relationship with God. He taught us to pray “Our Father,” but referred to God as “My Father” in a unique sense (Ross, 2006:388). He declared, “I and the Father are one [and the same]” (John 10:30). Are we astonished the Jewish leaders tried to stone Him (v.31)?

From the above installations, the researcher adduces that the ontological, epistemological, and teleological arguments have practical theology import from a Christ-centered, theistic starting point as a founding position or theological basis for constructing a schematic *liturgical typological-hermeneutic* or worship for AASDAC.

In reflecting upon the self-revelation of Jesus, John described Him as the “Only begotten Son” (3:16 KJV) (Ross, 2006:388). In looking at verbs like “make” or “create,” the verb “beget” is a unique word here. To make or create could potentially refer to almost anything. However, Ross (2006:388) contends that “beget” connotes one who produces a child with His nature. Ross (2006:388) further postulates, “Since there is no procreation in the Godhead (God is as spirit), the word must be figurative.” He deduces rightly that Jesus shares the same nature (properties) as the Father—He is eternal and divine. He is the “Divine Lord.”

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- Worship is being significantly *de-institutionalized* [i.e., -the reform or modification of an institution to remove or disguise its institutional character], *de-localized* [i.e., -to free from the limitations of locality], *de-ritualized* [i.e., -expurgate from the liturgical ceremony its social custom or normal protocol]. The whole thrust is off ceremony and seasons, and places and forms; move to what is happening in the heart—not just on the day, but every day and all the time in all of life (Piper, cited in Farley, 2008:595 [*emphasis*--the author’s]). African-American liturgy must strive to maintain a balance between objective and subjective aspects of liturgy.
- Thus, a liturgical typological-hermeneutic of worship regeneration is driven foremost by a desire for the AASDAC to embrace and practice the fullness of biblical orthodoxy. Therefore, principles of worship may occur from both the Old and the New Testament. In the Old Testament, God gives His people explicit guidelines concerning the function and form of liturgy for theological coherence for AASDAC.
- The NT authors repeatedly illustrate the church of Jesus Christ as God’s new temple because of Jesus’ presence, life, and authority in the community of His followers, which is the very body of Christ in the world (1 Corinthians 12:12–27).

**4.31 Sanctuary liturgical Christology and typology in the gospel of John**

The history of Israel's religion is tragic, tumultuous, turbulent, and tedious in this constant theme replete with defection and idolatry. The prophets were clear there would be no true worship if there were idols. The Apostle Paul postulates that fellowship with the Lord Jesus Christ excludes any communion with idols or demon powers (2 Corinthians 6). The church refuses to worship idols or images and refuses to worship the emperor as a god and this refusal cost many their lives (Ross, 2006:327).

It is not an embellishment to state that Moses and Jesus are the two most notable characters in the Scriptures. It should not be surprising, therefore, that John applies such a prominent and relevant device to his masterpiece as a comparison between Jesus and Moses. Among other theories, this "deliberate pattern" has been apprehended by some to presuppose the book of Exodus as a type regarding both content and structure. The approach of this section, however, is from a higher vantage point. Like a game of hopscotch, the research will jump between and comment on only those texts in which the Jesus/Moses (Liturgical Typological-Hermeneutic) themes protrude from its oblique cover, with little or no remark on the intervening material. In so doing, the author endeavors to distill the depth and extensiveness of these themes for constructing an LTH—to establish the function of liturgy and the form of liturgy.

Within the Mosaic Law, there are several passages in which the Ark of the Covenant is glimmering, either by its frequency of mention or by the role it plays. Notable of these are those which interest the manufacture of the ark (Exodus 25:10–22; 37:1–9). Moreover, placement in the tabernacle along with the other sacred furniture (Exodus 40:1–38). Also the episode concerning the Day of Atonement (Leviticus 16), and the regulations describing the way to prepare the Ark for transportation (Numbers 1–20). John overtly underscores parallels between Moses/the Exodus and Jesus in the dense array through the first half of his Gospel. However, as is common to John's style, the parallels are purposely between the lines and beneath the surface, highlighting the subtlety and allusiveness with which he writes (Glasson, 1963:36).

The introduction to a work of art, such as a play or piece of literature, will contain those elements that will prove to be essential to its plot progression and conclusion. John's gospel is no different. Echoing the opening words of Moses' Torah, the Fourth Gospel has a Mosaic beginning (1:1: In the beginning). This is an

intentional rehearsal of Genesis 1:1. Moreover, while many pages exist on the richness of these opening words, suffice it here to say that John is setting his tune to the rhythm of Moses. However, as we will see, it is not merely Moses of old; it is Moses recapitulated, traced over by Jesus, the Incarnate Word of God (Morgan, 1957:155-165). John is scripting his liturgical anthem and tune to the rhythm of Moses. However, the reader will see, it is not merely Moses of old; it is Moses recapitulated, traced over by Jesus, the Incarnate Word of God (MacLeod, 2003:48-64). The personality and entity became synonymous in such various ways that characteristics and references of the two began to overlap (e.g., John 9:28). Indeed, it soon becomes clear that “Moses’ identity in the first-century are inextricably concurrent to his giving of the Law.” This feature begins with the prolog (e.g., 1:17) and is manifest throughout the Gospel.

Also, Enz (1957:215) references the “unrecognized deliverer” present in both John 1:11 (He came to His own, and those who were His own did not receive Him). Moreover, in Exodus 2:11-14 (however, he [a rescued slave] said [to Moses], "Who made you a prince or a judge over us?). This similarity eventually blossoms into the great irony revisited throughout the Gospel: the Jewish leaders that should have recognized His arrival rejected the Messiah they so eagerly expected, just as the Israelites prayed for a deliverer (Exodus 3:7) but grumbled at the one God gave (Exodus 14:11-12). As it seems, this evolving rejection rehearses the experience of Moses in the person of Jesus as a major theme in the gospel.

The line from the prolog (John 1:14: And the Word became flesh dwelt among us) may be a direct play on Exodus 29:43-46. It invokes wilderness language in the original Greek. With the use of *skhnoo* (fix one’s tabernacle, abide or live in a tabernacle or tent), which most often translates inhabit, John, brings a savvy audience back to the tabernacle tent of the wilderness wanderings. Thus, the memory of the presence of YHWH located in the inner part of the Tabernacle would conjure the same sentiment in the life and incarnation of His Son, the Word (Harstine, 2002:46). Anderson proposal (2005:16) is that the regular Ascension from outer court to inner court, from holy place to most holy place in the Temple complex mirrors the narrative progression in John (1-12 refers to the unsaved. The outer court; 13:1-30 refers to the inner court, the unsaved out of fellowship; 13:31-16:33 refers to the holy place of increased fellowship; 17 is the high priestly prayer of the holiest place; 18-20 is the atoning sacrifice). In fact, the whole section of 1:14-18 is “ripe with language

from the Sinai event.” Perhaps the most obvious reference is mentioned in 1:17-18 (The law emanates through Moses, grace, and truth came through Jesus Christ (Hartins, 2002:47). No one has seen God, but He, the only begotten God, has made Him known. This reference mirrors Moses’ encounter with God’s glory on Sinai (Exodus 33:18-34:7).

The structural markers opening 1:16 and 1:17 draw the reader’s attention to the Prolog's climactic close. Here the author creates a poetic Mosaic chiasm, mentioning Son’s grace, Moses’ Law, and Son’s grace. This truth, Moses as the vehicle for the Law, will be rehearsed and contrasted throughout the remainder of the Gospel. Lastly, in 1:18 (No individual has perceived God at some time; but the only begotten God who is in the bosom of the Father, He has explained Him). The author gives his audience a clear reference to Exodus 33:20, validating the echo of this same passage in 1:14. This is also the first explicit mention of both Moses and Jesus, which cannot be accidental within such a premeditated and essential section of the work. With these allusions and illustrations, the prolog sets the course for a rich Mosaic and Exodus background to the rest of the gospel (Harstine, 2002:40-49).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- Like a game of hopscotch, the research will jump between and comment on only those texts in which the Jesus/Moses (Liturgical Typological-Hermeneutic) themes protrude from its oblique cover, with little or no remark on the intervening material. In so doing, the author endeavors to distil the depth and extensiveness of these themes for constructing an LTH—to establish the function of liturgy and the form of liturgy in AASDAC.
- The introduction to a work of art, such as a play or piece of literature, will contain those elements that will prove to be essential to its plot progression and conclusion. John’s gospel is no different. Echoing the opening words of Moses’ Torah, the Fourth Gospel has a Mosaic beginning (John1:1: In the beginning). This is an intentional rehearsal of Genesis 1:1. Moreover, while many pages have in type

on the richness of these opening words, suffice it here to say that John is setting his tune to the rhythm of Moses.

- John is scripting his liturgical anthem and tune to the rhythm of Moses. However, it is not merely Moses of old; it is Moses recapitulated, traced over by Jesus, the Incarnate Word of God (MacLeod, 2003:48-64). The personality and entity became synonymous in such various ways that characteristics and references of the two began to overlap (e.g., John 9:28). Indeed, it soon becomes clear that “Moses’ identity in the first-century inextricably links to his giving of the Law.” This feature begins with the prolog (e.g., 1:17) and is manifest throughout the Gospel.
- The line from the prolog (1:14: And the Word became flesh dwelt among us) may be a direct play on Exodus 29:43-46. It invokes wilderness language in the original Greek. With the use of *skhnoo* (fix one’s tabernacle, abide or live in a tabernacle or tent), which often translates lodge, John, brings a savvy audience back to the tabernacle tent of the wilderness wanderings. Thus, the memory of the presence of YHWH located in the inner part of the Tabernacle would conjure the same sentiment in the life and incarnation of His Son, the Word (Harstine, 2002:46). Anderson proposal (2005:16) is that the regular Ascension from outer court to inner court. Moreover, from holy place to most holy place in the Temple complex mirrors the narrative progression in John (1-12). This also refers to the unsaved, the outer court; 13:1-30 refers to the inner court, the unsaved out of fellowship; 13:31-16:33 refers to the holy place of increased fellowship; 17 is the high priestly prayer of the holiest place; 18-20 is the atoning sacrifice).

#### **4.32 The liturgical typological intertextual echoes of Christ in John**

Within the OT, there are numerous episodes in which the Ark of the Covenant is evident, either by its occurrence of mention or by the function it plays. Chief of these is those who point to the construction of the ark (Exodus 25:10–22; 37:1–9) its location in the tabernacle alongside with the other sacred furniture (Exodus 40:1–38). Also, it alludes to the chapter concerning the Day of Atonement (Leviticus 16), and the regulations are describing the way the ark is to prepare for transportation (Numbers 4:1–20) (Lunn, 2009:732).

It is inside the first of the above texts that an acknowledged correlation between the ark and the scene within the tomb. There God instructed Moses (Exodus 25:18–19): “You shall make two cherubim of gold, make them of hammered work at the two ends of the mercy seat. Make one cherub at one end and one cherub at the other end; you shall make the cherubim of one piece with the mercy seat at its two ends.”

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

There are several verbal, thematic, intertextual links related to conceptual liturgical typological correspondence to Christ:

- There is a spatial correspondence between the locale of the Ark of the Covenant and the entombed body. The Ark is in the inmost chamber of the tabernacle; it separates by a veil (Exodus 40:3, 21). The body of Jesus is in a burial chamber, which they seal with a rock (John 20:1) (Lunn, 2009:732-733). It is not only the removal of the rock but also of the veil which associates with the idea of resurrection, (see Matt 27:51–52), “And behold, the veil of the temple tore in two from top to bottom, and the earth shook, and the rocks split. The tombs open, and many bodies of the saints who had fallen asleep raise up.” Moreover, one can further observe that both the splitting apart of the veil and the removal of the rock from the opening of Christ’s tomb (Matt 28:2) occur during an earthquake (Lunn, 2009:732)
- The verb “take/carry” (αἶρω, airō) is used involving the transference of the Ark and another sacred object. “You shall put the poles into the rings on the sides of the ark to carry the ark [airein ten kiboton] by them” (Exodus 25:14); “the sons of Kohath shall come to carry [αἶρεν] them. These are the objects in the tabernacle of meeting which the sons of Kohath are to carry [αἶρεν]” (Numbers 4:15; cf. 10:21). In John, this same verb is in use concerning the body of Jesus. This is so when moving His body from the cross, for example, “So he [Joseph of Arimathea] came and took away [ἤρεν] his body” (John 19:38, twice). Moreover, when the body is thought removed from the tomb, “They have taken [eran] the Lord from the tomb” (20:2; cf. vv. 13 and 15). In

contrast to these five occurrences in John, the parallel accounts in the Synoptic Gospels do not employ this verb at all.

- The verb “put/place/lay” (τίθημι, tithemi) is prominent in both Torah and Gospel contexts. In Exodus 40, this word repeats in different forms for the original placing of the ark and other holy vessels into the tabernacle; for example, “Set up the tabernacle. Moreover, put [θήσεις] the ark of the testimony in it” (vv. 2–3; also vv. 5, 6, 22, 24, 26, 29; cf. 2 Chronicles 35:3). In John’s burial and revival narrative, the same word occurs several times, representing to the deposition of the body. For example, “because the tomb was nearby, they laid [ἔθηκαν, ethēkan] Jesus there” (John 19:42; also 19:41; 20:2, 13, 15). This verb is prominent in the Johannine account, occurring more frequently, five times in total, than in the other Gospels. Both the sanctuary in which the ark exists and the tomb in which the body of Christ is and have a garden connection. In the former case, though the garden association lies implicitly in the symbolism, that garden connotations do exist and is widely known by biblical scholars. The tabernacle imagery points specifically to the Garden of Eden (Beale, 2005:66-75).
- Each context speaks of a covering of cloth. The Ark is undercover before transportation (Numbers 4:5); the body of Jesus is in cloth for burial (John 19:40) (Lunn, 2009:733). Spices are involved about both the ark and Christ’s body. In the case of the Ark, they dedicate it with holy oil as an act of consecration: “You shall anoint the tabernacle of meeting and the ark of the testimony” (Exodus 30:26). The principal ingredient of this anointing oil was myrrh (Exodus 30:23, σμύρνης, smurnes). As preparation for burial, the body of Christ they anoint His body with spices (cf. John 12:3), the first-mentioned of which was myrrh (John 19:39, σμύρνης, Smyrna) (Lunn, 2009:733).
- Both the sanctuary in which the ark is and the tomb in which the body of Christ is in a garden connection. In the former case, though the garden association lies implicitly in the symbolism, that garden connotations do in fact exist has been widely recognized by biblical scholars. The tabernacle story alludes specifically to the Garden of Eden. This is seen from the references to trees and fruit (Exodus 25:31–36; cf. Gen 2:9; 3:2), the presence of cherubim (Exodus 25:18; cf. Genesis 3:24). Also reflects in the “serving and keeping” of the ministers (Numbers 3:7–8;

8:25–26; cf. Genesis 2:15), the reference to gold and precious stones (Exodus 25:3, 7; cf. Gen 2:12). Moreover, the position of the entrance on the east side (Exodus 27:13–15; cf. Genesis 3:24), besides other details. Regarding the tomb, the garden aspect is explicit. The tomb appears within a garden (John 19:41), and the risen Jesus was mistaken for the gardener (20:15) (Alexander, 2008:21-23).

- Closer verbal links exist in the directions given to the clan of Kohath; the Levites assigned the task of carrying the ark. Concerning the sanctuary, they are expressly forbidden to “go in-- οὐ μὴ, ου με; εἰσέλθωσιν, eiselthosin] to see [ἰδεῖν, idein] the holy things” (Numbers 4:20) on pain of death. Associated to this, when the two disciples, arrived at the tomb on Easter morning, first Peter “went in [εἰσέλθωσιν, eiselthen]” and saw the grave clothes (John 20:6–7). Then follow John, who also “went in [εἰσέλθωσιν, eiselthen] and saw [ἰδεῖν, Eiden]” and believed (v. 8) (Lunn, 2009:734).
- In the commands to the Kohathites, there is also the prohibition that “they are not to touch [ου χι απσιονται] the holy things or they will die” (Numbers 4:15). When Mary encounters the risen Lord, He said to her, “Do not touch [Οὐχ ἅψονταί me” (John 20:17) (Lunn, 2009:734).
- The period of Mary’s visit to the tomb is given as πρωῒ (John 20:1), meaning early morning. This was the time of the morning service in the tabernacle when the morning sacrifice transpires; incense burned, and the lamps trimmed (Exodus 29:39; 30:7; to; πρωῒ). Of itself, this might seem merely coincidental, yet John’s next section, in which the Lord appears to a gathering of His disciples, is set “in the evening” (20:19, ὀψίας). This was the time of the evening ceremonies in the tabernacle (Exodus 30:8, ὀψέ). Per Mark (16:1) and Luke (24:1), Mary was coming to the tomb, escorted by other women, bringing spices. Spices, we observe, were the main ingredient of the sacred incense (Exodus 30:34–35) (Lunn, 2009:734).
- There is an abstract relationship between the ark and the resurrected Christ in that both express the idea of glory. Concerning the former, the theophanic glory of the Lord filled the tabernacle (Exodus 40:34–35) and appeared to Moses between the cherubim on the ark (25:22; 29:43). In John’s mind, the resurrection of Jesus is one aspect of His glorification. This is evident from

12:16. Cf. also 1 Sam 4:21–22, where “The glory has departed from Israel” has reference to the loss of the ark. The writer to the Hebrews, it is to be noted, describes the cherubic figures as “the cherubim of glory” (Hebrews 9:5). In John 12:16, the clause “when Jesus was glorified” proceeds parallel with “when Jesus raise from the dead” in 2:22, both follow the remembrance of his disciples (Ridderbos, 1997:424).

The cumulative gravity and force make a compelling case to accept the liturgical reading of the content and context intertextually between the OT and NT to ascertain the inference that Jesus is observable in OT liturgical rites as the liturgical temple in the New Testament. It is further to be noted, for liturgical typological-hermeneutic purposes, that such a use of the OT is entirely in harmony with what is found elsewhere in John’s gospel. In the opening chapters, John had referred to Jesus as the conveyor of divine glory who “tabernacled” amongst us (John1:14) and to His body as a “temple” (John 2:21).

These same symbols rematerialize in the Apocalypse, extensively accepted as coming from the same hand as the Gospel. There John wrote of a heavenly sanctuary, termed both “tabernacle” and “temple” (e.g., Revelation 13:6; 14:15; 15:5; 16:1), in which the Ark of the Covenant was seen (11:19).

#### **4.33 Liturgical typological-hermeneutic implications**

Through the OT intertextual chamber of echoes described above, the writer of John’s Gospel appears to be pointing his readers to a certain web of ideas centering on the Ark of the Covenant. John, through these allusions, intended to communicate with the person and work of Christ. Foremost is the notion that this was the place where God met with His people. It was here that God materialized and gave revelations to Moses (Exodus 25:22; 30:6; Numbers 17:4). The Ark so associated with the divine presence that God could be termed the one “who dwells between the cherubim” (cf. 1 Samuel 4:4; 2 Samuel 6:2; 2 Kings 19:15; Psalms 80:1; 99:1) (Lunn, 2009:735; Carson, 1991:127, 182).

Further, through this crucial theophanic import, a critical role the text assigns to the Ark in the sacrificial ritual of the old covenant. The ark, or more precisely the golden lid upon it, was one of the major foci of the annual atonement ceremony. According to the instructions of Leviticus 16, “He [the high priest] shall slaughter the goat of the sin offering that is for the people and brings its blood inside the veil. Moreover, sprinkle it upon the mercy seat and before the mercy seat. Moreover, he shall make atonement for the sanctuary, because of the impurities of the sons of Israel, and because of their transgressions, for all their sins” (vv. 15–16). The term traditionally translated as “mercy seat” (כַּפֹּרֶת, *kapporeth*) was rendered in the LXX as ἰλαστήριον, a cognate noun of the verb “*to atone/propitiate*,” which also occurs in this context (v.16, כָּפַר, καὶ ἐξιλάσεται “and he shall make atonement”). Hence, that special day in the religious calendar designates “the day of atonement” (Leviticus 25:9, בַּיּוֹם הַכִּפּוּרִים, ἡμέρα τοῦ ἰλασμοῦ) (Grisby, 1982:51-80).

The concept of atonement is present in the fourth Gospel. The presence of atonement terminology in John is the first letter supports such a view. There we find the noun ἰλασμός, *hilasmos* used twice: “He is the atoning sacrifice for our sins” (1 John 2:2); “he [God] loved us and sent his Son to be the atoning sacrifice for our sins” (1 John 4:10). An analogous idea is represented through the imagery of the slain Lamb in the book of Revelation (5:6; cf. vv. 9 and 12) (Grisby, 1982:51-80; Carey, 1981:97-122). The apocalyptic Lamb is “the Lamb in the midst [ἀνὰ μέσον τοῦ θρόνου] of the throne” (Revelation 7:17). This seems to be a distant Johannine echo of the ark. This prepositional phrase is used specifically with reference to the space between the cherubim: “There I will meet with you; and from above the mercy seat, from between [ἀνὰ μέσον] the two cherubim which are upon the ark of the testimony, I will speak to you” (Exodus 25:22). Also, “he heard the voice speaking to him from above the mercy seat that was on the ark of the testimony, from between [ἀνὰ μέσον] the two cherubim” (Numbers 7:89). The visible tabernacle imagery found in this section of Revelation alludes to the mercy seat (Lunn, 2009:736).

Through the liturgical typological hermeneutic reading of the material content and context of the allusive reference to OT passages relating to the ark and elements of the tabernacle service, John is building up a picture of Jesus regarding Mosaic classifications readily appreciated by a Jewish audience. More specifically, he is pointing us to the Day of Atonement ceremony, the main expiatory ritual of ancient Israel. Distinctively

on that day of the Jewish calendar the mercy seat, or “atonement cover” (NIV), of the ark featured in the elaborate ceremony described in Leviticus 16, where it served to receive the blood of the sin-offering. Corresponding to this, the Gospel writer portrays a symbolic ark which received the bleeding body of Christ. The significance of such an image, though implicit, is unmistakable—of Jesus, not just as the liturgical typological-hermeneutic, but as the actual means whereby atonement is attained (Lunn, 2009:736).

Twice it is read of Jesus having to die “for the people” (John 11:50; 18:14), echoing a similar phrase from Leviticus 16 (vv. 15, 24 [twice]). It is also conceivable that 1 John 2:2 is a deliberate allusion to the atonement ritual, especially to Leviticus 16:15. Some have seen the emergence of seven angels from the heavenly sanctuary in Revelation 15 bearing seven bowls to pour out upon the earth as employing imagery drawn from the Day of Atonement (Lunn, 2009:737).

In the light of the approach in which John uses OT imagery elsewhere in his Gospel, the fact that the crucifixion and death of Christ should have overtones of the important Mosaic ritual dealing with sin should occasion no surprise. John has already treated other significant Gospel events against the backdrop of Jewish feasts, a widely recognized feature of John’s Gospel (Grisby, 1982:53-59). The bread of life discourse, relating the giving of Christ’s flesh for the life of the world (John 6:51), is linked to the Passover (6:4). Moreover, the saying considering the giving of the living water of the Spirit (John 7:37–38) Jesus speaks at Tabernacles (John 7:2, 14, 37), in which the drawing and pouring of water played a major part. Nor should it be the cause of surprise that Christ’s death depicts at the same time regarding both Passover and Day of Atonement. The former refers to the crucifixion in (John 19:36), with several other probable allusions in the same context.

John frequently mixes the figures by which Christ represents the Lamb. He is both tabernacle and temple, both lamb and shepherd, both bread and water, and now both Passover and sacrifice of atonement. All these and other images are blended by John to bring out the many facets of Christ’s fulfillment of all that the OT Scriptures prefigure regarding the One to come (Jesus Christ) (Lunn, 2009:737). It is amongst the cherubim on the ark that God met with Moses, the representative of Israel. With the arrival of the new order, God now

makes Himself known in His Son. He is the one who reveals the glory of the Father (John 1:14, 18). To see Jesus is to see the Father (John 14:9). The atonement in the gospel of John elevates to a paramount place of divine revelation and manifestation.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- Through the OT intertextual chamber of echoes described above, the writer of John’s Gospel appears to be pointing his readers to a secure web of ideas centering on the Ark of the Covenant. John, through these allusions, intended to communicate with the person and work of Christ. Leading is the indication that this was the place where God met with His people. It is here that God appears and give revelations to Moses (Exodus 25:22; 30:6; Numbers 17:4). The Ark is so associated with the divine presence that God could be termed the one “who dwells between the cherubim” (cf. 1 Samuel 4:4; 2 Samuel 6:2; 2 Kings 19:15; Psalms 80:1; 99:1) (Lunn, 2009:735; Carson, 1991:127, 182).
- Further, through this crucial theophanic import, a key role to the Ark in the sacrificial ritual of the old covenant. The ark, or more precisely the golden lid upon it, was one of the major foci of the annual atonement ceremony. According to the instructions of Leviticus 16, “He [the high priest] shall slaughter the goat of the sin offering that is for the people and brings its blood inside the veil.”
- Through the liturgical typological hermeneutic reading of the material content and context of the allusive reference to OT passages relating to the ark and elements of the tabernacle service, John is building up a picture of Jesus regarding Mosaic categories readily appreciated by a Jewish audience. More specifically, he is pointing us to the Day of Atonement ceremony, the major expiatory sacramental of ancient Israel. Uniquely on that day of the Jewish calendar the mercy seat, or “atonement cover” (NIV), of the ark featured in the elaborate ceremony described in Leviticus 16, where it served to receive the blood of the sin-offering. Corresponding to this, the Gospel writer portrays a symbolic ark which received the bleeding body of Christ (Revelation 5:5; 7:14, 17).

#### 4.34 Liturgical typological-hermeneutic implications for liturgy in John

The “high-priestly prayer” of Christ, in John 17 is due in large part to no doubt to its precise intercessory nature, which corresponds to the “high-priestly” prayer that occurred in the OT on the *Day of Atonement*. However, there is much more that is high priestly in character about it (Morris, 1995:634). Though overlooked by the commentaries, there is language in the prayer that depicts Jesus’ relationship to His disciples regarding the high priest’s relationship to the Levites. Meaningfully, the references are especially to the initial allotment of Numbers, the same framework as two of the intertextual echoes listed earlier. There it is underscored numerous times, first, that the Levites belong to God: “They are mine [ἐμοὶ ἔσσονται],” He says (Numbers 3:13; cf. 12, 45; 8:14). The reason for this divine entitlement to Levi reclines in the replacement of this clan for the firstborn of Israel (cf. Numbers 3:12–13; 8:16–17), who are under the protection of the blood of the Passover lamb in Egypt. YHWH Having claimed possession of the Levites, it correspondingly emphasizes that God was then giving them to Aaron and his male descendants (Lunn, 2009:734-739; Kerr, 2002:314-370):

- You shall give [δώσεις] the Levites to Aaron and his sons; they are given entirely [δόμα δεδομένοι] to him from among the children of Israel (Numbers 3:9). Moreover, Christ discharges conciliatory language in John 17 describing the disciples as being given to Him as a gift from the Father.
- I have given [ἠπέδωκα] the Levites as a gift [ἀπόδομα δεδομένου] to Aaron and his sons from among the sons of Israel. (Numbers 8:19).
- Behold, I myself have taken your fellow Levites from among the sons of Israel; they are a gift [δόμα δεδομένον] to you (Numbers 18:6).

Similar language appears in John 17 on the adherents, connotation in context not just the twelve, but all believers. In His prayer to the Father, Jesus acknowledges, “They are yours [σοί εἰσιν]” (John 17: 9; cf. v. 6). Moreover, by the same time, all through the prayer He repeatedly describes the disciples as those that are His possession (Lunn, 2009:739):

- I have manifested your name to the men you gave [ἔδωκάς] me out of the world; they were yours and you gave [ἔδωκάς] them to me. (John 17:6).
- I do not pray for the world but for those you have given [δέδωκάς] me (John 17:9).
- I desire that they also, whom you have given [δέδωκάς] me, be with me where I am, that they may see my glory. (John 17:24; cf. vv. 2 and 12).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The “high-priestly prayer” of Christ, in John 17 is mainly due to no doubt to its precise intercessory nature. However, there is much more that is high-priestly in character about it (Morris, 1995:6340. Though overlooked by the commentaries, there is language in the prayer that depicts Jesus’ relationship to His disciples regarding the high priest’s relationship to the Levites. Appreciably, the allusions are especially to the early portion of Numbers, the same context as two of the intertextual echoes listed earlier. There it is stressed several times, first, that the Levites belong to God: “They are mine [ἐμοὶ ἔσονται],” He says (Numbers 3:13; cf. 12, 45; 8:14). The reason for this divine claim to Levi resides in the substitution of this population for the firstborn of Israel (cf. 3:12–13; 8:16–17), who are under the protection of the blood of the Passover lamb in Egypt (Lunn, 2009:738-739).
- There are Levitical dictums in the reappearance narrative of John 20. Also, relevant to the dialogue is the detail— in this same context, one finds the sole instance in the fourth Gospel where Jesus uses the word “brothers” regarding the disciples. “Go to my brothers,” he tells Mary (20:17). Such an appellation matches with the high priest and Levite counterpart. Again, in Numbers, God said to Aaron, “Bring with you also your brothers, the tribe of Levi, the tribe of your father, that they may be joined to you and serve you” (Numbers 18:2; cf. 2 Chronicles 29:34) (Lunn, 2009:737-739).

#### 4.35 The liturgical typological-hermeneutic echoes of the resurrection of Christ

John 20:17 says: Jesus said to her, “Do not touch me, for I have not yet ascended to the Father. However, go to my brothers and tell them, ‘I am ascending to my Father and your Father, to my God and your God’” (Lunn, 2009:740-741)

The words of Jesus, perhaps, are an echo chamber of the overtones of the OT—Day of Atonement. As designated in Leviticus 16, the intricate ritual of atonement included not just the ceremony involving two goats, but other offerings besides. Once the sin offerings occurs, there yet remained the matter of the burnt offerings. These latter ascribes to the beginning of the chapter (vv. 3, 5), but not sacrificed until much later (Gunther, 1981:866). Only after the slaughter of one goat (vv. 15–19) and the dismissal of the other into the wilderness (vv. 20–22) is attention then turned to the burnt offerings (Milgrom, 1991:405-406). Aaron is first to remove his linen garments, put on for the occasion of the sin offerings (v. 4), and then put other clothes on (v. 24a). Then the protocols state, “He shall come out and sacrifice the burnt offering for himself and the burnt offering for the people, to make atonement for himself and the people” (v. 24b) (Lunn, 2009:741).

In Biblical Hebrew, the noun for “burnt-offering” is *עֹלָה* (*’olâ*). This is an obvious cognate of the verb *עָלָה* (*’alâ*), “to go up/ascend,” the causative (Hiphil) of which is that generally used for “to offer.” Hence, the noun means, “that which ascends” (Milgrom, 1991:172). It is variously ascribed to the fact of the smoke rising from the altar upon which the offering was burnt, to the lifting of the whole animal on to the altar, or to the ascending of those who officiated to the altar (2 Chronicles 29:21). Jesus, then, through His use of “ascend” was making a veiled allusion to the burnt sacrifice that concluded the Day of Atonement (Lunn, 2009:742).

The research demonstrates the idea of atonement forms an important component in John’s OT echoes. Comparing the various elements of the ceremony of Leviticus 16 with the death and resurrection narratives in John’s gospel, some parallels are observable. First, there is the initial change of raiment. To undertake his high priestly work that day Aaron had first to remove his stylish garments for much plainer linen ones (16:4) (Milgrom, 1991:1016; Wenham, 1979:101).

Later, the Day of Atonement, once the various rituals involving the sacrifice of the sin offerings and the application of blood to the mercy seat had been performed, the high priest then removed the plain linen garments. These remain in the sanctuary (Leviticus 16:23), and the regular garments put back on. Aaron then emerged from the tabernacle newly clothed to turn his attention to the matter of burnt offering (v. 24), that is, the  $\etaָלֵב$ , the offering that “ascends.”

This structure of events is comparable in the gospel to the removal of the linen grave clothes, neatly left in the burial chamber (John 20:5–7). The implicit emergence of Jesus, now re-clothed, and His speaking to Mary of the issue of His “ascending” (v. 17) (Milgrom, 1991:1049). Moreover, there is a correspondence between the goal of the burnt offering and the ascending of Christ (Wenham, 1979:235). The Lord specified to Mary that His ascent has a dual facet: “I am ascending to my Father and your Father, to my God and your God.” The possessive pronoun “your” is not restricted to Mary, but is plural ( $\acute{\upsilon}\mu\acute{\omega}\nu$ ), ostensibly referring to Mary and those that Jesus termed “my brothers,” that is, the disciples. Suffice it to say, however, that a similar duality matches the dual aspect of this “ascending” in the final burnt offering ritual of the Day of Atonement. The high priest was to present “the burnt-offering for himself and the burnt-offering for the people, to make atonement for himself and the people” (Leviticus 16:24) (Lunn, 2009:744).

The offering connotes self-surrender in death and is the culminating part of the self-presentation in heaven. It is not only necessary for the sacrifice is slain; they present it into the presence of God as He inhabits in the heavenly tabernacle. The sacrifice is not completed until this is done. The two acts of self-surrender and self-presentation together constitute on the God-ward act of atonement. Such a difference may be helpful in application to the work of Christ. Although forgiveness of sins is through His death on the cross, and the divine acceptance of that shown through His resurrection, there yet remained that act of self-presentation for the whole enactment to be completed (Lunn, 2009:745).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

**Liturgical typological-hermeneutic implications:**

- The Johannine report of the burial and resurrection of Jesus encompasses a remarkable amount of intertextual echoes drawn from passages in the Mosaic law concerning the ark and most holy place, especially about the Day of Atonement. These textual allusions have theological connotations about the nature of the atoning work of Christ and about the new relationship that God’s people have with their risen Lord.
- The thematic coherence considers how well the alleged echo fits in with what its new context is presenting. That the death of Jesus is symbolic regarding the atonement ritual is entirely appropriate, and explicitly occurs in other parts of the NT.
- The both Leviticus 16 and Jesus’ death and resurrection account present the same basic sequence. The initial removal of garments as an expression of humility, the main event of the sin offering, the putting off linen clothes, the exit from the tabernacle/tomb, the referent to “that which ascends”/”Ascending,” with its double end. The reproducing of this categorization in John, together with the other connotations of the ark and atonement previously outlined, is highly suggestive of the fact that John consciously followed the order for the Day of Atonement ritual in his narrative of the ultimate atonement made by Christ.
- The liturgical reading of the material content and context of the Johannine pericopes replicate the vast reduplicated canopy of the liturgical themes that exist in the OT. Therefore, this liturgical unitive and uniting approach may become the normative locus and dictum for worship leaders to frame their liturgy around in a more integrating-integrative liturgical way to facilitate the function of the liturgy to regulate the form of liturgy in AASDAC.

#### **4.36 The liturgical New Jerusalem temple**

This official and measurable unity of the liturgical canon outlines that—Scripture exists mutually for and concerning liturgy—and dictates a new LTH theological analysis of the canonical text. This is the interpretation that the author has tried to sketch in this thesis. As we have seen, this reading has the potential

to offer extraordinary unitive, explanatory, and interpretive power. Further, it suggests certain of these principles, along with a biblical-theological reading of the canonical text that illuminates Scripture's liturgical trajectory and teleology, are the grounds for a hermeneutic of liturgy for AASDAC, as the author hopes this thesis has suggested.

The force of typological language lies in its ability to supersede individual categories. No biblical writer exceeds the imagination and compelling imagery of the author of the NT Apocalypse (Ross,2006:473-479). The theology of John is visual theology; hearing and understanding are impregnated with Old Testament correspondence of verbal coherence, a thematic coherence that fuses into "Liturgical Typological Hermeneutics of Praise." In the last book of the Bible (Revelation) of Jesus Christ, He ("Jesus Christ") has pre-eminence throughout (Ross, 2006:477).

Unto him that loved us, and washed us from our sins in his blood, and hath made us kings and priests unto God and his Father; to him be glory and dominion forever and ever, Amen (Revelation 1:5b-6).

Here, at the commencement of the apocalyptic prophecies in the book, a liturgical doxology of dramatic intensity reminds us of Christ's love for us. Then John adds a short acclamation: "Look, He comes with clouds, and every eye shall see Him, and those who pierced Him: and all kindred of the earth shall wail because of Him. Even so, Amen" (Revelation 1:7) (Aune, 1997:58-59).

Ross (2006:478) points out compellingly and emphatically that the first doxology and acclamations follow a great and awe-inspiring revelation of Christ in glory. John was in the Spirit on the Lords Day, the "seventh day of the week," when he heard a loud voice, turned, and saw the vision of the Lord among the seven golden Lamp stands.

[He was] "As the Son of Man," dressed in a robe reaching down to His feet and with a golden sash around His chest. His head and hair were white like wool, as white as Snow and His eyes were like blazing fire. His feet were like bronze glowing in a furnace, and His voice was like the sound of rushing waters. In His right

hand, He held seven stars, and out of His mouth came a sharp double-edged sword. His face was like the sun shining in all its brilliance (Revelation 1-13b-16).

This vision is the foundation upon which everything that follows is based. It is a vision that brings comfort and hope, for John saw Christ living, Christ supreme, Christ aware of His churches and caring for His churches—holding them in His hand as it were (Ross, 2006:478). All of this reveals Him as the righteous judge of the whole earth (Genesis 18:25; John 5:22), ready to tread the winepress of the wrath of God.

John was overwhelmed by the vision; however, Jesus consoled and comforted his heart with words of hope and solace: “Do not be afraid” (Revelation 1:17). The cosmic Christ, with these words, turned his terror into utter and immense adoration.

Without this vision of Christ in glory, our worship, in fact, our faith would be so diminished and easily subverted by our trials buffets of the enemy. God has allowed various people to see His glory to escalate and strengthen their faith and devotion. Moses saw the glory of the Lord on Sinai. Isaiah saw the Lord enthroned in glory and encompassed by celestial angelic choirs. Ezekiel saw the heavenly throne guarded by the cherubim. Daniel witnessed the Son of Man receiving the kingdom from the Ancient of days in the heavenly court. Some of the disciples beheld His glory at the transfiguration. However, now John looked through the prism of the galaxies and saw into glory the risen Christ assuring the churches of His sovereign care (Ross, 2006:479).

The Spirit transports John to the heavenly court before the throne of God (Revelation 4:1-2). One of those who sat on the throne says His presence is scintillating with the brilliance of a diamond, glowing like a carnelian, with the concerted redness of a furnace, and yet overarched with fresh and living green as of an emerald. Blinding brilliance, the glowing of a consuming fire, the soft radiance of rainbow promise, these were the different elements in the impression made upon the heart of the seer by the vision of Him who sat upon the throne.

From the throne flashes of lightning, rumblings, and peals of thunder. Seven blazing lamps, which are the seven spirits (or sevenfold spirit) of God. Before the throne was a sea of glass, crystal clear. It reflects the creation of the water in Genesis, which was also represented by the “Sea” in the temple that symbolized the Lore’s control over nature. So, under God’s sovereign dominion, the sea is not chaotic but calm and untroubled (Ross, 2006:480).

In the fourth and fifth chapters of Revelation, there are five hymns sung by heavenly choirs. The first two address God, the next two to the Lamb, and the last to both. Also, from hymn to hymn the choirs become larger and larger, building to the climax when every creature sings to God and the Lamb. The focus is on the four living creatures, angelic beings (Revelation 4:6b-9). Day and night, they never stop saying:

Holy, Holy, Holy is the Lord God Almighty,

Who was, and is, and is to come.

The response to the awesome ascription of praise to His holiness occurs three times, as in Isaiah’s vision (Isaiah 6:1-3). Whenever the four living creatures give glory and honor to God who sits on the throne and who lives forever and ever, the twenty-four elders fall and worship Him. The elders are distinguished from the saints in the book. Their worship response is exemplary:

You are worthy, our Lord and God,

To receive glory and honor and power,

For you created all things,

And by your will, they were created

And have their being. (Rev. 4:11).

Manifold elements are relevant and pertinent to our worship: their posture as they fall before God Almighty, their submission to His absolute authority as they lay their crown before Him, and their constant praise (Ross, 2006:483). The first anthem praised God for His holiness; this one praises Him for His worthiness. He is worthy to receive such adulation because His sovereignty created everything that exists and by His will allows them to exist (Job 38:4-7).

In chapter five, the focus is on the praise of the Lamb, and the reason for it now includes redemption (Achtmeier, 1986:283-288). Therefore, the saints join the choir to praise Jesus for creation and redemption (Revelation 5:9-10). Both themes look to the future but draw on the past: He who created all things by His pleasure will yet make a new heaven and earth, and He who purchased us by His blood and made us a new creation will perfect that marvelous work.

In this vision, Christ the King is worthy to open the seven-sealed scroll of judgment because, as the spotless Lamb of God, He has paid for sin with His blood. He appears here as a Lamb of God, looking if it had been slain, but standing (Revelation 5:5) (Achtmeier, 1986:283-288). The Lamb stands there to show that there is absolutely nothing now that can stand between us and God's love for His reconciled creation.

The Lamb is authorized to take the book and execute its judgments on the earth, for in Him and through Him the Godhead was at work in history for salvation (Ross, 2006:484). Altogether the larger choir of the living creatures and the elders fall before Him. Each of them has a harp, and each has a bowl full of incense, which are the prayers of the saints. They sing this new song:

You are worthy to take the scroll and to open its seals,

Because you were slain,

And with your blood, you purchased men for God

From every tribe and language and people and nation.

You have made them be a kingdom

And priests to serve our God,

And they will reign on the earth. (Rev.5:9-10).

Because of He, the Lord paid the penalty for the sins of the world, the world must answer to Him. Not only did His death purchased people from every nation and language, but it also defeated all powers over creation and cleared the way for the new creation and the new cosmos in place of the old world that is in disarray by the fall. The book of Revelation does not endorse the tendency to worship intermediary beings, whether angels or saints. Only God can be worshiped- the whole Bible puts on the divine side of the line. God and the Lamb are praised in joint worship, or more precisely their “*functional unity*.” Christ is not an alternative object of worship but shares in the glory that is due God (Bauckham, 1991:331). The whole thematic and verbal overtones of Revelation convey a clear distinction between the actual worship of God and false or idolatrous worship of the “Anti-Christ.” Humans divide between those who worship the Beast (the symbol of false religious systems) and those who worship God (Ross, 2006:485).

John witnessed hosts of angels, thousands upon thousands, ten thousand times ten thousand, encircling the throne and living creature and the elders, in a loud voice signing:

Worthy is the Lamb, who was slain,

To receive power and wealth and wisdom and strength

And honor and glory and praise! (Revelation 5:12)

The choirs of angels sing our song to the Lamb, their sevenfold acclamation ringing like the sound of a huge bell (cf. Dan 7:10). What they proclaim are all intrinsic qualities of Jesus Christ, the Son of God. We cannot contemplate the infinite power, wealth, wisdom, strength, honor, and glory of Jesus (Ross, 2006:485).

To Him who sits on the throne and to the Lamb

Be praise and honor and glory and power,

For ever and ever! (Revelation 5:13).

Praise is a vehicle for expressing and intensifies the deep thought and emotion which lie behind the words which escape mortal language to echo. High pulsations of joy and the most verbose, loquacious prose cannot give wings to the efficacy of Christ (Ross, 2006:487).

John saw an innumerable company of the redeemed wearing white robes and holding palm branches in their hands (Revelation 7:9), praising God and crying out,

Salvation belongs to our God,

Who sits on the throne

Moreover, to the Lamb (Revelation 7:10).

The vision recorded in Revelation 19 is against the backdrop of great shouts of celebration for the victory over the pagan world and its false system of religion. Here the long last struggle with idolatry ends. Throughout the Bible, Babylon was a symbol of defiance and rebellion against YHWH (Revelation 19).

John's prophecy brings forward, in fact, the imagery of the Garden of Eden, drives and propels the entire eschatological terrain in the revelation which culminates in Revelation 21:22. Now the dwelling of God is with His people, and He will live with them (Revelation 21:3). He will have His "tabernacle among His people." The dwelling of God with His people began in the Garden, and was interrupted by sin, continued in the OT, personified in the Incarnation, now is with His people who behold Him in all His glory and radiance and splendor (Ross, 2006:497).

The river of life reminds us that God is the source of life (Revelation 22:1-2). The emphasis on the Tree of Life tells us the curse and blight of sin are over, and Christ has triumphed over death (Ross, 2006:497). There will be no more night, no pain, no grief, and no death. We will see His face; this hope expresses all the joys of glory.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The theology of John is visual theology; hearing and understanding are impregnated with Old Testament correspondence of verbal coherence, a thematic coherence that fuses into “Liturgical Typological Hermeneutics of Praise.” In the last book of the Bible (Revelation) of Jesus Christ, He (“Jesus Christ”) has pre-eminence throughout (Ross, 2006:477).
- Here, at the commencement of the apocalyptic prophecies in the book, a liturgical doxology of dramatic intensity reminds us of Christ’s love for us. Then John adds a short acclamation: “Look, He comes with clouds, and every eye shall see Him, and those who pierced Him: and all kindred of the earth shall wail because of Him. Even so. Amen” (Revelation 1:7) (Aune, 1997:58-59).
- Ross (2006:478) points out compellingly and emphatically that the first doxology and acclamations follow a magnificent and awe-inspiring revelation of Christ in glory. John was in the Spirit on the Lords Day, the “seventh day of the week,” when he heard a loud voice, turned, and saw the vision of the Lord among the seven golden Lamp stands.
- Without this vision of Christ in glory, our worship, in fact, our faith would be so diminished and easily subverted by our trials buffets of the enemy. God has allowed various people to see His glory to escalate and strengthen their faith and devotion. Moses saw the glory of the Lord on Sinai. Isaiah saw the Lord enthroned in glory and encompassed by celestial angelic choirs. Ezekiel saw the heavenly throne guarded by the cherubim. Daniel witnessed the Son of Man receiving the kingdom from the Ancient of days in the heavenly court. Some of the disciples beheld His glory at the transfiguration. However, now John looked through the prism of the galaxies and saw into glory the risen Christ assuring the churches of His sovereign care (Ross, 2006:479).
- The river of life reminds us that God is the source of life (Revelation 22:1-2). The emphasis on the Tree of Life tells us the curse and blight of sin are over, and Christ has triumphed over death (Ross, 2006:497). There will be no more night, no pain, no grief, and no death. We will see His face; this hope expresses all the joys of glory.

#### 4.37 Praise to the apocalyptic Lamb: the new Kingdom of royal priests

Christ's exodus is systematic to the founding of the priestly empire that God envisioned in the first exodus. This is the literary sense of the New Testament read canonically. This understanding augmented another type found in the New Testament texts—that of the Church as the re-established kingdom or house of David. Jesus is portrayed throughout the New Testament as the Son of David anticipated in the Old Testament. He is a *priest-king* according to the order of Melchizedek (Hahn, 2005:124). The Church, the heir of the royal-priestly sonship of Israel, is said to partake in the eternal great priesthood and regal sonship of Christ.

The redeeming work of Christ describes it as priestly, it brings about “purification from sins.” Hebrews state in language that comes from the Old Testament purification rites (Hebrews 1:3) that through His priestly work, Christ “consecrated” believers (Hebrews 2:10; 10:10), as God previously consecrated the Israelites (Exodus 31:13; Leviticus 20:8; 21:15; Ezekiel 20:12; 37:28). The Christian life is living out of the priestly sanctification. The believer, Hebrews says, they have been consecrated and purified “to serve (*latreuein*) the living God” (Hebrews 9:14; 12:28) (Hahn, 2005:122-125).

As envisioned in the New Testament, the service to be rendered by the “holy priesthood” of all the faithful is one of offering “spiritual sacrifices acceptable to God through Jesus Christ” (1 Peter 2:5). Devotees are to “present [their] bodies as a living sacrifice, holy and acceptable to God” (Romans 12:1). They are to dedicate their whole selves to God, to surrender their wills totally to the will of God (Hahn, 2005:125). Speaking in the sacrificial vocabulary of the Temple, Paul urges the Philippians to live as “children of God without blemish” (Philippians 2:15) and exhorts them in the “sacrifice and liturgy of [their] faith” (Philippians 2:17). Life itself is liturgy, with Paul adopting the Septuagint word for the ritual worship of God—*latreuein*—to define the Christian way of life (Acts 24:14; 27:23; Romans 1:9; 2 Timothy 1:3).

Hahn (2005:126) rightly notes that the liturgy of the new covenant formulas are the design of life for the firstborn of the new household of God. Resembling the unshackled Israelites, they no longer serve as slaves, but as sons. By joining themselves to the sacrifice of Christ, the sons and daughters were to offer themselves “to him” as a continual “sacrifice of praise” (Hebrews 13:15). The expression “sacrifice of praise” in Hebrews

3:15 quotes the promise of Psalm 49:14. The submission of spiritual sacrifices is not only something that Christians do—it is the substance of their being; it is who they are. Nowhere is this more evident than in the various descriptions of the Church as a spiritual house or temple and believers as living temples (1 Corinthians 3:16-17; 6:19-20; Ephesians 2:21-22; 1 Peter 2:4-6). The symbolism expressed here scripts an unexpected fulfillment of the old covenant’s liturgical anthropology—where once God dwelt in a tent, an ark, and a temple; now He has made His dwelling place in the hearts of all who serve Him in the liturgy of their lives (Hahn 2005:126).

Wells (2000:243) concludes that the New Testament rightly portrays the Church fulfilling the mission of Israel— to gather all nations to Zion to offer spiritual sacrifices of praise to God. This is the vision we see in the Bible’s last book. John’s Apocalypse is a liturgical book. The literary evidence indicates that the book was intended to be read in the liturgy, most likely in the celebration of the Eucharist “on the Lord’s day” (Revelation 1:10 [Mark 2:27-28]).

The Apocalypse is a book “about” liturgy. What it reveals is a liturgical reality of creation and the liturgical consummation of human history in Christ (Hahn,2005:127). The vision even discloses in a liturgical fashion, in a series of hymns, exhortations, antiphons, and other cultic forms.

Jesus, is described throughout Revelation as “the Lamb,” with obvious reference to the Lamb of the Passover, brings about a new exodus (Hahn, 2005:127). The new heaven and new earth, the New Jerusalem of Revelation, the brethren of the new Adam worship as *priests* and rule as *kings*, and the entire universe are revealed to have become a large divine temple.

This cosmic temple, this New Jerusalem, is the body of Christ, the Lamb that dies (Revelation 21:22) (Hahn,2005:128). This refrain is through the New Testament: John’s gospel depicts Jesus’ body as the new tabernacle, the new locus of divine presence on earth. Jesus has “pitched a tent” or “tabernacle” (John 1:14) among us. John transcribes, selecting a word associated in the Septuagint with God’s presence dwelling in the tabernacle (Exodus 25:8-9; Zechariah 2:10; Joel 3:17; Ezekiel 43:7) (Hahn,2005:128).

However, reading the canonical text liturgically, one can see the deeper meaning of this imagery—what God desires in the foundation. He has conclusively brought about at the end of the age. The spiritual expression and presence now satiate the temple of cosmos, and God resides with His people in a covenant intimacy that is in Revelation (21:3)—as in Genesis (Revelation 21:25; 22:5; 19:9) (Hahn, 2005:128). The temple is a biblical symbol of access to the “divine presence,” is replaced by the ontological “Present One Himself” (Jesus Christ) (Hahn, 2005:128).

Hahn (2005:127) advances the concept that the saints are to gather into this new paradise. Those redeemed by the blood of the Lamb make up a priestly kingdom, as John sees it, quoting God’s commission to Israel in Exodus 19:6 (Revelation 1:6; 5:10). However, in this new kingdom, the children of Abraham reign with people from every tribe, tongue, and nation (Revelation 5:9; 7:9). Jesus is the “firstborn” of this novel household of God, the prophesied root and offspring of David (Revelation 22:16; 3:7). In whom all become children of God (Revelation 21:7)—*Kingly-Priests* who will rule with him until the end of the age (Revelation 20:6).

In the concluding (pages) of the Apocalypse, then, the human vocation given in the first pages of Genesis is fulfilled. Before the throne of God and the Lamb, the royal sons of God are shown worshipping Him, gazing upon His face, with His name written upon their foreheads, and reigning forever (Revelation 22:1-5) (Hahn, 2005:129). John selects his words judiciously here to induce the Old Testament promises of God’s familiar presence to those who serve Him. The word rendered “worship” in most translations of Revelation 22:3 is *latreu/sousin*. This, as we have seen, is the word used in the Septuagint to translate (*Abad*—the Hebrew word that describes Adam’s original vocation as well as the purpose of the exodus and conquest). Mathews (2003:205-207) “notes that *latreu/O* is also in Revelation 7:15-16 to denote the service of those who stand before the throne in the temple of God. “Thus, the cultic service, which was to be rendered by God’s people, and which was the goal of the first Exodus, is now fulfilled and carried out in the new Jerusalem where God’s people approach the throne and render him worship”(Hahn, 2005:129).

Equally, to “see God’s face” has priestly and cultic connotations and may even be a technical term for liturgical worship. The expression is often used in cultic settings to describe the experience of worship in Israel’s

festivals, including the offering of sacrifice (Matthews, 2003:206-207). The name of God written on their foreheads appears to be a reference to the diadem worn by Aaron and succeeding high priests as they entered the Lord's presence in the sanctuary (Exodus 28:36-39; 39:30; Leviticus 8:9). The crown—emblazoned with the words "*Holy to the Lord*" (Matthews, 2003:208). In the final vision of God's face shedding light upon the people (Revelation 22:5), some scholars hear an allusion to the priestly blessing bestowed by the high priest at the end of the temple liturgies (see Numbers 6:24; Psalm 118:27).

Congar's (1962:192, 245-248) basic theme advances the broad concept woven in subtle, perhaps unintended threads that the purpose and meaning of the entire Bible sums up in the refrain of the Apocalypse: "Worship God!" "Not the Mark of the Beast" (Revelation 14:6-14; 19:10; 22:9). The human-person has been shown from the first pages of Genesis to the last of Revelation to be liturgical by nature. He is created and destined to live in the spiritual house of creation, as children of a royal and priestly family that offers sacrifices of praise to their Father-Creator with whom they dwell in a covenant of peace and love.

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- Christ's new migration is to be the foundation of the priestly empire that God intends in the first Exodus. This is the distinct literary feel of the New Testament read canonically. It can be traced in the gospels, the epistles, Acts, and Revelation (Hahn, 2005:124).
- As envisioned in the New Testament, the service to be rendered by the "holy priesthood" of all the faithful is one of offering "spiritual sacrifices acceptable to God through Jesus Christ" (1 Peter 2:5). The disciples are to "present [their] bodies as a living sacrifice, holy and acceptable to God" (Romans 12:1). In other words, they are to dedicate their whole selves to God, to surrender their wills totally to the will of God (Hahn, 2005:125). Speaking in the sacrificial vocabulary of the Temple, Paul urges the Philippians to live as "children of God without blemish" (Philippians 2:15) and exhorts them in the "sacrifice and liturgy of [their] faith" (Philippians 2:17). Life itself is liturgy, with Paul adopting

the Septuagint word for the ritual worship of God—*latreuein*—to define the Christian way of life (Acts 24:14; 27:23; Romans 1:9; 2 Timothy 1:3).

- As envisioned in the New Testament, the service to be rendered by the Christian life is a *priestly self-sacrificial* offering, worship in the Spirit in which each believer, beginning in baptism, participates personally in Christ’s paschal sacrifice (Romans 6:3; Galatians 3:27). As foreseen in the New Testament, the service to be rendered by the “holy priesthood” of all the faithful is one of offering “spiritual sacrifices acceptable to God through Jesus Christ” (1 Peter 2:5). Believers are to “present [their] bodies as a living sacrifice, holy and acceptable to God” (Romans 12:1). In other words, they are to consecrate their whole selves to God, to surrender their wills totally to the will of God (Hahn, 2005:125).
- Jesus, described throughout the book as “the Lamb,” with obvious reference to the Lamb of the Passover, brings about a new exodus. Many commentators have noted this, even pointing out the similarities connecting the “plagues” exacted on Pharaoh and the chalices or vials poured out in Revelation. “In this final book of the canon, we see the fulfillment of the Canon’s first book: in the new heaven and new earth, the New Jerusalem of Revelation, the brethren of the new Adam worship as priests”(Hahn,2005:127).
- As well, to “see God’s face” has priestly and cultic implications and a mechanical expression of liturgical worship. The expression is often used in cultic settings to describe the experience of worship in Israel’s festivals, including the offering of sacrifice (Matthews, 2003:206-207). The name of God written on their foreheads appears to be a reference to the diadem worn by Aaron and succeeding high priests as they entered the Lord’s presence in the sanctuary (Exodus 28:36-39; 39:30; Leviticus 8:9). The crown has the words “Holy to the Lord” (Matthews 2003:208). In the final vision of God’s face shedding light upon the people (Revelation 22:5), some scholars hear an allusion to the priestly blessing bestowed by the high priest at the end of the temple liturgies (see Numbers 6:24; Psalm 118:27).

#### **4.38 The New Jerusalem: liturgical Kingly priestly temple-people**

Symbolic language fills the book of Revelation as it fills other apocalyptic literature. We may, therefore, presume that the description of the New Jerusalem in Revelation 21:1-22:5 deals in symbolism. The grand city is coming down out of heaven, stretching out and up to new dimensions, having gates that each consist of a single pearl, paved with gold that is translucent. Such language invites symbolic interpretation whatever nature, whether concrete or abstract, of the reality so described (Gundry, 1987:254-255).

The New Jerusalem is a dwelling place, to be sure; but it is God's dwelling place and His Son's in the saints rather than just solely their dwelling place in the New Jerusalem on earth. The two dwellings of The Trinity in the saints and the saints dwelling in the New Jerusalem are dual inverse parallels that are intersecting horizons. The new land and the whole of it, as far as we can tell, is not just a localized city. No matter what megalopolitan size of it might attain, it is the saints' dwelling place. Revelation 21:1-22:5 does not describe the new earth, however; it only mentions it. What it describes is the new city, New Jerusalem (Gundry, 1987:256)

John gave a hint that his readers were to regard the New Jerusalem as personal rather than just topographical. In (Revelation 3:12), he presented Christ's promise to write on the overcomer, i.e., on the professing believer who proves to be genuine, the name of the New Jerusalem as well as the name of God and His own (i.e., Christ's) new name. In other words, Christ identifies the New Jerusalem with the individual who surmounts much as He identifies His person and that of God His Father with the overcomer.

In Revelation 21:2-3, 9b-10, the earlier hints turn into a virtually clear private documentation of the New Jerusalem with the saints. In this passage, John parallels the city to a bride adorned for her husband and then calls the city "the bride, the wife of the Lamb."

From Revelation 19:7-8 that the Lamb's bride is the saints, attired in their righteous acts. The repeated depiction of the bride-wife as "made ready" Furthermore yokes these two tracks. Validation comes from Revelation 2:17, where the bride will link with the Spirit in saying, "Come," which is the prayer of the

agonizing saints, “Amen, come, Lord Jesus” (Revelation 22:20). Hence, the city = the bride-wife = the saints, whose dwelling place John has already introduced (Gundry, 1987: 255-257). That dwelling place is the earthly part of the new universe (Revelation 21:1), down to which part they descend to take up their abode (Revelation 21:2) (Gundry, 1987:257)

The New Jerusalem is holy (Revelation 21:2). The pusillanimous, doubting, and repugnant murderers, immoral people, sorcerers, idolaters, and liars will not be part of it (21:8, 27; 22:15). Thus, John portrays the perfected saints as a holy city. Not so much purged individually of those sins that need confession and the advocacy of Jesus Christ the righteous one, but purged collectively of those non-overcomers who avoided persecution by accommodating themselves to the world. Therefore they incur Christ’s warnings in the messages to the seven churches (Revelation 2-3). The list of evil people probably does not refer to non-Christians in general, whose fate is in Revelation 20:11-15, but to professing Christians who turned out to be false in a period of torment. Their fearfulness made them wither back from persecution.

John also portrays the city as new (Revelation 21:2). The Saints will belong to the new earth, and the new earth will belong to them. At present, some of them suffer dispossession because of their Christian life and witness. “I know your tribulation and poverty,” Jesus said to the church at Smyrna (Revelation 2:9).

This type of oppression will grow crueler (cf. Revelation 13:16-17). In the new earth, by contrast, the Saints will be the landholders: “But you are rich” (the very next statement that Jesus made to the church at Smyrna) anticipates everlasting earthly wealth (Gundry, 258-259). Complete happiness characterizes the city, a joy unsullied by tears, pain, or death. “These elements in the old creation that have peculiar poignancy for those facing persecution to the death by the Beast” (Revelation 21:4; above all, cf. Revelation 7:12-17, but also 2:13; 6:9-11; 11:1-13; 12:1-13:18; 14:13) (Gundry, 1987:260).

More detailed attention to the absolute security of the New Jerusalem. The city perches on a mountain so enormous and high that no invading army can gain a foothold in it (Revelation 21:10). The city walls are so thick and high—144 cubits thick and naturally as high as the city itself. Moreover, since the city’s height and width of 144 cubits would not at all be high in comparison with the city’s height of 12,000 stadia—that no

invading army could penetrate or scale it if they could gain a foothold on the mountain (Revelation 21:12a). Moreover, standing guard at each gate is an angel, more than a match for any invader (21:12b). Twelve large stones, interspersed between the gates, support the wall (Revelation 21:14a). John is not describing an everlastingly secure place, and he is describing eternally secure peoples. Neither Satan nor demons nor Beast nor false prophet nor evil men will be able to touch the city of God, which is His saints. To troubled saints, John promises the total absence of anxiety over persecution such as looms on the horizon of the old earth.

Twelve thousand stadia long, wide, and high (Revelation 21:16), the city is evocative of the twelve thousand from each of the twelve tribes of Israel. Meanwhile, the cubical figure of the city makes twelve edges of twelve thousand stadia each, emanating to a total of 144,000, just as in the case of the Israelites (Revelation 7:1-8; 14:1-5). In chapter 7, John heard about Israelites, but when he saw them, they turned out to be an incalculable company of the redeemed from all nations, tribes, and languages (vv. 9-17), just as he had earlier heard about a lion but saw it be a lamb (chapter 5). Therefore, the multiplied twelve thousands of stadia, though numbered, represent the innumerability of the saints. Sufferers naturally tend to think of themselves as few, often even alone. John aims to lift the suffering saints out of their sense of isolation by pointing to the immense number of the redeemed (Gundry, 1987:260).

It is known, the cubical shape of the city matches the shape of the Holy of Holies in the tabernacle and temple (1 Kings 6:20). This means that the perfected saints will be God's most sacred dwelling place, the inmost room of His new creation, the ultimate in-group of people who are presently outsiders because they have come out of Babylon so as not to share in her sins (see Revelation 18:4). For the encouragement of these outsiders, their cubical shape turns things outside in. Thus, the whole of the city has the glory of God because the whole of the metropolis is the *holy of holies*, filled with the glory of His presence (Gundry, 1987:261).

The walls of the city properties contain Jasper, the gates of pearls, the foundation stones of different gems, the city of pure gold, even its streets of pure gold. The city's wealth means the Saints' wealth. The harlot Babylon, too, adorns with a material wealth of gold, gems, and pearls (Revelation 17:4). However, the gems of the New Jerusalem are clear, her pearls white, her gold like transparent glass (Revelation 21:11, 18, 21). The everlasting

treasure of the saints will be unpolluted and flawlessly pure of Babylonian selfishness greed, dishonesty, and tyranny. The treasure will be pure of such evils because the saints themselves, whom this bejeweled city of gold represents, will be pure of such vices (Gundry, 1987:262).

Moreover, just as the city is God's tabernacle, He and the Lamb are the temple of the city (Revelation 21:22). Customarily, God dwells in the temple, and the temple is in the city. Here, He and the Lamb are the temple, so therefore the city, since it is the cubically shaped is the Holy of Holies, is in the temple—a striking reversal, which means that the saints will dwell in God and the Lamb just as God and the Lamb will dwell in them. One can see the accuracy of this supposition by glimpsing at Revelation 3:12, where about “the New Jerusalem” Christ pledges to make overcomers pillars in the temple of my God. Which, given Revelation 21:22, we should read as “the temple that is my God” (genitive of apposition) (Gundry, 1987:262).

One might compare the mutual indwelling of God, the Lamb, and the saints in the futuristic eschatology of the New Jerusalem with the universal indwelling of God, His Son, and believers in the realized eschatology of John 14-17. Similarly, we might contrast the eternal daylight to the New Jerusalem with not having the light in oneself (John 11:10). The thought or concept is as much of the light of life will shine in the saints as that they will walk in its light of the Word of Jesus Christ.

Similarly, the river of the water of life (Revelation 22:2) “does not flow beside the city or even through it from an external basis to outer terminus, as in ancient Babylon. Rather, it springs up within the city, coming from the throne of God and the Lamb, who indwells the cubical metropolis of superlative holiness just as the pillar-like megapolis of Revelation 3:12 indwells God and the Lamb” (Gundry, 1987:162-267). Moreover, appropriate to the dimension of the metropolis, i.e. to the immense number of the saints, the fountain mentioned in Revelation 21:6 has swollen to a tributary (a huge river). Moreover, the single tree of life in the Garden of Eden mentioned earlier in Revelation 2:7, has proliferated into a variety of samplings lining the river and yielding fruit every month. Without seasonal interruption, there is plenty of water for many trees to supply plenty of life for all the saints, no matter how many they will be and no matter how tenuous their present lives and livelihoods. Even the leaves of the trees are for a poultice for the healing of the nations of

redeemed peoples who make up the New Jerusalem. John promises continued good health for their resurrected bodies—preventative medicine to the utmost (cf. 20:4-6) (Gundry, 1987:262-263).

John wanted his Christian readers, who had barely begun to suffer the severity of persecution that he expected to come on them, to see in the New Jerusalem, not their future dwelling place, but what was even more heartening—their future selves and state. The saints are nations of kings rather than kings of nations, the Saints have finally fulfilled God’s original commission to “be fruitful and multiply and fill the earth and subdue it and rule over every living thing that moves on the earth” (Genesis 1:28) (Gundry, 1987:263-264).

**Normative perspectives for AASDAC liturgy on the Biblical function (an activity or purpose natural to or intended for liturgy) and form (the visible shape or configuration) of the liturgy in AASDAC:**

- The redeemed ones from those inhabitants have now become the nations of the new earth. Moreover, because they rule it (Revelation 22:5), they have become the new kings-priests of the earth, all of them, whole nations of kings.
- The saints are nations of kings rather than kings of nations, the Saints have finally fulfilled God’s original commission to “be fruitful and multiply and fill the earth and subdue it and rule over every living thing that moves on the earth” (Genesis 1:28) (Gundry, 1987:263-264).
- The river of life (Revelation 22:2) does not flow beside the city or even through it from an external source to an external destination, as in old Babylon. Rather, it wells up within the city, coming from the throne of God and the Lamb, who indwells the cubical mega-polis of superlative holiness just as the pillar-like megacity of Revelation 3:12 indwells God and the Lamb.
- The size of the city, i.e. for the huge number of the saints, the fountain mentioned in Revelation 21:6 has swollen to a river; and the single tree of life in the Garden of Eden, mentioned earlier in Revelation 2:7. The Tree of life has increased into a multiplicity of varieties coating the river and generating fruit every month, without recurrent interval. The river of life is an abundant supply of water, and the tree

of life produces copious supply for plenty of life for all the saints, no matter how many they will be and no matter how tenuous their present lives and livelihoods

- The leaves of the tree are a poultice for the healing of the nations of redeemed peoples who make up the New Jerusalem; John promises continued good health for their resurrected bodies—preventative medicine to the utmost (cf. Revelation 20:4-6).
- The reciprocal in-dwelling of God, the Lamb, and the saints in the radical eschatology of the New Jerusalem with the corresponding indwelling of God, His Son, and believers in the realized eschatology of John 14-17.
- The cosmic metropolis is God’s tabernacle, He and the Lamb are the temple of the city (Revelation 21:22). Typically, God dwells in the temple, and the temple is in the city. Here, He and the Lamb are the temple, so that the city, since it is the cubically shaped Holy of Holies, is in the temple—a striking reversal, which means that the saints will dwell in God and the Lamb just as God and the Lamb, will dwell in them. One can see the correctness of this deduction by glancing at 3:12, where about “the New Jerusalem” Christ promises to make overcomers pillars “in the temple of my God,” which given in 21:22 one should read as “the temple that is my God.”

#### **4.39 Conclusion: normative LTH perspectives on liturgy for African-American SDAC**

From the liturgical reading, one sees that four liturgical moments in the economy of salvation stand out as having decisive *liturgical typological-hermeneutic significance for the entire canonical text*—*creation, priestly-kingdom, covenant, temple*.

This prescribed material unity—Scripture being both for and about liturgy—necessitates a new LTH biblical-theological reading of the canonical text, a reading that the author has tried to sketch in this thesis. This liturgical reading of the liturgical context and content of liturgy has the conceivable to offer exceptional

unitive, elucidatory, and revelatory normative perspectives to regulate the Biblical function of liturgy and form of liturgy for AASDAC.

Further, it suggests that certain of these principles, along with a biblical-theological reading of the canonical text that illuminates Scripture's liturgical trajectory and teleology, are the foundations for a hermeneutic that is at once literary and historical, liturgical, and sacramental. As the author hopes this paper has suggested, this hermeneutic can integrate the contributions of LTH and literary, theological research, while respecting the traditional liturgical meaning in the Bible.

What the author hopes are emerging is a *liturgical typological-hermeneutic*. It is an interpretive, evaluative method that recognizes the liturgical context, content and "mission" of the Bible—its liturgical purpose in bringing about, through the vibrant liturgy, the communion of believers with the God whom He has chosen to reveal and manifest Himself in Scripture. It is, then, a hermeneutic that clenches the powerful union of the divine Word incarnate in Christ, inspired by Scripture, and proclaimed in the Church's missional liturgy (Hahn, 2005:136).

However, the author believes this LTH understanding of liturgical context and content of Scripture has the prodigious potential to renew and restore the study of the Bible from the heart of the AASDAC. Reading the Scripture and Canon liturgically with an LTH, the church will find no tension or divide between letter and spirit, between the literary and historical analysis of Scripture and the constant contemplation of its religious and spiritual meaning. Numerous variations and refinements emanate from the liturgical reading of the Canon. The liturgical reading of the material, formal content, and context of the Canon will invariably encapsulate the some of the following liturgical sub-themes that reside in the four important normative perspectives above: *faith, love, hope, forgiveness, peace*. However, the core foundational normative perspectives emerged as prominent principles. The following liturgical patterns and themes (*namely, creation, covenant, temple, Kingly-priestly*) emanate and emerge in the following books of the Bible:

- **Genesis,**
- **Exodus,**

- **Davidic and Solomonic monarchies,**
- **John and,**
- **Revelation.**

LTH approach extrapolated from a liturgical reading of the content and context in the above books—descriptive liturgical normative perspectives. This LTH approach delineates the process of codifying liturgical themes and principles from certain Scriptures and mediating them through music to proclaim the incarnate Word of God. This approach sketched the (LTH) from the biblical, liturgical context, content, trajectory, and teleology of specific Scriptures. The following specific liturgical themes, motifs, and LTH normative emerge:

- **Creation:** There is a ceremonial, *liturgical* reason, and reason to produce the world and the human individual, and there is a ritualistic “fate” for the outline of the human person. Humanity, as displayed in the standard content, is “formal man,” made to commend and applaud God through ritualistic liturgical Kingly-Priestly administration, communicated as a liturgical offering of acclaim and praise. This regulating will utilize a few components and parts of the “retro-elucidation,” to concentrate on the wide subjects of creation, de-creation, and re-creation. There is a formal liturgical intention and resolve for the making of the world and the human-individual, and there is a ceremonial, liturgical “predetermination” for the origination and the anthropological person. Man, as existing in the standard content is *homo-liturgicus* (liturgical-man), made to laud God through kingly administration, passed on as a sacrificial offering of acclaim to glorify God through service (Hahn, 2005:106).

Typological winds drive the ceremonial hermeneutical sails of this venture. The direction, human sciences and religious philosophy, and homology are a vehicle or model to compass our religious philosophy, rationality, style, technique, and type of liturgy. The Bible standard must be perused ceremonially with a Christo-centric focal point to mine a philosophical firm ritualistic hermeneutic principle. God and His self-disclosure is the unique situation or genuine beginning stage of a useful scriptural religious philosophy of liturgy.

Ross (2006:81) propels an extremely convincing pictograph and crystal of how “Liturgical Typological Hermeneutics” looks through a scriptural focal point. Creation has dependably been foundational to the confidence of the worshiping group since it shows the power and magnificence of the Creator, yet it additionally gives the reason for YHWH’s incredible and excellent work of reclamation. Ross (2006:81) and Cline (1978:61-79) delineate their idea thusly: the flood was a judgment against the disobedience of Jehovah. Through Noah, the reader can discover a “re-creation” subject: YHWH set everything back submerged as it has been to start with. Also, at that point the world was cleansed, dry land showed itself under the expression of YHWH as was at the start of creation. Noah, the new Adam, alongside his family, began another existence with the appreciative liturgy (1 Peter 3:20-22). The LTH approach draws and follows the creation story through the OT and NT and the creation, de-creation and re-creation theme is predominant, unavoidable, and peaks in the book of Revelation.

- **Covenant:** The LTH declaration to the class of covenant recharging and integrating the liturgy of Former and novel Covenants. The LTH approach commits interest for the significant national occasions of agreement sanction in the historical backdrop of Israel as a worldview for Christian sacrament and liturgy (e.g., Exodus 19– 24; Joshua 24; 1 King 8; 2 Chronicles 29; Nehemiah 8– 10). In this way, the advent of Christ satisfied the guarantee of another agreement, and since the NT unequivocally interfaces the cross with the new covenant guarantee, these trajectories look to scriptural writings—describing demonstrations of covenant rejuvenating to perceive components and standards of the liturgy to shape the substance and form of Christian ritual. The Old Testament and New Testament both compare that the focal demonstrations of covenant restoration are the decree of God’s assertion, the reaction of God’s people in new responsibility (as encapsulated, for instance, in promises or pledges), and a fellowship dinner. Hence, a covenantal Christian sacrament and liturgy will be a ceremony of both word and sacrifice. The LTH features different highlights of covenant recharging functions that should shape Christian worship. Such as God’s sovereign activity in calling the gathering to worship; entering God’s presence through purification by admission; statements of

faith, supplications, and sermons that relate God's strong demonstrations in redemptive history; and appeal considering a practice of covenantal commitments or decrees (Farley, 2008:604-605).

Understanding and applying OT writings at this level of detail moves this Biblical typological approach to deal with the liturgy is a huge advance. In this scriptural typological display, the OT makes its unmistakable commitment to a Christian scriptural religious philosophy of liturgy by giving a system to the structures of liturgy not discovered unequivocally in the NT. The LTH builds up this line of contention much more completely and expressly by expounding the connection amongst contract (covenant) and offering in Scripture. The LTH attests that there are critical formal examples implanted in the functions by which God built up and recharged His covenants with Israel at the significant defining moments of Israel's history. Nevertheless, the LTH goes beyond by interfacing this one of a kind recorded occasions of covenant approval with the general conciliatory liturgy of the tabernacle and temple. By perceiving this connection between covenant reestablishment, tabernacle/temple, sacrifice, they build up a scriptural LTH of the liturgy ceremony by drawing upon a considerably bigger and more far-reaching assortment of scriptural disclosure that talks more specifically about issues of the corporate liturgy. Of all OT hotspots for a scriptural LTH of sacrament, these formal messages about the general day by day, week by week, and the yearly ritualistic existence of Israel depict the activities and occasions most firmly like Christian ceremony. Along these lines, they additionally contend that this association builds up a substantially more extensive and more grounded philosophical scaffold between liturgy in the OT and NT than that found in the present praxis (Farley, 2008:604).

- **Kingly Priestly:** Ross (2006:105) postulates that Genesis 2:15 begins with the concise and precise report that YHWH put a man in the garden. The verb "put" casts the tone for the visual texture of the text. The verb "put" in v.8 is a different word. The verb used in verse 8 is (sim), but in Genesis 2:15 the verb is nukah "to set to rest." The biblical use of nukah is often associated with or equated to the main word for "to rest," shavat. The Bible says the disobedient Israelites are not to enter YHWH's rest (Psalm 95:11). The book of Hebrews says there remains a Sabbath rest, a sabbatismos. Walton

(2008:48-63) further exegetes sabbatismos. He construes it to connote and denote having control over an ordered system. The human person participates in God's rest by allowing Him to bring order to the human-person's world. He further promulgates that rest expresses having control over an ordered system. The rest God gives resolves unrest (Matthew 11:27-28). The human person was God gendered species to serve in sacred space (Genesis 2:15). Adam was to serve others as a *Kingly-Priest* in a holy place. God ultimately wanted order in the Eden Temple as His command center. Eden would have been His Whitehouse (Capital—Command Center). His goal is still to bring order through the incarnate Christ and rule from the seat of the human persons' will and consciousness. Eve was to help Adam as a sacred task. They are representative of all human persons. Their goal was to expand the sacred space into the eschaton to usher in the new creation, and the full-ordered cosmos come into existence in Revelation. Adam was archetypal, in which God would bring order to His creation. The noun "rest" (menukhah, nuakh) is also in the descriptions of the sanctuary of the Lord as His "resting place" (Psalm 132:14). The fundamental premise since the dawn of creational time liturgical trajectory and teleology is that the entire world has been God's sanctuary and man was His deputized priestly-Kingly vice-regent (Wenham, 1986:21).

The morphology and grammatical connotation of the image [representation of a person, animal, or thing, photographed, painted, sculptured, or otherwise made visible] and "likeness- [resemblance of man to His Creator. Moreover, likeness conveys: similarity, similitude, correspondence] suggests both filial [dutiful, devoted, compliant, respectful, affectionate, loving] relationship and an Imperial entrustment of responsibilities (Callender, 2000:29). Parallel Genesis 1:24-26; 5:1-4 and the Kingly-Priestly and familial imagery in Psalm 8. The mandate to reign over creation is an important aspect of the image and likeness.

The LTH approach drafted the Kingly-Priestly trans-chronology through the selected liturgical reading of the OT and the NT, plus it climaxes in Revelation, disclosure in a liturgical sublime eschatological crescendo.

From a liturgical linguistic and conceptual context, humanity needs to know exactly what man is in the garden to do as his vocation. Ross (2006:105) adduces we need to survey how the collocation of

two other verbs ensue in Genesis. The verbs, “work” and “take care of” are in the OT. The first verb “to work,” do the work, “serve,” is *avad*. *Avad* is frequently used for the holy sacrament, notably serving the Lord (Deuteronomy 4:17-19) and for the duties of the Levites (Numbers 3:5-8; 4:22-26). Throughout the Bible, a faithful person is always a servant of the Lord (Levenson, 1994:86).

The other verb is *Shamar*, also noted previously. It translates “keep, observe, watch, guard.” The religious use of this verb is in command of spiritual duties (Leviticus 18:5). It can also be used of the Levites to guard the tabernacle (Numbers 1:53; 3:7-8) and elsewhere for the expression “they shall keep a charge.” In the places where these two verbs are together, they often refer to the duties of the Levites (Numbers 3:7-8; 8:26; 18:5, 6), keeping the laws of YHWH; but especially in the sanctuary service. There they offered religious service in the form of sacrifices and all cultic duties of the sanctuary in the context of safeguarding His commands and guarding the sanctuary against the intrusion of evil.

- **Temple:** Inter-literary investigation by Levenson (1984:275-298) has helped specialists to see the etymological and topical parallels between the record of the primal seven days and the later working of the sanctuary (Exodus 25-40). This, has assisted us to catch the creator’s point in Genesis 1: with illustrating creation as the restricting of a grandiose sanctuary, a place of God. Which, similar to the future sanctuary and Temple structure of Solomon, would be a summit put for God and the human individual made in His portrait and likeness (Ahern, 1996:46-63). In the second creation account in Genesis 2-3, the Garden of Eden (the name Eden has been interpreted as meaning “delight.” However, it most likely portrays the place as productive. For the significance of “rich fertility,” as an indication of God’s quality) is depicted in to a great degree meaningful terms as a natural sanctuary-temple—again with evident scholarly LTH parallels to later sanctuaries, particularly the internal sanctum (entrances) of the sanctuary. For a ritualistic scrutinizing, the basic equivalences are those that portray and delineate the terms of the agreement connection amongst God and His creation in the garden and the sanctuary. Levenson (1984:21) propounds if Eden is considered at that point to be a perfect sanctuary, at that point maybe Adam portrays as a model Levite. God is delineated “strolling all over” or “back and forth” in the garden (Genesis 3:8). A similar Hebrew verb is conveyed to describe and

epitomize God's presence in the sanctuary (Leviticus 26:12; Deuteronomy 23:15; 2 Samuel 7:6-7). The main man is assigned and set in the garden to "serve" and to "keep" or "protect" it. These verbs are just found together again in the Pentateuch to portray the ritualistic administration of the ministers and Levites in the sanctuary (Numbers 3:7-8; 8:26; 18:5-6). This artistic confirmation implies the scriptural creators' aim to depict creation as a majestic sanctuary working by a wonderful ruler (Callender, 2000:29). The human-individual in these pages is a sort of cleric ruler set to govern as an official over the sanctuary Kingdom of creation. Moreover, the LTH in the Johannine record and story of the internment and restoration of Jesus contains a remarkable number of intertextual echoes attracted from entries the Mosaic Law concerning the ark and most sacred place, particularly about the Day of Atonement. These are not just printed implications for their purpose, but rather have LTH philosophical presence about the idea of the offering reparations work of Christ and about the new relationship that God's people have with their risen Lord. The life and individual of Jesus Christ summarize and repeat the sanctuary theme in the chosen areas of the OT standard.

The research endeavors to show that an integrated-integrating LTH may bring cohesion to the seemingly diverse areas of contemporary praise and worship music. By demonstrating what ought to be going on in the function of worship and the form of liturgy employing the lens of an LTH, where its shape aligns with its function in AASDAC liturgy. The principles, themes, and concepts mined and codified in the LTH approach may bring unitive-uniting and integrative-integrating inter-intra the following four areas:

1. Phronesis (scriptural intellectual good thinking);
2. Cognitive properties of love in ceremonial hymnology; and
3. The affective emotive aspects must balance between (cognitive/rationality) areas of the liturgy in numerous AASDAC in Michigan.
4. The joining of the common consecrated cosmological perspective in the African-American culture is amazingly dangerous to the greater part of AASDAC.

This phase seeks to outline what ought to occur in the capacity of ritual liturgical context and the liturgical content sacrament to regulate the locus of CPW music in AASDAC to bring about homeostasis by deploying unitive-uniting principles from the Liturgical Canon. The different standards and topics, extrapolated and conventional ideas, possibly can realize a changed worldview and praxis in the last section.

## CHAPTER 5 PRAGMATIC PERSPECTIVE

### 5.1 Introduction

The aim and intent of this chapter are to develop precise strategies, through analytical contemplation of the pragmatic task, which the research deploys to transform the liturgical paradigm to effect liturgical coherence in AASDAC in Michigan (Osmer, 2008:176). The principles result from an amalgamation and synthesis of the three previous tasks, namely *explanatory - experimental, interpretative, and norms tasks*. Are also interrelated and interconnected. All the pages and chapters are interwoven and interconnected by various threads that hold the research fabric together in a coherent whole. There are correspondence and continuity of the different thematic contours in the framework of all the chapters. In chapter 1, the background offers up a brief etiology of the problem in AASDAC liturgy in Michigan. The themes operating or most prominent in chapter one is:

**First**, African-American roots of worship, according to Hodges, 2005:43; Redman, 2002:26; and Saliers, 1997: 193, has always been very animated and evocative, exuberant, emotional, and saturated with pathos. Until recent years, much of AASDAC worship retained its doctrinal elements in their method, components, and style of worship, however, there was a gradual shift to a more affective (emotional) rather than a balance between cognitive (intellectual-rational) and affective domains of worship.

**Second**, the emergence of contemporary *Praise and Worship* music styles, elements in AASDAC, has seemingly fueled some discord. In many African-American Seventh-day Adventist churches, the worship leaders and participants let the emotions roll, and the endorphins break their dikes (Newberg, 2014:3-5). The incorporation of liturgical dancing (praise dancing) into the worship in many cases fomented much dissension and division among church members. Many infer that the emotive pathos and the animated cathartic environment is a veritable affirmation of the visitation of God's power (Champion-Jones, 2014: 12,13-15,17; Cooke & Elcoro, 2013:1-6; Canale, 2012:70-75; Basden, 2004:103-105; Best, 2003:140, 151-153; Peterson, 2002:15,16). Emotion in worship is right, and the

presence of God is real, but they are not necessarily mutually reciprocal or contiguous, they do not always coincide. Many Contemporary AASDAC liturgy is in harmony with the modern culture. This research submits, particularly emulating entertainment forms.

Chapter 2—the descriptive perspectives elucidated and expanded upon the motifs more:

- With the dominance of CPW music, other relevant forms of worship are not available.
- The immense and vast amount of the Christian community voices that employ CPW music is tuned and designed to carry a pop-theology of emotionally charged passionate worship that tends to be horizontal.
- The oscillation between the experiential and the logical, rational (cognitive) displays on the chronological pendulum— swing between worship that is experienced intuitively—emotive and worship that is derived cognitively (intellect) are polarized on the continuum between cognition and emotive expressions in the liturgy. However, none so enrapturing and engaging like the emotional phenomenon of CPW music that allows and facilitate the emotional endorphin dikes to burst.
- AASDAC appear to be choosing worship leaders who have gifts to lead worship rather than those gifted and trained to teach Scripture to the worshipping community.
- Many analysts and AASDAC respondents have lamented that while the customary psalms that empower doctrinal certainties are vanishing, a significant number of the more current Praise-and-Worship tunes appear to be trite, and unfit to help audience members through the substances of life on earth. Contemporary Praise and Worship music is the new liturgical battle flag in many Evangelical realms that envelopes and dwarfs all others musical flags in the music arena.
- The emphasis of performance-oriented prevalent modern music, employ electronic features, and this amplification of CPW music has careened the church of the liturgical highway of Biblical Christian routes. Contemporary current music has embedded itself in the culture, the issues of taste and the matter of sacred and secular are grounded in inculturation as the neo-normative.

- The central objective of many musicians is to craft music in the musicality and textual language to the culture of their people.
- The detractors of CPW music strongly postulate that there are groundswell and refrain of choruses those CPW songs that are often deficient in essential literary and musical competency. This hyper-super live melodic environment, when incorporated into liturgy administrations, is an extraordinary boost; it enslaves all other sounds, it guarantees and influences all the consideration of any other musical formats.
- Polemical postulations: that the church needs to have theological discussions about *musical worship*. It is not the types of instruments or use of hymnals that is central, but the outlining of what worship genuinely is before putting it to music. Scripture contravenes many of these processes of liturgical musical manipulations. This fact points to the notion that music has become synonymous with worship in the current church culture.
- The melody more than whatever else, which shapes or determines whether a tune is acknowledged or dismissed. The transcript, which may have philosophical and Scriptural essentialness, is for some individuals an ancillary reflection. Many of the CPW songs have a detached, disjointed shallow and surface, uneven religious philosophy, which concentrated on transcendence to the damage of the Cross, and Soteriology, Christology, Ecclesiology, Missiology, Eschatology.
- Those melodies that fit the famous current pattern are powerful (regarding eliciting emotions, but what about cognitions?), and they let people feel touched. Contemporary praise and worship music collections tend not to outlast their generation because they appear to have a very narrow theological range of themes and coherence.
- The media are incredulous by news of human atrocity, antipathy, and travail, Christian liturgies or precisely, *Contemporary Praise and Worship* liturgies have primarily evaded or abandoned merely lamentation and complaint. In the *Contemporary Praise and Worship* scheme—with the current liturgical musicological pallet that it is upon, where can the worshipers go with their acute moral pain—taken in with images of war and gun violence in their present social construct and context?

- Contemporary Praise and Worship (i.e.-Christian-Rap) music is illustrative of a significant Christian subculture and subdivision. The members of this radical Hip-hop subgroup reject to some degree, the principles, profound quality, and perspective of a more wider society. They reject to some extent, the tenets, morality, and worldview of a more significant society. The Christian-Rap genre may have scored the lowest of all the sub-genres because of its affiliation and identity with Gangsta-Rap, which echoes and extolls the notion of violence, sex, drugs, and money.
- Ultimately, the empirical data seemingly indict the pervasiveness of CPW music iteration of cultural values over other historically biblically norms of prayer, scripture reading in the liturgy. Subliminally, CPW music appears to drive an almost undocumented and un-categorical subconscious lexicon of new elements and facets of the liturgy into the cognitive vaults of the worshipers that it affects paradigm shifts in AASDAC worship elements.
- The empirical data overwhelming position a majority, while not cognizant of the various and diverse structures and formulae operating in the mechanics of Scripture, affirmed the Biblical role of emotions in the worship process, but not at the expense of cognition.
- Worship leaders must wrangle with how they can consciously link style and method with Biblical principles for optimum and maximum efficacy to usher the worshiper into the presence of God. Many commentators, proponents of CPW music appear to be advancing the notion that liturgical musicological relativism is as vital as the traditional and historical elements of the liturgy of; prayer, Bible studies, and evangelistic or missional elements.
- The symbolic power of, images, ideas, concepts of liturgical music inexorably assume a doctrine of God. Music as a symbol invites the worshiper to participate and inhabit a vast world. The question is, is it a biblical doctrine of God?

Chapter 3—descriptive-empirical perspectives postulated that this music is theological, psychological, cultural dissonance for many AASDAC in Michigan. Chapter 3 scanned and scoured the landscape of various disciplines to ascertain the problem why this music is divisive in many circles. The research drew on theories in the arts and sciences: *Theo-neurology*, *Theo-musicology*, *Church History*, *Anthropology*, *Hymnology*,

*Musicology*, and *Social Psychology*, *Liturgics* to understand the patterns and dynamics better and to explain seemingly, why contemporary “*Praise and Worship*” music is creating such disparate episodes. The four primary themes operating in the respective disciplines are:

- **First**, the integration of the secular-sacred cosmological worldview in the African-American culture.
- **Second**, the absence and deficiency of biblical (phronēsis, -rational-cognitive) linguistic, structural elements in many CWP songs. Overwhelmingly, the component of individualism focuses just on the person’s emotions and needs and not on God’s qualities or character.
- **Third**, the emotional and affective content in CPW music is to be excessively evocative, celebratory, and euphoric. Worship function and form in the AASDAC should reflect the liturgical Biblical function and form of liturgical life to which Jesus calls the faith community.
- **Fourth**, the cognitive elements in CPW are often sterile, neutered and sanitized—that it leaves a paucity of cerebral content in the *frontal lobe*, where spirituality transpires in the citadel, chambers, and portals of spirituality.

In chapter 4 the normative section, the various concepts were operating, and the research framed four LTH normative perspectives from the Canon to delineate—what ought to be going on in AADAC? The causative elements are mere symptoms of other more chronic, systemic underlying causative elements of the various current expressions of CPW models in many AASDAC in Michigan. The LTH approach of formulating and extrapolating Biblical norms is to address the root of the problem. Four liturgical moments in the wealth of salvation bracket out as having *pivotal liturgical typological-hermeneutic* significance for the entire canonical text to regulate the *function* and *form* of liturgy:

- *Creation*,
- *priestly-Kingdom*,
- *covenant*,
- *Temple*.

While these interpretive perspectives are distinguishable, they interrelated and interconnected. Therefore, the *normative perspectives* in the following subsections are distinguishable but interconnected. The several Biblical normative viewpoints are not unrelated, but instead, they are crossing and covering in degree and scale. These Biblical normative perspectives offer up liturgical content and context of what ought to be going on in AASDAC liturgy to reconcile the problematic field of tension by employing these norms as transformative in current liturgical paradigm and praxis.

The central theoretical argument of this research posits that the normative impetus of a liturgical typological-hermeneutic context and content from Scripture may bring about a changed praxis in AASDAC liturgy. More precisely regarding the discordant effect that current iterations of praise and worship music seem to have by aligning “Praise and Worship” music *form* with its biblical *function* in AASDAC.

The pragmatic task; Osmer’s fourth phase (Osmer, 2008:12-29) takes the question of how might this area of praxis about contemporary Praise and Worship music be shaped embody more fully the normative commitments of the LTH in the context of AASDAC liturgy? Finally, the thesis will propose an integrated-integrating LTH strategies, to bring cohesion to the seemingly, irreconcilably diverse areas of dissonance in many AASDAC. The aim in the pragmatic task of deploying practical, theoretical reflective insights and implementing the LTH as a normative rubric to bring about a changed praxis in contemporary Praise and Worship liturgy. Deploying strategies aggregated from priestly theoretical reflection to effect unitive and uniting practices between the theory of Praise and Worship music and its praxis in AASDAC. How might this area of the praxis of contemporary Praise and Worship music through critical theoretical reflection undergo reform to embody the normative commitments of AASDAC Biblical, theological traditions, and practices more fully (Osmer, 2008:246)? The goal is offering strategic, practical theological LTH perspectives to deploy and to align the problematic field of liturgical tension with the Biblical function of liturgy and the Biblical form of liturgy in AASDAC in Michigan.

## 5.2 Specific pragmatic guidelines to transform AASDAC liturgy

The result of the synthesis of the preceding three tasks of this study divides into four practical strategies. How might this area of the praxis of contemporary “Praise and Worship” music through critical theoretical reflection reflect viable strategies to more fully to embody the normative commitments of AASDAC biblical, theological traditions and liturgical practices?

The four viable specific strategies formulated from the LTH normative perspectives to deploy to align the problematic field of tension are:

1. **Creation**
2. **Covenant**
3. **Kingly-Priestly**
4. **Temple**

The following sections will engage in a discursive of the normative LTH perspective to deploy to effect transformation in AASDAC.

## 5.3 Creation, de-creation, re-creation

In Chapter, one the research posits this *background* notion: The accentuation on the feelings in current brain research may draw in many post-moderns to the liturgical involvement for cathartic bliss. Moreover, by expansion, this intimates that the experiences quickly dissipate without a deep biblical, liturgical transformational experience that embraces the whole person (cf. Redman, 2002:150).

The *descriptive-empirical* task elucidated on a diverse array of issues transpiring in many AASDAC to frame the dynamics in greater depth. The descriptive mission underscored and highlighted the need for and clear understanding of the function and form of liturgy from a Biblical perspective. Moreover, how this concept should shape and inform the context and content of liturgy in AASDAC. Woods and Walrath (2007:16) maintain that in contemporary *Praise and Worship* music, in many cases, the songs lack cognitive and

intellectual rigor and diminish the reality of sin and human weakness. They assert that CPW music fails to adequately capture the plight of human suffering and the universal suffering of Christ on the cross. In this assessment, they hint at a dichotomy in the lyrics between the love (grace-mercy) of Christ and His attribute of justice. They adduce that this genre of music is somewhat “*me-centered*,” repetitive, and devoid of depth to elucidate and exposit the broader biblical doctrines of salvation in a comprehensive way.

Popular culture (which this research contends Contemporary Praise and Worship music is a product of) expresses, communicates, and resonates with the values of the audience (Mazur and McCarthy (2010:8). Contemporary Praise and Worship music in the AASDAC appears to be under the influence of evolving contexts and values of a popular culture (Cusic, 2002:407-442-454).

Further descriptive perspectives narrative and frame the problem. The verses in many Hymns do not just express a vertical accentuation in talking straightforwardly to God yet, also, focuses on an individual articulation of liturgy. Although psalms have never left from the melodic collection of the congregation everywhere, in the previous 10-20 years an essential segment of the zealous church has offered inclination to present day religious tunes and chorales. Numerous old songs have been modified for this new arrangement of instruments, making these psalms more acceptable for the 21st-century church.

The interplay between the CPW culture and the church is organic and fluid, and by no means apparently fixed. The above elements of traditional worship are in a broader framework of current trends and practices of the AASDAC in Michigan. The oscillation between the experiential and the logical, rational (cognitive) displays on the chronological pendulum— swing between worship that is experienced intuitively—emotive. Moreover, worship that is derived cognitively (intellect), but none so enrapturing and engaging like the emotional phenomenon of CPW music that allows and facilitate the emotional endorphin dikes to burst.

Expanding and elucidating the above statement more. Through the liturgical experiences of African-Americans, the cultural ethos enabled them to develop an exceptionally social hermeneutical aesthetic standard, a focal point through which the Word of God shows up and is, heard, comprehended, felt, and deciphered principle in the liturgy. This lens elucidating the African-American community of faith is a shared

core of beliefs vital to the worship experience. These core values extend and expand to the African-American secular-sacred normative values of music also.

The *interpretive task* unfolded the principle that the transformational task is linked or interwoven transformational task. The descriptive-empirical task disclosed four problematic reasons what AASDAC were disharmonious over the current expressions and iterations of CPW music. First the issue of the hybrid amalgamations of the secular-sacred:

- **First**, the integration of the secular-sacred cosmological worldview in the African-American culture. This hybrid merging of the secular and sacred is problematic for AASDAC because the fulcrum of Evangelicals is the assertion that the Blessed Scriptures work as the rubric to establish precepts to regulate the locus of liturgical music function and form. McGrath (1995:55) proposes that the church must be dedicated to the total the import and authority of Scripture. This corner stone has become a fundamental element of the evangelical tradition. This commitment—diachronically and synchronically flows back to the Reformation, particularly in Luther’s bondage to the Word of God. African-American Cosmology (no dichotomy between secular-sacred) spheres in African-American liturgy in many CPW music iterations. In this process, culture is subject to the Biblical trajectory, theology, homology and anthropology of Liturgy. In the LTH approach culture conditions, the liturgy and it does not constitute the function and form of liturgy as traditional African-American Cosmology does.

The deployment of this full liturgical typological-hermeneutics occurs, in two phases as a regulative praxis to bring about transformation in the *function* and *form* in a liturgical paradigm shift in AASDAC liturgy. The Creation context and content specifically, regulate AASDAC liturgy by grounding in *normative perspectives* derived from the Canon in the creation motif that is into the tapestry of selected Scriptures in Genesis, Exodus, Davidic, Solomonic, John, and Revelation. The context and content of liturgy postulate the normative that Liturgy is first transcendent it emanates from God. A God that is not a product of culture and is transcendent above culture. All liturgical cosmology emanates from the Creator and Redeemer God. The practical theology

normative perspectives can be conflated from Chapter 4 on the Creation narrative and its subsequent theology as a locus of *normative perspectives* to be integrated into the AASDAC *church bulletin* to be read collectively and expounded, preached upon to underscore and accentuate this *normative perspective*.

***Phase one example Corrective Format A: unitive-uniting format of AASDAC liturgy using the Corrective Creation LTH theme:***

- (1) Call to Creation Liturgy: God beckons his families to communal recreational liturgical love.**
- (2) Creation Cleansing: God washes down his families and atones for their wrongdoings through the Blood of Christ.**
- (3) Creation Dedication and Ascension: God empowers his families to “rise” into His excellence to take part in the liturgy of paradise. God blesses the worshipers, separating them to a restored sense of duty regarding Him and the mission of his Kingdom.**
- (4) Creation Contribution: Parishioners reply with re-established adoration and dependability on God and support His Kingdom with material blessings and supplications.**
- (5) Creation Intercession: The deliberate reconciliation of LTH subjects in The Psalms for the most extreme integrative-coordinating impact of intellectual and emotive Phronēsis purposes.**
- (6) Creation Benediction: God sends his people out to function in His creation with his empowerment to act as agencies to reflect His love.**

#### **5.4 Covenant**

The *descriptive-empirical* task of chapter 3 identified a second element that engendered or generated dissonance due to many iterations of CPW music.

- **Second**, the absence and void of biblical (phronēsis, -rational-cognitive) linguistic, structural elements in many CWP songs. Overwhelmingly, the component of subjectivism concentrates just on the person's sentiments and needs and not on God's traits or character. The *descriptive-empirical* task further lined, out the concern this way. Loss of moral authority: CPW music promulgates tolerance to the point where the AASDAC cease to be a people formed and informed by the narratives of Scripture. This loss of Biblical phronēsis was operating in Chapter 4 interwoven in the four corrective normative perspectives that are remedial to the problematic current iteration of the liturgy. Relativism: CPW music is offering less truth and becoming therapeutic rather than theological.

Polemical postulations aduces like this: that the church needs to have theological discussions about *musical worship*. It is not the types of instruments or use of hymnals that is central, but the outlining of what worship is before putting it to music. Scripture contravenes many of these processes of liturgical musical manipulations. This fact points to the notion that music has become synonymous with worship in the current church culture (Chapter 2). The symbolic power of, images, ideas, concepts of liturgical music inexorably assume a doctrine of God. Music as a symbol invites the worshiper to participate and inhabit a vast world. The question is, is it a biblical doctrine of God?

This problem illuminates in the *descriptive perspectives* in Chapter 2 by various theorists. Parrett (2005:41) drafts the concept, "When I go to administrations that element CPW liturgy today, it appears that 80 percent to 90 percent of the considerable number of tunes sung by the assembly unmistakably include that recognizable anthropocentric trinity of "I," "Me," "My." This transference or change in style and genre of melodic articulation has created across the board, discord in many churches, contention, and extreme division among many members. These transformations do not appeal to many moderate, conservative churches. However, CPW music has influenced all the central Protestant churches.

A battery and compendium of Biblical texts and statements on the function of the liturgy (in Chapter 4 on the *function* and *form* of the liturgy) can be deployed here to exposit, elucidate, and ground the cognitive, affective, Phronēsis and cultural content and context of AASDAC liturgy in a more harmonious way. The premise and presupposition are that an LTH liturgical hermeneutic is a *normative perspective* on covenant deployed pragmatically to induce a change in AASDAC Liturgy. The LTH approach fights that such a hermeneutic has unique interpretive and illustrative power and is fit for being unitive-uniting, integrative- integrating of African-American cosmology, Biblical Phronēsis, cognitive and affective domains more coherently and cohesively. In the interpretive task, much emphasis projects in the retinue of CPW songs. However, *interpretive empirical* (Chapter 3) phase revealed the divide between the cognitive and affective domains in many of those songs. The *Normative perspectives* in the Covenant motif propounded in the creation and ran through the selected passages in *normative* sections of Chapter 4 grounds the covenant properties in the *normative perspectives* of cognitive and affective domains of the love of God with Biblical phronēsis *normative principles*.

#### **Corrective LTH Format B:**

- (1) Call to agreement and pledge in Covenant of grace: God assembles his people to community covenant of liturgical love.**
- (2) Covenant refinement: God decontaminates his people and pardons their transgressions.**
- (3) Covenant consecration/ascension: God empowers his people to “climb” into his restricted holy presence and to take an interest in the liturgical praise of the already-not yet paradise. God sanctifies the worshipers, separating them to a restored sense of duty regarding him and the mission of his Kingdom.**
- (4) Covenant Offering: Worshipers react with restored love and faithfulness to God and his Kingdom with material endowments and supplication.**

- (5) **Covenant liturgical praise: The deliberate incorporation of LTH subjects in the Psalms for the most extreme integrative-coordinating impact of intellectual full of emoting and Phronēsis purposes.**
- (6) **Covenant blessing lauding God dispatches his people out to serve him with his approval.**

## 5.5 Kingly-Priestly

The *descriptive perspectives* of Chapter 2 and the *empirical interpretive* task (in Chapter 3) also identified a third element that is fomenting unrest and discord in AASDAC in Michigan.

- **Third**, the emotional and affective (emotional) content in CPW music is excessively evocative, celebratory, and euphoric. Worship form ought to reflect the type of life to which Jesus calls the faith community transformation.

The following postulations from the *descriptive task* in Chapter 2, will cogently illuminate the problem. Contemporary worship style is a new conglomerate of Pentecostal, Charismatic, and other worship groups fashioned after emotively driven liturgies. Breward (2001:395) points out that the broader contemporary worship style grouping is, the offspring of various other hybrid amalgamations that are grounded and anchored to socio-culture rubrics, which intuitively need to feel or express pathos and catharsis.

Moreover, in the *descriptive task* the central objective of many musicians is to craft music in the musicality and textual language of their people; in this wise, people whose values are shaped primarily by the prevalent and commercial form of CPW music (Witvliet, 1997:9) (Chapter 2). Reymond (2001:82-93) argued for music to have a significant role in reflection and construction of theology, given the widespread consensus that music occupies a primary place in the expression of Christian faith (Chapter 2). However, in the *interpretive task* (in Chapter 3), Neuro-theology reveals Spirituality is the Frontal lobe (command Center) of the brain. The normative perspectives of the King-Priest in motif unfolding in Genesis and permeating and cross-pollination principles operating in the Canon are profoundly cognitively in its inherent nature and nurture. The Normative

perspectives ought to be regulative in a pragmatic way to integrate cognitive and affective unitive-uniting guidelines to reconcile this problematic field of tension in AASDAC liturgy in Michigan.

Evans (2002:129-137) grounds the critique of praise teams by referencing that, in the Old Testament, the Levites played the musical instruments for the Jewish congregation (Numbers 10:8, 2 Chronicles 29:25-29). Evans argued that, in the New Testament, everyone is a priest (1 Peter 2:9), ergo every believer must sing praises to God individually. Praise teams, however, do not sing *for* the congregation but sing *with* the congregation. The New Testament scriptures give the warrant to sing (James 5:13) but are silent concerning the style of singing. That method must be untiring in the liturgical context in which the singing occurs. Evans rightly captures the subjectivization, and individualization of liturgy as being more focused on the human person, which, in many instances, may eclipse the objective transcendent attributes of God.

The normative perspectives in Chapter 4 rendered the accompanying dimensions. A ceremonial, liturgical reading of the material type of the substance and setting of the authoritative content unveils the Bible's ritualistic capacity, direction, and formal teleology of ceremony. As outlined and drafted in this LTH, as exhibited in the authentic story, there is a worship liturgical capacity and reason for the formation of the world and the human individual, and there is a ceremonial "predetermination" for the origination and the human individual. Man, exists in the standard content, as homo liturgics, ritualistic man, made to celebrate God through administration, communicated as a sacrifice of praise and acclaim. The following principles emanate from selected passages in Canon have shown that they may bring about a more unitive-uniting and integrative-integrating congruence to create a kind of liturgical homeostasis between the elements of cognition and affective domains in AASDAC liturgy.

#### **Corrective LTH Format C:**

- (1) Kingly-Priestly call to worship, God, assembles his people to mutual Kingly-Priestly grace and love.**
- (2) Kingly-Priestly filtration: God purges his people and pardons their wrongdoings.**

- (3) **Kingly-Priestly sanctification/ascension:** God empowers his people to “climb” into his extraordinary presence and to take part in the liturgical vicarious love of paradise. God sanctifies the worshipers, separating them to a restored responsibility regarding Him and the mission of His Kingdom.
- (4) **Kingly-Priestly offering:** Worshipers react with reestablished love and dedication to God and his Kingdom with material blessings and petition.
- (5) **Kingly-Priestly Prayer and Praise:** The deliberate combination of LTH topics in the Psalms for the most extreme integrative-coordinating impact of affective, cathartic and Phronēsis purposes of liturgy found in the Word.
- (6) **Kingly-Priestly gift:** God sends his people out (into the external court of His sanctuary) to serve him with His endorsement. This legitimate custom request speaks to the method for effortlessness by which God drew his people into his unique presence in corporate liturgy to reestablish and keep up his covenant association with spiritual Israel.

## 5.6 Temple

According to the descriptive task in Chapter 2 and the *interpretive task* in chapter 3, the research unfolds a fourth aspect why CPW music format is a flash point of liturgical episodes in AASDAC in Michigan.

- **Fourth**, the cognitive elements in CPW are often sterile, neutered and sanitized—that it leaves a paucity of cerebral content in the frontal lobe, where spirituality resides as the citadel, chambers, and portals of spirituality.

Chapter 3, the *interpretive task*—rigorous effort to harvest coherent empirical data to reveal the need for integration in cognitive and affective domains for optimum cognitive, affective, and spiritual growth. Chapter 4 elucidates the *normative perspectives* from the liturgical sections of the Canon that underpin transformation for the Temple motif in the Old and New Testament, the recovering and restoration of cognitive elements and

component in the metrical arraignment of many CPW iterations for liturgy in AASDAC. This process materializes by the implementing the principles of liturgical content and context of the various texts plumbed in the *normative perspectives* of chapter four. The liturgical content and context in the selected exegete narratives in the Canon are cognitive and affective in scope and nature to reconcile the tension between the function of liturgy and the form of liturgy.

Breward (2001:395) points out that the broader contemporary worship style grouping is, the offspring of various other hybrid amalgamations that are grounded and anchored to socio-culture rubrics, which intuitively need to feel or express pathos and catharsis. Contemporary worship style is a new conglomerate of Pentecostal, Charismatic, and other worship groups fashioned after emotively driven liturgies.

Warrington (2008:224-227) seems to be postulating that a liturgical community's theology and worship cannot exclude each other without generating worship wars. Therefore, practical or applied liturgical theology along these lines, functional or connected ritualistic religious philosophy (gospel in the community) filled the idea of down to earth or connected liturgy to (culture in the Temple). This (gospel in the street) fueled the concept of practical or applied worship (culture in the sanctuary). The battle described by Vaughn (2015:177) pits innovation against post-advancement, with the two sides asserting that their view is the right view for the fate of the Church and how to engage the forays and skirmishes of worship conflict in contextually relevant ways.

Wen (2015: i-iii) cogently noted this in the *descriptive perspectives* of Chapter 2. Wen's polemic can be extended to convey the notion that not only does the style of worship reflect the substance and content of liturgy, but it shapes the core content of liturgy (Chapter 2). This causative factor traces in myriads of stains in the *interpretive task* in Chapter 3 (see chapter sections 3.12.1; 3.12.2; 3.12.3). The normative perspectives on the Temple motif are in the following construct as a practical guideline to bring about the transformation of the current liturgical paradigm in AASDAC liturgy.

### **Corrective LTH Format D:**

- (1) Temple call to liturgy: God assembles us to worship together and worship Him.**
- (2) Temple Refinement: We admit our transgressions, and God washes us in Christ by excusing our wrongdoings atoned by Jesus' demise as our substitute.**
- (3) Temple hallowing /ascension: God empowers mankind to "climb" to heaven through the Spirit and having an extraordinary meeting with the Jesus where humans lifts their hearts in happy acclaim. The worshiper joins the liturgy of paradise around Christ's grand position of royalty (Ephesians 2:6, Colossians 3:1– 3; Hebrews, 12:18– 24; Revelation 1; 4– 5). In that given situation, God addresses the worshiper in the reading and proclaiming of His covenant in Scripture. The Sacred, formal Word changes them and re-blesses their lives by calling them once more to acknowledge the new life and personality (character) in Christ and to live in a way that is steady with that character (Hebrews 4:12).**
- (4) Temple donation, offering: We answer to the service (organization) of the expression of God by offering ourselves to God in supplication; by admitting our restored confidence, love, and faithfulness to God; and by giving physical endowments of cash and merchandise to serve the mission of Jesus' Kingdom.**
- (5) Temple Intercession: The deliberate combination of LTH subjects in The Psalms for the most extreme integrative-coordinating impact of psychological affective and Biblical Phronēsis purposes.**
- (6) Temple Blessing: God propels us out into the Earth to serve him with his approbation.**

## 5.7 Pragmatic codification and mediation of LTH principles in music

*Phase two-example format:* integrative-integrating format of AASDAC liturgy by codifying the various LTH biblical themes that systematically unfolds and mediating them through liturgical music to bring about a changed praxis in AASDAC liturgy between cognitive, affective, and cultural domains.

This inchoate LTH approach endeavors to *codify* (the act, process, or result of arranging in a systematic form or code) of Psalms three. The mediation, intercession (suggests the consultation and outcomes and arrangements that might be acknowledged by the battling parties).

### **Psalm codification and mediation of LTH principles in liturgy**

The analysis of Psalm 3 codifying LTH themes and elements from the material and formal content and context by presenting the full text of Psalm 3 and then mediating these topics to bring about unitive-uniting liturgical homeostasis between the cognitive-affective, cultural cosmology and Biblical Phronēsis in AASDAC liturgical song. Psalm 3 is a lament focused on conflict with enemies. The author endeavors to show that CCP music can employ language directed primarily toward enemies (Strickler, 2015:98-101).

According to the superscript of Psalm 3, this lament is a Psalm of David when he fled from his son Absalom. However, the text of the lament makes no specific reference to Absalom, and for this reason, anyone who feels surrounded by enemies can use this psalm. In a non-Western context, enemies can often refer to real people who want to inflict actual harm, or even kill. This threat of violence could be for ethnic, religious, or political reasons. People under threat can efficiently use this psalm as a prayer to God to deliver them from their enemies (Strickler, 2015:98-101).

### **Psalm 3:**

A Psalm of David, when he fled [absconded] from his child Absalom

O LORD, what number of are my adversaries!

Many are ascending against me;

many are startling to me,

There is no assistance [and hope] for you in God. Selah

In any case, you, O LORD, are a shield around me,

my transcendence, and the person who lifts my head.

I cry so anyone might hear to the LORD,

furthermore, he answers me from his heavenly slope. Selah

I rest and rest;

I wake once more, for the LORD manages me.

I am not apprehensive of ten thousand of individuals

who have set themselves against me all around.

Rise, O LORD!

Convey me, O my God!

For you strike every one of my adversaries on the cheek;

you break the teeth of the fiendish.

Deliverance has a place with the LORD;

may your approval be on your people! Selah

O Lord Your enemies,  
Are revolting against me!  
They are telling me lies  
Saying: “You won’t help me God.”

**Chorus:**

Yet, You, O Lord, are my shield!  
You lift my head.  
From Your holy hill, You answer all my cries!  
I will sleep and wake in Your sustaining grace.  
For I am not afraid of those who oppose me.

**Verse 2:**

Rise, O Lord, and save!  
Deliver me my God.  
O turn Your enemies,  
And deliver them from sin (Strickler, 2015:95-101)

For this song musicologist (Strickler, 2015:101) chose D natural minor for the same reasons that he chose E natural minor for the original lament. For the lament sections, which encompass verses one and two, he elected to keep the range limited and stayed within four notes: D, E, F, and G. This musically restricted movement mirrors the restrictions that enemies who surround a person can cause. To emphasize this sense, he used two

chords for most of the verse and only expanded his chord usage as part of the buildup leading to the chorus. Also, the only place in the verses that he goes outside these four notes is on the last note: He goes up to an A as the final move to build to the chorus. This rising pitch evokes a sense of hope.

The chorus has a much more comprehensive range, more movement, and more rhythmic variation, in a musical expression of the hope and freedom people have when they rightly rest and trust in God's grace.

To stay in line with the original psalm Strickler, (2015:98-99) maintained the first-person language in this adaptation, using terms such as "I," "my," and "me." However, if the circumstances warranted he modified the lyrics in such too easily turn this into a corporate lament by switching out with plural pronouns such as "our," "we," and "us."

This inchoate LTH approach endeavors to *codify* (the act, process, or result of arranging in a systematic form or code) of Psalms three. The mediation, intervention (infers the consideration that outcomes in arrangements that might be acknowledged by the fighting parties) of Biblical phronesis, cognitive, affective and sociocultural characteristics for pedagogical liturgical resolution in AASDAC.

# Psalm 3

Joshua C. Strickler

$\text{♩} = 60$   
Dm Am7 Dm Am7 Dm Am7

O Lord Your e - ne - mies, are ris - ing up a - gainst me! They are tel - ling me lies say - ing

5 Bb C Dm C/E F Bb2 C F  
"You won't help me God." But You O Lord are my shield! You lift my head. From Your

9 Bb2 C F Bb2 C F Dm  
ho - ly hill You an - swer all my cries! I will sleep and wake in your su - stain - ing grace.

13 Bb C F2 Dm Am7  
For I am not a - fraid of those who op - pose - me. Rise up O Lord and save de -

17 Dm Am7 Dm Am7 Bb C Dm C/E F  
liv - er me my God O turn Your en - em - ies, and de - liv - er them from sin. But You O

21 Bb2 C F Bb2 C F  
Lord are my shield! You lift my head. From Your ho - ly hill You an - swer all my cries! I will

25 Bb2 C F Dm Bb C F2  
sleep and wake in your su - stain - ing grace. For I am not a - fraid of those who op - pose - me.

## **Figure 58: Lead sheet to Psalms 3 codification and mediation.**

**YHWH Song:** Codification and mediation of the Liturgical Musical themes for AASDAC Liturgy. This is a process of integrative-integrating the *cognitive* denotation and meaning of the name of YHWH in the OT and the *affective (emotive)*. The visceral liturgical connotation of YHWH in the OT and the I AM—Christological liturgical context and content in the NT (see exegesis of YHWH in section 4.12) bring together the form and function of the liturgical meaning of YHWH name in the liturgy. In Chapter 4, the researcher elucidates on the *Liturgical Typological Hermeneutic* connotation and denotation of the meaning of YHWH. His name was central to the foundational significance of the Covenant. The song in this LTH of liturgy for AASDAC is intended to codify the meaning of YHWH's name in the musicological form and mediated those liturgical principles in a Contemporary musicological format to integrate the function of liturgy and form of liturgy. The extended range and comprehensive elucidation of that His name in this liturgical song is to evoke:

- Cognitive denotations of the meaning of YHWH in the OT and the NT.
- Affective connotations of the meaning of YHWH in OT and NT evoked sublime, sober and effusive excitatory and celebratory animated awe and praise from His devotees.
- This song Biblicizes or grounds the Musicological segments of the liturgy in LTH principles of praise and prayer.
- This song unitive-uniting of cognitive and affective elements endeavors to convey and transmit cognitive and affective principles about YHWH and engender affective interpersonal communion and union with YHWH.

### **“YHWH”**

#### **Verse 1:**

Only you are worthy of praise.

Great, I am and ancient of days.

Excellent, in all your ways.

You bore my sins on a cross bloodstained.

**Bridge:**

Because you paid my debt and redeemed me.

You were and are and will be sublime.

You promised that you would never leave me.

I am grateful that I am yours and your mine.

**Chorus:**

Yahweh, you are holy.

Majesty and glory.

Yahweh the creator.

King of King and Savior.

**Verse 2:**

Only you, you can save my soul.

Love me more; then I'll ever know.

You sustain, and you make me whole.

You are high lifted on your throne.

**Bridge:**

Because you paid my debt and redeemed me.

You were and are and will be sublime.

You promised that you would never leave me.

I'm grateful that I'm yours and your mine.

**Chorus:**

Yahweh, you are holy.

Majesty and glory.

Yahweh, the creator.

King of King and Savior.

(Repeat several times) (Tait, 2017)

Hasani Tait  
2017

"YHWH"

Handwritten musical score for the piece "YHWH". The score is written on three systems of grand staves (treble and bass clefs). The first system contains measures 1 through 5. Measures 1, 2, and 3 are marked with "Ped." in the bass staff. Measure 4 is marked with "Ped." in the bass staff. Measure 5 is marked with "Ped." in the bass staff. The second system contains measures 6 through 7. Measure 6 is marked with "Ped." in the bass staff. Measure 7 is marked with "Ped." in the bass staff. The third system contains measures 8 through 11. Measure 8 is marked with "Ped." in the bass staff. Measure 9 is marked with "Ped." in the bass staff. Measure 10 is marked with "Ped." in the bass staff. Measure 11 is marked with "Ped." in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.



Handwritten musical score for piano, consisting of five systems of two staves each. The score includes measure numbers 27 through 47. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The music features a complex rhythmic pattern with many beamed notes and rests. The word "Led." is written above the notes in several measures, often accompanied by an asterisk (\*). Measure 40 contains a double bar line and a fermata over the final note. Measure 41 shows a change in the bass line with a new rhythmic pattern. The score concludes with a final measure (47) featuring a double bar line and a fermata.

Handwritten musical score for the first system, measures 40-67. The score is written for a grand piano with six staves. The music features a complex rhythmic pattern with many beamed notes and rests. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 3/4. The notation includes various articulations such as accents and slurs. The word "Ped." is written below the bass staff at measures 43, 46, 49, 52, 55, 58, 61, 64, 67, and 70. There are also asterisks (\*) placed below the bass staff at measures 60, 63, 66, 69, and 72.

Handwritten musical score for the second system, measures 68-85. The score continues the piece with similar complex rhythmic patterns. The key signature remains one sharp (F#). The notation includes various articulations such as accents and slurs. The word "Ped." is written below the bass staff at measures 71, 74, 77, 80, 83, 86, 89, and 92. There are also asterisks (\*) placed below the bass staff at measures 73, 76, 79, 82, 85, 88, and 91.

Figures 59-64: Lead Sheet to song “YHWH” codification and mediation of liturgical context and content.

## CHAPTER 6 RESEARCH OVERVIEW

### 6.1 Final synopsis

In Chapter 1, a convincing case emerges concerning the issue under scrutiny, the motivation behind the examination, and research inquiries to explore. The possible or calculated structure that the thesis rests on likewise emerges.

The focal target of this examination is to indicate how the hypothesis of the standardizing force of formal *liturgical typological-hermeneutic* standards from Scripture may help achieve a changed praxis in AASDAC ceremony concerning the dissonant impact that present cycles of acclaim and worship music appear to have.

This exploration uses the examination technique proposed by Osmer (2008: 6-29) as this approach is reasonable for the exploration question and point of the investigation. Osmer's philosophy articulates the part of acumen, which is pertinent to this inquiry. Osmer contends that much contemporary down to earth practical theology philosophy takes care of four errands—along with the lines of a hermeneutical circle or winding. He proposes an intelligent practice in handy religious theory which is a thought on praxis and for discourse with the sociologies as it experiences the standardizing assets of the Christian faith. The approach of Osmer is the best decision as it gives space to exact comparative research and takes into consideration hermeneutical association between the different stages.

In the light of the apparent disagreement and dispute in the AASDAC about the ritualistic capacity and type of contemporary Praise and Worship, the examination question is:

***How can it be shown that the normative impetus of liturgical typological-hermeneutic principles from Scripture may help to bring about a changed praxis in AASDAC liturgy regarding the discordant effect that current iterations of praise and worship music seem to have?***

The focal goal of this investigation is to demonstrate how the hypothesis of the standardizing force of ceremonial, liturgical typological-hermeneutic standards from Scripture may help realize a changed praxis in

AASDAC sacrament regarding the grating impact that present cycles of acclaim and worship music appear to have.

## **6.2 Conclusion**

In Chapter 2 there was a survey of questions. This section establishes the foundation on which the investigation is launched and as a reason for examining the results and elucidations on the implications of the results. It outlines what is known and recognizes what is obscure about the subject of the thesis. The broader the past work, the more included the planning of this part. Similarly, there are a few zones of examination identified with the issue. Even though a careful survey of the past research and writing is a need just that which has an immediate bearing on the subject are incorporated. Superfluous subtle elements ought to be obscure, yet significant discoveries and relevant methodological problems are combined and integrated.

Part 2—the engaging points of view clarified and developed the themes more:

- The social contextualization of numerous peoples of CPW music to the degree sacrament is socially constituted.
- The emotional components in the ceremony are all-encompassing and subordinate every other space of ceremonial experience.
- The noted and reported nonattendance of Biblical establishments and standards as a locus of control in numerous CPW belief systems.
- Cognition as an imperative, and essential topic or fundamental component that is missing in most CPW music articulations.

Part 3—expressive observational viewpoints hypothesized why this music is disharmony for some AASDAC in Michigan. Section 3 filtered and scoured the scene of different controls to discover the issue why this music is disruptive in many circles. The examination focused on suppositions expressions of the human experience and sciences: Theo-neurology, Theo-musicology, Church History, Anthropology, Hymnology, Musicology, and Social Psychology, Liturgics to comprehend the examples and flow to clarify apparently, why

contemporary “Acclaim and Worship” music is making such unique scenes. The four essential topics working on the orders are:

- **First**, the integration of the secular-sacred cosmological worldview in the African-American culture.
- **Second**, the absence and void of biblical (phronēsis, -rational-cognitive) linguistic, structural elements in many CWP songs. Prodigiously, the aspect of self-absorption focuses only on the individual’s emotional state and needs and not on God’s qualities or nature.
- **Third**, the emotional and affective content in CPW music is to be excessively evocative, celebratory, and euphoric. Worship function and form in the AASDAC should reflect the liturgical Biblical function and form of liturgical life to which Jesus calls the faith community.
- **Fourth**, the cognitive elements in CPW are often sterile, neutered and sanitized—that it leaves a paucity of cerebral content in the *frontal lobe*, where spirituality transpires in the citadel, chambers, and portals of spirituality.

In part 4 the normative segment, the different ideas were working, and the exploration encircled four LTH standardizing points of view from the Canon to portray—what should go on in AADAC? The causative components are insignificant side effects of other more constant, foundational hidden causative parts of the different current articulations of CPW models in numerous AASDAC in Michigan. The LTH approach of figuring and extrapolating Biblical standards is to address the foundation of the issue.

The four viable specific strategies formulated from the LTH normative perspectives to deploy to align the problematic field of tension are:

1. **Creation**
2. **Covenant**
3. **Kingly-Priestly**
4. **Temple**

The following sections will engage in a discursive of the normative LTH perspective to deploy to effect transformation in AASDAC.

In Chapter 5 the research offers up pragmatic LTH principles codified and mediated in music. Integrative-integrating format of AASDAC liturgy by codifying the various LTH biblical themes that systematically unfolds and mediating them through liturgical music to bring about a changed praxis in AASDAC liturgy between cognitive, affective, and cultural domains.

This inchoate LTH approach attempts to classify and codify Psalms 3 as a LTH principle of worship for AASDAC. The intervention (suggests the arrangement of Psalm 3 might be acknowledged by the battling parties) of unitive Biblical Phronēsis principles, to integrate cognitive, emotional, and sociocultural attributes for liturgical purposes in AASDAC.

### **6.3 Areas for further investigation**

This section alludes to implications for practice as well as implications for future research.

Further investigation and research warrants in the following areas:

- Research on new LTH principles and themes in the Canon for liturgical purposes to distill and crystallize diverse and various liturgical motifs for AASDAC.
- Moreover, much more systematic research in Neurotheology and liturgical music.
- Also, additional investigation and expansion in codification and mediation of LTH norms in liturgical music in AASDAC liturgy.
- More research on Rap music in the AASDAC.
- Additional research on Praise-Dancing in AASDAC.
- Additional research on musical instruments in AASDAC.
- Additional research on Liturgical Hymnology in the AASDAC and integration of it in codified paradigms into AASDAC.

The intended intentionality in this thesis is to submit a (“*Liturgical Typological Hermeneutic*”) that conceivably will keep AASDAC Biblical and Christocentric in all aspects of their worship. The research aspires to show that an integrated-integrating LTH may bring cohesion to the seemingly disparate areas of contemporary Praise and Worship music, where its Biblical *form* aligns with its Biblical *function* in AASDAC liturgy. In other words, AASDAC liturgy will be regulated by a transcendent Biblical normative locus as a liturgical dictum and praxis that hinges upon the “Liturgical Typological-Hermeneutic Christ.” The logical process entails deploying practical theology LTH theorems in a Christo-centric incarnational context to ground the liturgical experience in the Hermeneutic-Christ and the Liturgical-Christ. This outcome is the author’s hope and Prayer!

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