



The Church Singing

Jim Thompson



The Church Singing:

The Church Singing Alex Duke, Michael Lawrence, Carl Trueman, Matt Boswell, 2017-01-05 Singing is not one of the nine marks a point which not surprisingly has come up once or twice with my minister of music father That said okay yes 9Marks does have a few opinions on music Our understanding of the local church pushes us toward a slightly different perspective on church singing than some of our evangelical brothers and sisters The difference comes down to the question of performance Who is performing The congregation or the people on stage Dimming the lights and turning up the volume of instruments and leaders doesn't necessarily mean you have turned the congregation into an audience but it often does Or think about it like this is the worship experience in your church a solo transaction between the individual worshipper and God as stimulated by a high emotion performer up front Because here is an alternative the musicians and song leaders help to facilitate an intellectually and emotionally engaged communal experience where members sing to one another while singing to God The primary thing people hear is the faith reinforcing praises and laments of their fellow saints I'm not the only one who rejoices like this mourns like this pleads like this So does everyone around me They don't listen for the organ electric guitar or praise ensemble They listen for the folksy and hearty voices of other pilgrims walking alongside them on this long and rocky road of Christian obedience rehearsing old memories of Calvary and new hopes of the heavenly city Are these just my preferences that I'm trying to impose I hope not Think about what the New Testament emphasizes when it comes to the church's corporate music It doesn't talk about crafting a highly charged worship experience Interestingly it doesn't use the language of worship at all in this context which is not to deny that corporate singing is worship Instead the Bible talks about the congregation singing to one another Col 3:16 Eph 5:19 and doing everything for the sake of edifying one another 1 Cor 14 That's it people singing together When it comes to the topic of music Christians might do well to talk about the church singing or the congregation singing because that's what the Bible talks about In this edition of the 9Marks Journal we start with singing and the song Why do congregations sing what should they sing about and how can they sing better We then think more carefully about the music itself particularly with two different perspectives on whether or not some musical forms are better than others Finally we think about what is involved in leading music **Let the Church Sing!** Thérèse

Smith, 2004 An examination of worldviews religious belief and ritual as seen through the musical performances of one Afro American Baptist church in a small black community in rural Mississippi Let the Church Sing Music and Worship in a Black Mississippi Community is based on years of fieldwork by an Irish ethnomusicologist who examines in more detail than ever before how various facets of the Clear Creek citizens worldview find expression through religious ritual and music Thérèse Smith though originally very much an outsider gradually found herself welcomed into Clear Creek by members and officials of the Clear Creek Missionary Baptist Church She was permitted to record many hours worth of sermons and singing and engaged in community events as a participant observer In addition she conducted plentiful interviews not just at Clear Creek

but for comparison at Main St Baptist Church in Lexington Kentucky All of this enables her to analyze in detail how music is interwoven in the worship service how people feel about the music that they make and hear and more generally how the religious views so vividly expressed help the Church s members think about the relationship between themselves their community and the larger world Music and prayer enable the members and leaders of the Church to bring the realm of the spiritual into intersection with the material world in a particularly active way The book is enriched by extensive musical transcriptions and an accompanying CD of recordings from actual church services and these are examined in detail in the book itself Th r se Smith is in the Music Department University College Dublin **The Singing Thing** John L. Bell,2000

This text is a highly accessible analysis by John L Bell one of the world s leading experts on congregational song **Russian Church Singing: History from the origins to the mid-seventeenth century** Johann von Gardner,1980 The history of church singing in Russia constitutes an essential aspect of that nation s culture and musical history For the first 650 years from the Christianization of Rus in the year 988 liturgical chant was the only documentable art music in that vast territory that eventually became the modern nations of Russia Ukraine and Belarus Indeed in Russia before the revolution of 1917 liturgical musicology was a bona fide scholarly discipline taught in conservatories universities and theological seminaries All activity in the field came to a halt however during the 75 year Soviet era when the study and practice of sacred music was severely repressed for ideological reasons with a resulting lack of published research and secondary material Consequently Russian and Western music historians church musicians and liturgical scholars as well as ordinary church goers whose interest in Orthodox Christianity and its art has been increasing of late have been deprived of reference works that would impart even a general knowledge of the history and development of liturgical singing in the Russian Orthodox Church The present Volume Russian Church Singing Volume 2 is the second installment of Professor Johann von Gardner s monumental work to appear in English translation The 396 page volume translated and edited by Dr Vladimir Morosan considers the development and practice of liturgical chant in the Russian lands from a variety of aspects its origins and the various cultural influences upon its formation extant manuscripts the evolution of the notation and the problematics of deciphering it into modern day notes the forces involved in its performance its stylistic evolution from exclusively monodic forms to improvised and eventually notated polyphony its earliest known composers and performing ensembles its aesthetics in relation to liturgy the language and the various problems that arose over the centuries resulting in the adoption of Westernized stylistic models around the year 1650 which marks the approximate end of the time period covered in this volume Much of this information is made accessible for the first time to the English reader and will be of interest both to the specialist and to the general reader generating a healthy demand for further research and exploration into this fascinating and hitherto unknown field Book jacket **Singers and Songs of the Church** Josiah Miller,1869 **Sing!** Keith Getty,Kristyn Getty,2017 Author songwriter and worship leader Keith Getty and wife Kristyn write to church members to remind them why the Church should

sing when the Church should sing and how the Church should sing *Congregational Song in the Worship of the Church* William L. Hooper, 2020-03-20 This book is a study of how congregational song developed and has been used in the worship of Western churches in general and specifically churches in the United States Beginning with the worship of ancient peoples the Hebrews and early Christians and continuing to the present the author examines historically how song has been and is used as an intentional sacred ritual action like prayer or Scripture reading Written primarily as an introductory text for college and seminary students the overall goal is to make a historical journey with the people events and ideas from which have evolved the various types of song we have in American worship today To help readers think more deeply about the material study questions are given at the end of each chapter **The Whole Church Sings** Leaver, Robin A., 2017 The whole church sings congregational singing in Luther's Wittenberg by Robin A Leaver 2017 The Musical Times & Singing-class Circular, 1910 *The Oxford Handbook of Community Singing* Esther M. Morgan-Ellis, Kay Norton, 2024 The Oxford Handbook of Community Singing shows in abundant detail that singing with others is thriving Using an array of interdisciplinary methods chapter authors prioritize participation rather than performance and provide finely grained accounts of group singing in community music therapy religious and music education settings Themes associated with protest incarceration nation hymnody group bonding identity and inclusivity infuse the 47 chapters Written almost wholly during the 2020-21 COVID-19 pandemic the Handbook features a section dedicated to collective singing facilitated by audiovisual or communications media mediated singing some of it quarantine mandated The last of eight substantial sections is a repository of new theories about how group singing practices work Throughout the authors problematize the limitations inherited from the western European choral music tradition and report on workable new remedies to counter those constraints **Singing for Freedom** Scott Gac, 2008-10-01 In the two decades prior to the Civil War the Hutchinson Family Singers of New Hampshire became America's most popular musical act Out of a Baptist revival upbringing John Asa Judson and Abby Hutchinson transformed themselves in the 1840s into national icons taking up the reform issues of their age and singing out especially for temperance and antislavery reform This engaging book is the first to tell the full story of the Hutchinsons how they contributed to the transformation of American culture and how they originated the marketable American protest song Through concerts writings sheet music publications and books of lyrics the Hutchinson Family Singers established a new space for civic action a place at the intersection of culture reform religion and politics The book documents the Hutchinsons' impact on abolition and other reform projects and offers an original conception of the rising importance of popular culture in antebellum America *Singing Yoruba Christianity* Vicki L. Brennan, 2018-01-23 Singing the same song is a central part of the worship practice for members for the Cherubim and Seraphim Christian Church in Lagos Nigeria Vicki L Brennan reveals that by singing together church members create one spiritual mind and become unified around a shared set of values She follows parishioners as they attend choir rehearsals use musical media

hymn books and cassette tapes and perform the music and rituals that connect them through religious experience Brennan asserts that church members believe that singing together makes them part of a larger imagined social collective one that allows them to achieve health joy happiness wealth and success in an ethical way Brennan discovers how this particular Yoruba church articulates and embodies the moral attitudes necessary to be a good Christian in Nigeria today **The Church Ladies' Divine Desserts** Brenda Rhodes Miller,2003-01-07 **Your Ministry of Singing in the Church Choir** Roger N. Deschner,2005-01 **"I Will Sing the Wondrous Story"** David W. Music,Paul Akers Richardson,2008 Baptists have a long and rich heritage of congregational song The hymns Baptists have sung and the books from which they have sung them have been shaping forces for Baptist theology worship and piety Baptist authors and composers have provided songs that have made an impact not only among Baptists in America but also across denominational and geographic lines Congregational singing continues to be a key component of Baptist worship in the twenty first century Beginning with an overview of the British background this book is a survey of the history of Baptist hymnody in America from Baptist beginnings in the New World to the present Its intent is to help the reader better understand the background against which current Baptist congregational song practices operate Unlike earlier writings on the subject this book provides both comprehensive coverage and a continuous narrative It gives thorough attention to the major Baptist bodies in America as well as calling attention to the contributions of significant smaller groups The British Baptist background is dealt with in an introductory section The book also includes many texts and tunes as illustrations of the topics being discussed and focuses on some of the contributions of Baptist authors and composers to the repertory of congregational song Book jacket The Musical Times and Singing-class Circular ,1865 **Singing Out** Heather MacLachlan,2020-12-01 Can you change the world through song This appealing idea has long been the professed aim of singers who are part of choruses affiliated with the Gay and Lesbian Association of Choruses GALA Theses choruses first emerged in the 1970s and grew out of a very American tradition of often gender segregated choral singing that explicitly presents itself as a community based activity By taking a close look at these choruses and their mission Heather MacLachlan unpacks the fascinating historical and cultural dynamics behind groups that seek to change society for the better by encouraging acceptance of LGBT identified people and promoting diversity more generally She characterizes their mission as integrationist rather than liberationist and zeroes in on the inherent tension between GALA s progressive social goals and the fact that the music most often performed by GALA groups is deeply rooted in a fairly narrowly conceived tradition of art music that identifies as white Euro centric and middle class and that much of the membership identifies as white and middle class as well Pundits often wax eloquent about the power of music asserting that it can in some positive way change the world Such statements often rest on an unexamined claim that music can and does foster social justice Singing Out GALA Choruses and Social Change tackles the premise underlying such claims analyzing groups of amateur singers who are explicitly committed to an agenda of social justice **The Church of**

England Magazine ,1840 *Sing Loud, Die Happy* Jim Thompson,2022-08-11 Singing is one of the most repeated commands in Holy Scripture It s right up there with believe and do not fear But commands like these can feel vaguely spiritual intangible or esoteric You might not know if you re doing them right Not so with singing You just open your mouth and make it happen And when we do we often get the sense that God is up to something that he has designed singing to change us But how How does singing do its transformative work Why has God hard wired singing with such power What does Scripture teach us about the gift of song What did the songs of Scripture feel like and sound like Why does singing awaken something so visceral and emotional within us And what are the results of being changed by the power of song Behind all of these questions lies a creative songful God He delights in singing He extends to us a melodic mission He invites us into intimacy with himself and with his people and singing is more essential to the journey than we have yet to believe

Singing the Right Way Jeffers Engelhardt,2015 Singing the Right Way enters the world of Orthodox Christianity in Estonia to explore musical style in worship cultural identity and social imagination Through both ethnographic and historical chapters author Jeffers Engelhardt reveals how Orthodox Estonians give voice to the religious absolute in secular society Based on a decade of fieldwork Singing the Right Way traces the sounds of Orthodoxy in Estonia through the Russian Empire interwar national independence the Soviet era and post Soviet integration into the European Union Approaching Orthodoxy through local understandings of correct practice and correct belief Engelhardt shows how religious knowledge national identity and social transformation illuminate how to sing the right way and thereby realize the fullness of Estonians Orthodox Christian faith in context of everyday secular surroundings Singing the Right Way is an innovative model of how the musical poetics of contemporary religious forms are rooted in both consistent sacred tradition and contingent secular experience This landmark study is sure to be an essential text for scholars studying the ethnomusicology of religion

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