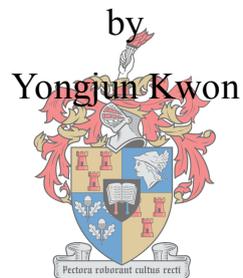


**In search of a holistic music ministry in the South Korean  
context: A liturgical investigation**



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*Thesis presented in partial fulfilment of the requirements for the Degree of  
Master of Theology in the Faculty of  
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## ABSTRACT

This research proposes a holistic reciprocity between the work of the Spirit, human activities and the role of music and the dynamic interconnectedness between liturgy, theology, music and Christian lives in the South Korean music ministries.

Although studies on the roles of the Spirit, of human beings and of music in the music ministry have been conducted, little attention has been given to reciprocity among these three elements. Thus, this research was begun by examining the holistic relationship of the Spirit, human beings and music in the Korean music ministry. In order to do this, this study, as point of departure, undertook a survey analysis of some problematic phenomena in the South Korean music ministry that result from non-reciprocity between the pneumatological, anthropological, and musicological dimensions.

From the survey analysis, it became clear that non-reciprocity in the work of the Spirit, human activities and the role of music in the Korean music ministry occurred due to a combination of some Western ideas that were brought into the Korean church with the modernisation of South Korea (i.e. the Enlightenment, deism, consumerism, mere conservationism, occasionalism, and soul-body dualism) and the particular Korean context (i.e. Mu-Kyo [Korean shamanism]). Among ideas applied to understand the problematic phenomena, were Walton's notion of 'make-believe', Marx's notion of 'commodity fetishism', Beck's theory of 'zombie categories', Ritzer's notion of 'McDonalization' and autistic echolalia.

In order to resolve the problematic phenomena, the researcher provides a formula that suggests that the musical elements should be surrounded by the human elements and both the musical and human elements should be based on the work of the Spirit. It is referred to as a holistic music ministry within the pneumatological, anthropological and musicological dimensions. This formula is suggested in the light of contributions from theologians such as Bohren, Edwards and Begbie.

The research study concludes with providing another formula for the music ministry that acts as a hermeneutical continuum with the first formula (a holistic music ministry), namely, a hermeneutical circle of reciprocity between *lex orandi*, *lex credendi*, *lex canendi*, *lex vivendi*. This formula describes a right correlation with liturgy (*lex orandi*), theology (*lex credendi*), music (*lex canendi*) and life (*lex vivendi*). The correlation between the four elements is based on the Latin axiom '*lex orandi, lex credendi*' that describes the dialectic relationship between liturgy and theology. In order to explain this correlation, the voices of some liturgists are considered, for instance, Wainwright, Schmemmann and Kavanagh. Moreover, in order to suggest a hermeneutical circle of reciprocity, the voices which distinguish true aesthetics from kitsch aesthetics from the theological perspective are listened to, for instance, Kierkegaard, Cilliers and Campbell.

The two formulas may be useful as tools to solve problematic phenomena in the South Korean music ministry and to shape true worshippers, true theologians, true musicians and true believers.

## OPSOMMING

Hierdie navorsing stel 'n holistiese wederkerigheid voor in die werk van die Gees, menslike aktiwiteite en die rol van musiek en die dinamiese samehang van liturgie, teologie, musiek en Christelike lewens in die Suid-Koreaanse musiekbediening.

Alhoewel studies oor die rolle van die Gees, van mense en van musiek in die musiekbediening reeds onderneem is, het wederkerigheid onder hierdie drie elemente weinig aandag ontvang. Hierdie navorsing het dus met 'n ondersoek na die holistiese verhouding van die Gees, mense en musiek in die Koreaanse musiekbediening aanvang geneem. Om dit te kan doen, was die studie se uitgangspunt 'n opname-analise van problematiese verskynsels in die Suid-Koreaanse musiekbediening wat uit nie-wederkerigheid tussen die pneumatologiese, antropologiese en musikologiese dimensies voortspruit.

Uit die opname-analise het dit duidelik geword dat nie-wederkerigheid in die werk van die Gees, menslike aktiwiteite en die rol van musiek in die Koreaanse musiekbediening plaasgevind het as gevolg van 'n kombinasie van sommige Westerse idees wat met die modernisering van Suid-Korea in die Koreaanse kerk opgeneem is (bv. die Verligting, deïsme, verbruikersdruk, bewaringsgesindheid, die leer oor God as enigste oorsaak, en dualisme van die siel en liggaam) en die spesifieke Koreaanse konteks (ma Mu-Kyo [Koreaanse sjamanisme]). Onder die idees wat gebruik is om die problematiese verskynsels te verstaan, was Walton se idees oor die verbeeldingspel, Marx se idee van kommoditeits fetisisme, Beck se teorie van zombie-kategorieë, Ritzer se idee van McDonalization en outistiese eggolalie.

Om die problematiese verskynsels op te los, verskaf die navorser 'n formule wat daarop dui dat die musikale elemente deur die menslike elemente omring moet word en beide die musikale en menslike elemente op die werk van die Gees gebaseer moet wees. Die navorser verwys hierna as 'n holistiese musiekbediening binne die pneumatologiese, antropologiese en musikologiese dimensies. Hierdie formule word in die lig van bydraes deur teoloë soos Bohren, Edwards en Begbie voorgestel.

Die navorsingstudie sluit af deur 'n ander formule vir die musiekbediening te bied wat as hermeneutiese kontinuum met die eerste formule ('n holistiese musiekbediening) dien, naamlik 'n hermeneutiese kring van wederkerigheid tussen *lex orandi*, *lex credendi*, *lex canendi*, *lex vivendi*. Hierdie formule beskryf 'n regte korrelasie met liturgie (*lex orandi*), teologie (*lex credendi*), musiek (*lex canendi*) en die lewe (*lex vivendi*). Die korrelasie tussen die vier elemente is gebaseer op die Latynse grondstelling '*lex orandi, lex credendi*' wat die dialektiese verhouding tussen liturgie en teologie beskryf. Idees van liturgiste soos Wainwright, Schmemmann en Kavanagh word oorweeg om hierdie korrelasie te verduidelik. Verder word idees afkomstig van Kierkegaard, Cilliers en Campbell waardeur ware estetika van kitsch-estetika vanuit 'n teologiese perspektief onderskei word, aangebied om 'n hermeneutiese kring van wederkerigheid voor te stel.

Die twee formules kan nuttige instrumente wees om probleme in die Suid-Koreaanse musiekbediening op te los en ware aanbidders, ware teoloë, ware musikante en ware gelowiges te vorm.

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# CHAPTER 1: INTRODUCTION

## 1.1 BACKGROUND AND MOTIVATION FOR THE STUDY

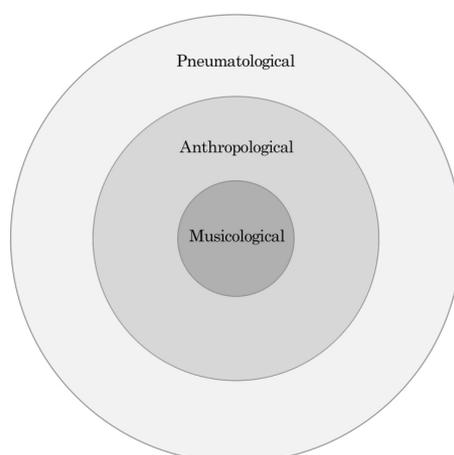
In this section, the researcher will briefly sketch the background to the study and motivation for the research. To begin, a few relevant points concerning the author is of significance here. Firstly, the researcher is a Christian musician in South Korea. Secondly, he is also a pastor, currently working at the Cape Town Korean Church. Lastly, he is also a seminary student, having studied theology for approximately nine years. By means of this threefold identity (musician, pastor and seminary student), his interest is in a holistic ministry, which includes music, worship rituals and theology.

It is noteworthy to indicate that music is one of the most important elements in a Korean worship service. For this reason, over the past few decades, many theologians in South Korea have conducted a considerable quantity of study on liturgical music. However, very few have attempted to link musicology with liturgy. Instead, much of the research has pertained to systematic and historical theology, and not to musicology, particularly the essence of music. There seems to be two reasons for this: Firstly, there is insufficient time for the liturgical theologian to study musicology in depth. Secondly, musicology is not regarded as an important subject by most theologians. Thus, few theologians accurately understand the essence of music, although most theologians have comprehensively analysed other components of theology. However, because most do not grasp the essence of music in the worship service, music is repudiated and even banished from the Korean worship service, because of a deep suspicion of music in the Korean church. In this regard, Johan H. Cilliers (2014:35) states that "... research on 'the sound of worship' still seems to be in its infant stages". We should pay attention to the following statement by Carol Doran and Thomas Troeger (1992:49): "We do not ask someone to coach who has no familiarity with the game, yet worship committees and pastors [who are unfamiliar with music] are frequently making musical judgments."

In light of the above-mentioned, the researcher's three-fold identity (musician, pastor, seminary student) motivated him to present a holistic music ministry that will promote the right relationship between theology, the worship service, musicology and Christian lives.

## 1.2 PROBLEM STATEMENT

Music comprises a significant part of the worship service in most South Korean churches. Although there are exceptions, music takes up the most time during the worship service.<sup>1</sup> There does not appear to be any relationship between the Spirit (pneumatological dimension), humans (anthropological dimension) and music (musicological dimension), however—there is no interrelationship among these dimensions. These three dimensions should follow the right order and be reciprocal in a worship service. During worship,<sup>2</sup> all three dimensions should be interrelated—the human element (anthropological dimension) should be incorporated in the Holy Spirit (pneumatological dimension), and the musical element (musicological dimension) should be surrounded with the human element (anthropological dimension). Figure 1.1 below illustrates an interrelationship between the pneumatological, the anthropological and the musicological dimensions in a holistic music ministry.



**Figure 1.1: Three dimensions of a holistic music ministry**

These three dimensions thus are often detached from each other and their order is often reversed in South Korean worship services, so that the three dimensions are often lost in a holistic ministry. Three kinds of problems are evident concerning music in a South Korean worship service. These are as follows:

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<sup>1</sup> This is not a phenomenon in the Korean church only, but a worldwide phenomenon. In this regard, Cilliers (2012:129) says: “In the same way, worship without music is unthinkable – even if Zwingli did his best to ban all music from the worship service!”

<sup>2</sup> The researcher will generally use the terms ‘worship’ and ‘music ministry’ interchangeably in this research, although he recognises that there could be differences.

Firstly, liturgical music in South Korea has a problem in the pneumatological dimension. The work of the Spirit is often ignored when liturgical music is made or led by the team leading the worship, although the worship service should be a pneumatic event. In this regard, Hansu Lee (1991:134), Professor of New Testament at Chongshin University and Seminary in South Korea, made several important statements that are relevant here:

... there is another problem worth mentioning. The Korean church usually refrains from teaching about the Spirit; they also have a phobia of the gift of the Spirit ... they also often depend on human strategy and force instead of the work of the Spirit in their church administration.

[translation mine]<sup>3</sup>

Because of the influence of both Western rationalism and the Enlightenment,<sup>4</sup> everything that is spiritual and includes the Spirit has been unwelcome, even among Christians. In our times spiritual beings are regarded as projections of psychic, political, economic and medical phenomena. This ‘spirit of the age’ is expressed in the well-known words of Rudolf Bultmann (in Bultman & Ogden 1985:4):

We cannot use electric lights and radios and, in the event of illness, avail ourselves of modern medical and clinical means and at the same time believe in the spirit and wonder world of the New Testament.

Moreover, this kind of spirit of the age could be what C.S. Lewis (1956:207) called ‘chronological snobbery’, which is the uncritical acceptance of the intellectual climate common to our own age and the assumption that whatever has gone out of date is on that account discredited. Because of this chronological snobbery, God is removed from the worship.

By removing God from the worship, liturgical music is reduced to a monumental piece of art that reveals a musician’s musical excellence. As a result, musicians desire applause from the congregation during worship, and are not interested in the glory of God and his praise. The people who participate in the worship service no longer know whether there is any difference between a church and a concert, between liturgy and television, between a worship service and shopping (Cilliers 2012:158). Thus,

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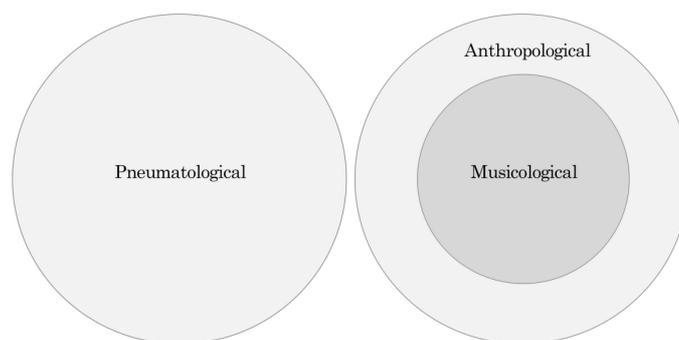
<sup>3</sup> The original source is as follows (Lee, 1991:134): “...언급해야 할 또 다른 문제가 있다. 기성 교회들 가운데는 성령의 사역에 대해 아예 가르치지도 않고 성령의 은사들에 대해서는 기피증에 걸려있는 경향마저 있는 것 같다 ... 때로는 교회를 성령의 인도와 도우심 보다는 인간의 지략과 힘으로 운영하려고 한다.”

<sup>4</sup> David Powlinson (1995:24) says, “... in Practice Enlightenment has exorcised [the devil] far more effectively than what Jesus ever did”.

there are many virtuosos<sup>5</sup> who just want to show off their musical superiority in the worship service. The worship team becomes pop idols like those seen on MTV,<sup>6</sup> and worship rituals resemble a pop idol concert.<sup>7</sup> The worship team falls under the description of narcissism. Consequently, active worshippers degenerate into mere passive audience members, while the true worship service degenerates into a kind of audio-visual showcase.<sup>8</sup> In his book *Musica Practica*, Michael Chanan (1994:29) states:

In driving out the amateur, the whole vast modern commercial apparatus of music conspires to reduce the listener to the conditions of compliant consumer, and thus to induce passive reception instead of active listening.

Professional church musicians who are not interested in the work of the Spirit make the worship a kind of aural showcase. This kind of problem can produce followers who attend church but do not believe in God. Figure 1.2 below depicts the pneumatological problem of a holistic music ministry.



**Figure 1.2: The pneumatological problem of the South Korean music ministry**

Secondly, another problem impacting on liturgical music in South Korea is located in the anthropological dimension. In systematic theology the core of anthropology is always both the fall of humanity and the beauty of humanity (Louw 2015:138-195).

<sup>5</sup> A virtuoso is one who has outstanding technical ability in the music field.

<sup>6</sup> MTV is the abbreviation for Music Television. It is a satellite television channel in North America. Numerous music stars such as Michael Jackson and The Beatles became famous through MTV.

<sup>7</sup> After the worship service, there are many people waiting in line to get the autograph of a well-known worship team's leader, singers or musicians. And when the famous worship team or worship leader moves on to another church, the people no longer attend the worship service of the church.

<sup>8</sup> Roland Barthes (1977:150) says, "The amateur, a role defined much more by a style than by a technical imperfection, is no longer anywhere to be found".

The problem that arises in the anthropological dimension of South Korean church services is the ignorance of both the fall of humanity and the beauty of humanity (In Gen. 1:31, God says “It was very good”). Because of the ignorance of the fall, which drives false religious experiences, many people believe that ‘*the experienced immediacies of feeling*’<sup>9</sup> in worship must be from God, and must be right and good.<sup>10</sup> In this case, liturgical music is used as a tool in order to amplify both subjective personal experiences and distorted superstitious spirituality. Liturgical music thereby is degraded into a frivolous shamanic music. Without awareness of sin, the worship service becomes superficial frivolity (cf. Cilliers 2012:161, 186).

The emotional response that is brought about by music without awareness of human sin is often incorrectly interpreted as inspiration from the Spirit. There is no verification of whether it is from God or not. In this regard, Jonathan Edwards (1986:49) notes:

But now, when the ill consequences of these false affections appear, and it is become very apparent that some of those emotions which made a glaring show and were by many greatly admired, were in reality nothing.

During the 1970s there was one particular church<sup>11</sup> in South Korea that emphasised subjective spiritual experiences and grew rapidly. This church became one of the largest churches in the world in the 1980s. Consequently, many churches in South Korea blindly imitate this church’s characteristics in order to facilitate their growth. For Chang Sup Shim<sup>12</sup> (1995), most Korean churches are influenced by this church, including the Reformed church.<sup>13</sup> In this process, liturgical music serves as a tool for subjective religious experience. Furthermore, some worship bands in South Korea have a tremendous influence on Korean worship music. Many Korean churches follow their worship style and theology. However, these worship teams place an emphasis on subjective spiritual

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<sup>9</sup> This expression comes from Don E. Saliers (1994:146).

<sup>10</sup> Robert Webber (1994:117) argues that “one of trends in free church worship is emphasizing personal experience and this can be illustrated from Pietism, Moravianism, and Revivalism. The characters of liturgical music of this trend are emotional, imaginative, sensuous, with a minimum of intellectual structure”.

<sup>11</sup> The researcher has chosen not to mention the name of this church here.

<sup>12</sup> Chang Sup Shim was the chairman of the Korean Reformed Society and Professor of Historical Theology at Chongshin University & Seminary in South Korea.

<sup>13</sup> However, the immoral act of the senior pastor of this church was recently disclosed to the public. True holiness should produce both spirituality and ethics (Packer 2009:62), but ethics is often absent in the worshipper who has a problem in the anthropological dimension. The same could be found in the church in Corinth. There was contention, envy, strife and divisions among them (1 Cor. 1:11; 3:3) although they had the spiritual gift (1 Cor. 1:5-7). There is only superstitious or shamanic spirituality in the worshipper. This is because shamanic spirituality can be an escape from reality. Thus, there is no room for ethical behavior towards other people and society (cf. Cilliers 2012:161, 186).

experience. They also teach that God's voice can be heard directly, but this seems to be very subjective. Under the influence of this type of church and worship team, people have a tendency to depend on direct revelation that is false and a kind of fantasy, which can be an escape from reality (cf. Cilliers 2012:186). Thus, the human efforts in music ministry such as the preparation for both leading and composing liturgical music are often regarded as weak, stupid and non-spiritual elements which do not depend on God's work.

Paradoxically, the ignorance of the sin of humanity is connected with the ignorance of the beauty of humanity. The ignorance of human sin makes worshippers depend on false direct revelation. Consequently, the beauty of humanity, namely the ability of humanity to make, play and sing beautiful liturgical music, is ignored while God is believed to be playing without humans. Regarding this, Cilliers (2012:113) states, "The worship service is in the first place about God. But naturally it is also about people.... God does not want to play (*make*) alone; does not want to dance alone".

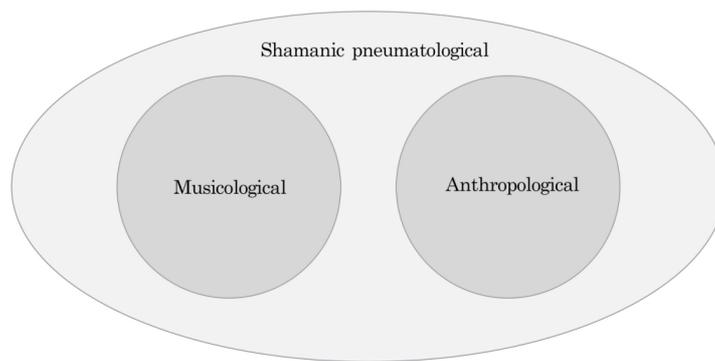
This illustrates the ignorance of the beauty of humanity, as mentioned above. The beauty (*work*) of humanity in the worship service is often ignored.

The term 'liturgy' is derived from the Greek word '*leitourgia*', which means "the work of the people" (Scheer 2016:129, 242). Thus, the tendency to ignore the beauty (*work*) of humanity causes church musicians to engage in non-reflective practice because it falsely depends on God's direct revelation. As a result, the quality of music becomes poor and dull.

In this case, liturgical music is used only as a tool to arouse emotions<sup>14</sup> and amplify intense false religious experiences which are not connected with our struggle to live the Christian life (cf. Saliers 1994:147). Here, the ignorance of the sin of humanity is ironically related to the ignorance of the beauty of humanity. Figure 1.3 below illustrates the anthropological problem in a holistic music ministry.

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<sup>14</sup> It would be helpful to clarify that the terms 'affection', 'emotion' and 'feeling' will be used interchangeably in this research although the researcher is aware that there could be differences.



**Figure 1.3: Anthropological problem of the South Korean music ministry**

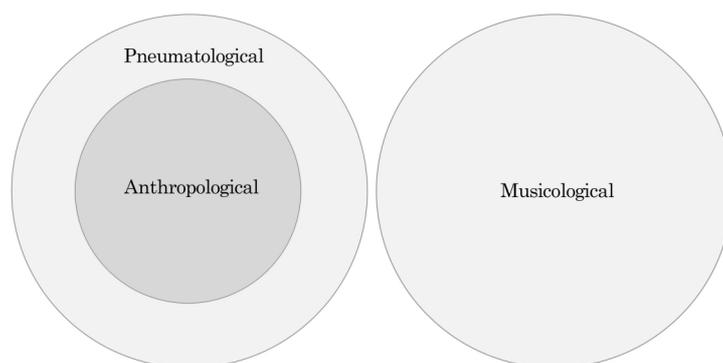
The final problem affecting liturgical music in South Korea manifests in the musicological dimension.<sup>15</sup> Here, there is deep suspicion of music in the Korean church because most do not grasp the essence of music in a worship service. Thus, music is often repudiated and even banished from the Korean worship service. However, it is foolish to ignore music because music is everywhere around us, even in the worship service (cf. Cilliers 2012:69-70).

Due to the influence of Western rationalism and the consequence of the side effects of the second problem (*becoming shamanic worship*), music is regarded as sensual, earthly beguilement and dangerous. This is because of the influence of intellectualist assertions that music usually makes one lose one's self-control and results in seductive pleasure. Therefore, many Korean churches are deeply suspicious of music and music is often devaluated in the worship service. The scepticism decreases the quality of music and does not allow the benefit of music for Christians.

The researcher therefore sought to examine two aspects concerning this intellectualistic belief that music is dangerous.<sup>16</sup> The first question he investigated was: "Is music only sensuous? If not, what is the essence of music?" The second question was: "Is sensuous experience of music harmful? If not, what is the positive role of the sensuous experience of music?" Figure 1.4 below depicts the musicological problem of a holistic music ministry.

<sup>15</sup> Many church musicians engage in unreflective practice without any consideration of the essence of music, especially musicology.

<sup>16</sup> This research does not deny the danger of music. This is always related to the fall of humanity. Thus, it will be addressed as the second problem (anthropological dimension).



**Figure 1.4: Musicological problem of the South Korean music ministry**

*To sum up the problem statements: There does not appear to be a relationship between the Spirit (pneumatological dimension), humans (anthropological dimension) and music (musicological dimension)—there is thus no interrelationship between these dimensions. There are three kinds of problems impacting on music in South Korean worship services: 1) The first problem is that the work of the Spirit in worship is often ignored resulting in worship being no more than a human endeavour. Consequently, the worship team is viewed as a pop idol star, for instance, as seen on MTV. In turn, active congregations merely become passive audiences. 2) The second problem is ignorance of both the fall of humanity and the beauty of humanity. Ignorance of the fall results in false religious experiences. Thus, any kind of religious experience is accepted as the truth and as coming from the Spirit. As a result, people are only interested in the experienced immediacies of feeling which are not connected with our struggle to live the Christian life and worship rituals become a kind of shamanic ritual. This shamanic ritual depends on direct revelation that proves to be false, which is a kind of fantasy that serves as an escape from reality. Without awareness of sin, the worship service becomes superficial frivolity. In this case, the human effort in liturgical music is regarded as weak, stupid, non-spiritual and does not depend on God's work. Thus, the work of humans in the worship service is ignored and the quality of music becomes poor and dull. This reflects ignorance of the beauty of humanity. Ironically, the ignorance of the fall of humanity in turn causes the ignorance of the beauty of humanity. 3) The last problem is that music in the worship service is often devalued. It is regarded as sensual, earthly beguilement and dangerous. This is because of the influence of intellectualist assertions that music usually makes one lose one's self-control and results in seductive pleasure.*

### 1.3 RESEARCH QUESTIONS

The present research question emerged from the following two sub-questions:

- 1) How would one theologially describe the interrelationship between the Holy Spirit, humans and music in a worship service?
- 2) How would description enrich the worship services in the South Korean context?

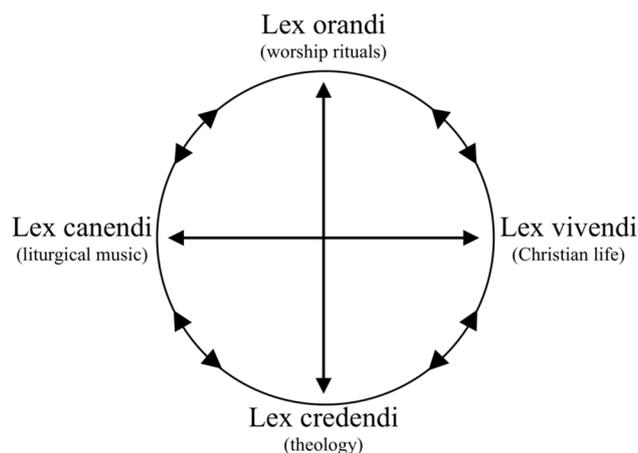
### 1.4 RESEARCH AIMS

The aim of this research was to propose a holistic music ministry as a theoretical tool for wholesome liturgical music in the context of South Korean worship. This is because many Korean worship services are missing a reciprocal relationship between pneumatology, anthropology and musicology,

namely a holistic music ministry. In order to achieve this aim, the researcher: investigated the problems that exist in Korean worship services, identified the causes of a broken holistic music ministry, and determined how and when a holistic music ministry was restored. Finally, the researcher examined a positive organic<sup>17</sup> result of holistic music ministry, i.e. the hermeneutical reciprocity of *lex orandi*, *lex credendi*, *lex canendi*, and *lex vivendi*.

## 1.5 HYPOTHESIS

If there is wholesome understanding of roles of the Spirit, of humanity and of music in music ministry, there will be interplay between liturgy, theology, music (or aesthetics) and Christian life and vice versa.<sup>18</sup> In other words, a holistic music ministry that includes the pneumatological, anthropological and musicological dimensions could produce a hermeneutical circle of reciprocity between *lex orandi* (liturgy), *lex credendi* (theology), *lex canendi* (music) and *lex vivendi* (life), and vice versa. Figure 1.5 below illustrates a hermeneutical circle of reciprocity.



**Figure 1.5: Hermeneutical circle of reciprocity**

<sup>17</sup> There are organic connections between a holistic music ministry and a hermeneutical circle of reciprocity. Thus, a holistic music ministry forms a hermeneutical circle of reciprocity and vice versa. The researcher deals with this organic relationship in detail in Chapter 5.1.

<sup>18</sup> Note the word 'vice versa'. For this, see footnote #17.

## 1.6 RESEARCH METHODOLOGY

This research employed phenomenology, a qualitative research approach,<sup>19</sup> in order to focus on the essence of problematic phenomena and the problem solving process (Creswell 2007:76-81).<sup>20</sup>

Another reason why the researcher used phenomenology was because this approach is suitable for discovering and describing the essence of problems, including common meanings and the structure of problematic phenomena (Omery 1983; Baker, Wuest & Stern 1992:1356). The researcher therefore explored how problems are created, experienced and understood.

The three problems mentioned above, namely: 1) ignoring the work of the Spirit in worship, 2) not taking human sin into account, which can create false religious experiences in worship and the beauty (or the work) of humans, and 3) liturgical music being more harmful than necessary, are complex phenomena that cannot be interpreted by using a quantitative approach on its own. It is difficult to assess whether the Spirit has been ignored or not, whether both human sin and the beauty of humanity has been neglected or not; and whether music is regarded as more harmful than necessary or not, by only using numerical verification such as frequencies. In this regard, John van Maanen (1979:520) notes:

It is at best an umbrella term covering an array of interpretive techniques which seek to describe, decode, translate, and otherwise come to terms with the meaning not the frequency, of certain more or less naturally occurring phenomena in the social world.

A positivist approach could oversimplify the essence of problems. Therefore, considering the context of this study, the researcher did not use a quantitative approach.

In phenomenology, an interesting notion is *phenomenological reduction*, a term coined by Edmund Husserl. *Phenomenological reduction* means that preconceived ideas should be separated from their lived experiences. According to Husserl (1952), preconceptions should be removed, judgments should be suspended, and pure essence should be grasped when the phenomena are observed. Thus,

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<sup>19</sup> According to Hy Mariampolski (2001:7), “Qualitative research seeks the meanings and motivations behind behavior as well as a thorough account of behavioral facts and implications via a researcher’s encounter with people’s own actions, words and ideas”.

<sup>20</sup> John W Creswell (2007:85-100) lists five types of qualitative research as typical models: narrative research, phenomenology, grounded theory, ethnography, and a case study.

Husserl believes that one's preunderstanding can be completely removed when the phenomenon is observed, in other words, humans can achieve a state of pure consciousness (*reines Bewußtsein*). For Husserl *phenomenological reduction* is virtually the same as *bracketing* (or *epoché*), although different terms may be used to describe these.

Using phenomenological reduction, the researcher presented the problems concerning liturgical music as clearly as possible.<sup>21</sup> The phenomenological methodology of both Paul F. Colaizzi (1978) and Adrian L. van Kaam (1969) emphasises the categorisation of phenomena. Therefore, the researcher categorised the identified problematic phenomena.<sup>22</sup>

In this study, the researcher endeavoured to discover the essence of the problems that have been observed and categorised, and to propose possible solutions, as well as discuss expected results to resolve these problems. In order to achieve this aim, the researcher consulted relevant literature, observed worship services, and listened to liturgical music that could help to answer the research questions as methods. This was done through purposive sampling, rather than random sampling. Thus, the researcher chose the phenomena that would give the best information, and then collected enough data to develop a full and rich description of the phenomena. Janice M. Morse and Peggy-Anne Field (1996:65) point out:

Two principles guide qualitative sampling: appropriateness and adequacy. Appropriateness is derived from the identification and utilization of the participants who can best inform the research according to the theoretical requirements of the study ... The second principle is adequacy. This means that there is enough data to develop a full and rich description of the phenomenon - preferably that the stage of saturation has been reached - that is, no new data will emerge by conducting further interviews, and all negative cases have been investigated.

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<sup>21</sup> The researcher believes that perfect phenomenological reduction is impossible despite admitting that phenomenological reduction is a valuable process. For Maurice Merleau-Ponty (1962), it is impossible to completely remove the horizon of our ongoing experience. This is because the body is the field of both perception and experience. Merleau-Ponty (:352) says: "This is obtained through a certain balance between the inner and outer horizon: a living body, seen at too close quarters, and divorced from any background against which it can stand out, is no longer a living body, but a mass of matter as outlandish as a lunar landscape, as can be appreciated by inspecting a segment of skin through a magnifying glass. Again, seen from too great a distance, the body loses its living value, and is seen simply as a puppet or automation." In this regard, John Paley (1997:188) mentions: "No social scientist, not even one with humanist or phenomenological sympathies, can claim to use the *epoché* as a research technique, since performing the reduction would immediately remove her from the social world."

<sup>22</sup> As for this point, see the problem statement listed above.

## 1.7 RESEARCH FRAMEWORK

Richard R. Osmer's (2008) practical theological method is partly employed in this study as the framework for this research. In his book, *Practical theology: An introduction*, Osmer (2008:4, 11) offers four core tasks of practical theological interpretation that follow a hermeneutical process/circle. These four core tasks are as follows: the descriptive-empirical task, the interpretive task, the normative task and the pragmatic task. Each task addresses four central questions: What is going on? Why is this going on? What ought to be going on? How might we respond? In this study, the researcher replaces the question "how might we respond?" with "what can we expect?" This is because interpretation without anticipation can lead to hopelessness, while observation without interpretation is meaningless (Cilliers 2012:206). Once all the other tasks of practical theology have been accomplished, we can expect some positive results. This task was called the *expectative task*.

The reason for employing this method is because Osmer (2013) suggests adopting the language of multidisciplinary and dropping the language of interdisciplinarity, except in the case where practical theology is connected with only one realm. This is because the reality we seek to understand is a complicated network consisting of multiple layers. Not everything can be understood in each realm when seeking to understand one dimension of a phenomenon. In addition, researchers will draw on a variety of perspectives, i.e. linguistics, philosophy, musicology, anthropology and sociology, etc., and bring these into dialogue with theology. Thus, Osmer's method, which focuses on multidisciplinary thinking, was found to be suitable for this research.

The basic chapter outline of this study is as follows:

The first chapter provides an introduction to the study.

In Chapter 2, the first of Osmer's tasks (*descriptive-empirical*) is employed. This task consists of gathering information to better understand particular 'episodes, situations or contexts' (Osmer 2008:4, 33-34; 2011:2). Here, the researcher addresses the on-going problematic phenomena that result from a broken interrelationship between the work of the Spirit, humanity, and music in South Korean worship.<sup>23</sup>

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<sup>23</sup> As for this point, see the problem statement listed above.

In Chapter 3, the second task (*interpretive*) is applied. This task enters into a dialogue with the social sciences to interpret and explain why certain actions and patterns occur (Osmer 2008:4, 33-34; 2011:2). The researcher discusses the reasons behind the problems raised in Chapter 2. In doing this, the researcher examines the philosophy that is affecting Korean worship services; some notions of sociology that could be related with Korean worship; Korean shamanism (Mu-Kyo); and musicologists and theologians who are influencing Korean worship services the most.

In Chapter 4, the third task (*normative*) is undertaken. This task raises normative questions from a number of perspectives, i.e. theology, ethics, as well as other fields (Osmer 2008:4, 33-34; 2011:2). The chapter provides a normative formula to solve the problems mentioned in Chapter 2. It is called ‘a holistic music ministry’<sup>24</sup> and describes the right order and relationship between the Spirit (pneumatological dimension), the human being (anthropological dimension), and music (musicological dimension) in music ministry. For restoring the problem impacting on the pneumatological dimension, the researcher adopted Rudolf Bohren’s pneumatological model (*theonome Reziprozität*). In order to overcome the problem affecting the anthropological dimension, the researcher referred to the viewpoints of various wholesome systemic theologians which could help to understand human sin and human beauty (*imago dei*). For solving the problem affecting the musicological dimension, the researcher reflected on the ideas of various theologians who are interested in both liturgy and music (or aesthetics).

In Chapter 5, the researcher replaces Osmer’s final task with the *expectative* task. The researcher examines an anticipative organic<sup>25</sup> outcome of a holistic music ministry mentioned in Chapter 4. This organic result is named ‘a hermeneutical circle of reciprocity between *lex orandi, lex credendi, lex canendi, lex vivendi*’.<sup>26</sup> It describes correlation between liturgy, theology, music (aesthetics) and life.

The final chapter concludes the study.

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<sup>24</sup> As for this point, see Figure 1.1 in the problem statement presented above.

<sup>25</sup> Note term ‘organic’. In terms of this, see sections 1.5, 5.1 and footnote #17.

<sup>26</sup> As for this point, see ‘hypotheses’.

## **1.8 DELIMITATION OF THE STUDY**

The scope of this research was limited to the context of the Korean church, although the researcher acknowledges that the problems indicated above are universal phenomena. Limitation of the research to the context of the Korean church was necessary because of the contextual and socio-religious causes of the problems stated above, such as Korean shamanism (Mu-Kyo).

## CHAPTER 2: UNDERSTANDING THE MUSIC MINISTRY IN SOUTH KOREA

### 2.1 IGNORANCE OF THE SPIRIT

Worship is a pneumatic activity (Brunner 1968:93) generated by the Holy Spirit (to the Father, through Christ) (Wainwright 1980:94). The Holy Spirit empowers the worship (Wainwright 1980:94) and brings us into communion with Christ (Witvliet 2004:4). The absence of God is often taken for granted while singing liturgical songs (cf. Jennings 1982:17). According to the Wheaton '83 Statement (1984):

... people have sinned by rebelling against God. Therefore, the cultures we produce are infected with evil. Different aspects of our culture show plainly our separation from God. Social structures and relationships, art forms and laws often reflect our violence, our sense of lostness, and our loss of coherent moral values ...

Thus, human culture that is not governed by the Holy Spirit is perilous because “sin and evil entered into the created order” (Paredes 1987:61, 78). The belief that humanity can build a utopia on earth independent of God echoes the approach of those who built the Tower of Babel (Hughes & Bennett 1998:140-145). Likewise, the belief that humanity can build a utopia on a worship service independent of the Spirit echoes the false pride and optimism that motivated the building of the Tower of Babel. One of the most ridiculous acts is to reduce the Spirit’s work to that of humans (Bohren 1980:82). In Korean worship services, music is performed regardless of the work of the Holy Spirit. Because of this ignorance of the Spirit in the worship, there are at least three problematic phenomena in the Korean worship: 1) Excessive entertainmentisation<sup>27</sup> of worship; 2) disappearance of the congregation; 3) fossilisation of the music ministry. The researcher explored these phenomena in detail.

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<sup>27</sup> Note term ‘excessive’. The researcher does not merely refuse the advantages of entertainment. Regarding this, Long (2001:13) argues that a vital and faithful congregations should “move to a joyous festival experience toward the end of the worship service”.

### 2.1.1 Excessive entertainmentisation of the music ministry: An emerging pop idol concert

A worship service that ignores the Spirit can be likened to a pop idol concert. Kuk Won Shin<sup>28</sup> (2007:90-91) insists that the worship leader performs music on account of the audience and that Christian worship services are based on a secular model of entertainment. The excessive entertainment of the worship team depends only on their musical skill, and not on the Spirit. They pray for the Spirit's help when they prepare or lead the worship service but they do not actually believe that the Spirit will help them. The prayer offered functions like a magic spell uttered to mislead the spectators. In this regard, Chul Lee<sup>29</sup> (2008:292) notes the following:

Worship team members spend much more time on practice rather than prayer and there is very little faith training for the member. Church leaders are also more interested in the musical skill of the worship team than their faith ... For example, if they have 1 hour, they pray for only 5-10 minutes and then use the remaining time ...<sup>30</sup>

[translation mine]

In this situation God is a mere figurehead for the worship team.

Worship teams or Christian musicians no longer desire God; they aspire to gain popularity (Moon 2015:191). For the worship team that is not interested in God, the music ministry becomes a means of attaining self-satisfaction, riches and popularity. For the congregation that ignores God, the worship service degenerates into mere infamous entertainment (Kim 2010:302).

Many church musicians who ignore the Spirit desire applause from the congregation instead of God's glory and praise. The worship service becomes an opportunity to show off their musical excellence and performance. As a result, the worship team resembles pop idols like those seen on MTV, and the worship rituals can be likened to a pop idol concert. The congregation sings along to enjoy the performance of the worship team, and for their own contentment. In this regard, Jongho Park (2015:17), a representative CCM singer in Korea, notes that:

A praise and worship service is different from a [Christian] concert. It is for receiving God's grace without any burden,<sup>31</sup> whereas a [Christian] concert is for enjoying the performance by means

<sup>28</sup> Kuk Won Shin is a professor of Christian philosophy at Chongshin University in South Korea.

<sup>29</sup> He is a Professor of Christian Studies at Soongsil University in South Korea.

<sup>30</sup> The original source is as follows (Lee 2008:292): "찬양팀원들은 기도보다는 연습시간에 훨씬 많은 시간을 할애하고 있으며, 찬양팀원을 위한 양육훈련은 매우 미비한 상태에 놓여있다. 교회 지도자들도 찬양팀원들의 신앙이나 양육상태 보다는 음악적 실력에 더 관심한다 ... 예를 들어, 연습시간이 1시간이면 기도는 5-10분 정도 한 후 나머지는 연습시간으로 사용한다 ..."

<sup>31</sup> It does not seem to mean "God's free grace" (cf. Ephesians 2:7-8), rather it seems to be closer to "cheap grace" (cf.

of purchasing a ticket. It is okay if there is one kind of impression in a concert. A concert should be fun. I believe that having a lot of fun myself is the same as talking about God...<sup>32</sup>

[translation mine]

For Jongho Park, Christian music is a form of entertainment that people enjoy and have fun with. There is no difference between a church and a pop idol concert, between liturgy and television, between a worship service and shopping (Cilliers 2012:158). The prime concern of worship is not simply acting out, showing a musical performance and enjoyment, but a personal meeting with God through the work of the Spirit (Webber 1994:73, 74).

As Jongho Park points out, congregations more and more seek God's grace without bearing one's cross. However, liturgical music should be connected with *ministry to God*, *ministry to people*, and *ministry to the world* (Sims & Downey 1969:3-11). God's grace always leads us to serve God, people and the world. Geoffrey Wainwright (1980:108) states that "[t]rue worship does not leave us unchanged. In so far as we have been thus transformed into the likeness of God, his kingdom is now so much nearer". Thus, if we experience 'God's grace without taking up one's cross', it is probably due to the music, and not the Spirit.

The excessive 'entertainmentisation' of the music ministry transforms a Christian musician into a type of mere entertainer,<sup>33</sup> and thereby becoming a human commodity. For Edgar Morin (1984:103), a philosopher and sociologist, a mere entertainer functions as both a god<sup>34</sup> and a commodity.<sup>35</sup> According to Marx (2004:163-177), there is *the fetishism of the commodity*, in other words, a man-made commodity becomes a god that is worshiped by people in a modern consumer society.<sup>36</sup> There

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Bonhoeffer 1995).

<sup>32</sup> The original source is as follows (Park 2015:17): "집회와 [크리스찬] 콘서트는 다릅니다. 집회는 부담없이 은혜를 받기 위해 오는 것이고, [크리스찬] 콘서트는 돈을 내고 즐기 위해 오는 것이죠. 그 공연 중에서 한가지 감동이라도 얻으면 되는 거예요. 콘서트는 재미있어야 해요. 제가 그렇게 노는 것이 결국은 하나님을 이야기 하는 것이라고 믿거든요 ..."

<sup>33</sup> The researcher does not deny the positive role of entertainment, as mentioned above. Note term 'mere'.

<sup>34</sup> For further details of celebrity worship, 'See Thou shalt worship no other gods — unless they are celebrities: the relationship between celebrity worship and religious orientation' (Maltby et al 2002). They divided celebrity worship into the following three levels: the Entertainment/Social level, intense/personal feeling level, and mild pathological level.

<sup>35</sup> Hyun-Gyung Kim (2014:62) describes commercialization of an entertainer as follows: "Without hesitation, an entertainment business manager compares an entertainer to a 'commodity'. For example, in a study, an anonymous research participant (#15), who is a staff member of an entertainment management company, compares 'the stars' to 'the older cellular phone models' and 'the rookies' to 'the brand-new cellular phone'. And he assures, 'Likewise, constantly releasing new products are good for both consumers and companies, and constantly releasing new actors or actresses are good for entertainment management agencies and fans'. According to this statement, 'the star' is 'the commodity in high demand' and 'the rookie' is the 'brand-new product' ..."

<sup>36</sup> For Jean Baudrillard (1974:143), human identity in a consumer society is *homo consumans*, and this consumer culture is connected to the Christian tradition and community (Miller 2004:73-106).

is both *commercialisation of human beings* and *commodity fetishism* in Christian worship services. Christian musicians or the worship team is converted into human commodities (or slaves) that are selling themselves, while simultaneously becoming gods who are worshiped by the congregation (or fandom). The Korean music ministry is infected with commercialism (Ha 2002:312), and Christian musicians are fixated on fame (Moon 2015:191).

A bigger problem is that many worship teams and Christian musicians do not know what is wrong with the excessive entertainmentisation of the music ministry. They unashamedly accept their status as mere entertainers and make an effort to be consumed as a human commodity. To drive this point home, even one particular Christian university's department that is known for producing Christian musicians, is called 'Christian Entertainment'.<sup>37</sup> Regarding this phenomenon, Hae-Kyoung Park (2004:153) notes that "... many Korean Christian musicians ... are obsessed about being a celebrity and addicted to success"<sup>38</sup> [translation mine].<sup>39</sup> This problematic phenomenon is visible among church choirs as well as worship teams. Sung-Mo Moon (2015:194) explains the manifestation of this problem among the church choirs as follows:

... Church choirs do not consider the meaning of the liturgical songs and tend to charm the audience's ears with their excellent performances ... The worship service degrades into a show and they become mere choirs as they seek music for the audience instead of music for God.<sup>40</sup>  
[translation mine]

The music performed by church choirs can often be likened to the performance of a special guest at a pop concert (Park 1991). There is generally a soloist in a church choir. Talented members like to perform as a soloist in order to show off their singing skills to the congregation. Every so often there is discord and competition between the members of the church choir for the position of soloist. Sometimes they even leave the church choir after failing to acquire the position. In this regard, Kyung-Sam Huh<sup>41</sup> (1971:23-24) points out that there is only technique and no devotion in the choir's

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<sup>37</sup> The official English name of this department is 'Christian Artist'. However, the name in Korean is '기독교 연예' (Gidokyo Yonye) which literally means 'Christian Entertainment'.

<sup>38</sup> The original source is as follows (Park 2004:153): "많은 복음성가 가수들이 ... 인기인에 대한 연예적 집착과 성공 병까지도 일으키는 것을 본다."

<sup>39</sup> The performance fee of Christian musicians is settled according to its commercial usefulness, as with pop stars.

<sup>40</sup> The original source is as follows (Moon 2015:194): "... 성가대가 진정한 찬양의 의미를 생각하지 않고, 어떻게 하면 기교적으로 훌륭한 연주를 하여 사람들의 귀를 즐겁게 할 것인가에 골몰하고 있는 것이다 ... 오늘날 성가대가 예배 음악의 자리를 버리고 무대 음악의 길을 걷기 시작하면서 예배는 쇼로 전락하였고, 성가대는 합창단이 되어버렸다."

<sup>41</sup> Kyung-Sam Huh is a professor of practical theology at Seoul theological university in South Korea.

singing. From these phenomena, we realise that both the worship team—call it contemporary worship style, if you like—and the church choir—call it traditional worship style, if you like—turn the music ministry into self-expression rather than a worshipful response to God (Dawn 1999:232). This is characterised as a kind of narcissism that is oriented toward human beings rather than toward God (Webber 1994:244-245). Jae-Eun Ha (2002:324) rightly points out that only the satisfaction of human beings is sought in the worship service.

Furthermore, due to the excessive entertainmentisation of the music ministry, the church building becomes a concert hall (Choi 1998:193; Kim 2010:303). The theatrical staging of the church architectural style, which is very popular in South Korea, is often used to enhance the viewing of the worship service, although it is value neutral.<sup>42</sup> Due to this, the worship space in Korea has lost its symbolism (Chung 2010:233-239).

Much of the equipment in the church space is strategically placed to manipulate the worship service and produce artificial grace; it thereby has a psychological effect on the congregation.<sup>43</sup> At this time, the worship service becomes an operational programme. In this regard, Keeyeon Cho (2011:77) states, “Such manipulation is like feeding a dying patient sugar water. It is temporarily beneficial for the congregation, but it is not a long-term solution”<sup>44</sup> [translation mine].

Place identity brings individuality and distinction (Lynch 1960:8). A worshiping place that turns the congregation into an audience is a space that has lost its identity as a worshiping place, and as a result converts the music ministry into a mere entertainment business.

### **2.1.2 Disappearance of the congregation: Becoming a judge of ‘Christian’s Got Talent!’**

A congregation is made up of people who during the worship service follow a single script,

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<sup>42</sup> The choice of the setting of the space is not between the traditional and the contemporary, but is the setting of the space for a drama that God is staging for the redemption of all people, or is it for a show that is being staged for our fun and our inspiration? (cf. Horton 2002:176)

<sup>43</sup> God works out of spaces and time, but he also works in spaces (Cilliers 2016:12, 17). Therefore, the church spaces should be set for God as well as for humans.

<sup>44</sup> The original source is as follows (Cho 2011:77): “이러한 것은 수혈이 필요한 죽어가는 환자에게 달콤한 설탕물을 먹이는 것과 같아서 잠시 잠깐 일시적으로 반짝이는 효과는 가져올 수 있으니 근본적인 치료제는 될 수 없다.”

participating in the dramatic play that enacts the Christ event; there are no spectators (Webber 1994:81). However, the congregation that ignores the Spirit in the worship becomes mere observers. In this case, the congregation is just an observer of the event performed. Regarding this, Younghan Kim (1999:493) notes:

There is an expression in the Korean church: ‘we look on at the worship service without any doing’. Similarly, we have a tendency to regard the worship service as an event that is heard and looked at rather than recognizing one’s devotion, honor, and to praise God. The pastor’s preaching, the church elder’s prayer and the church choir’s singing are often considered a sightseeing attraction. At this time the worshipper is just one of many spectators, not the subject of an act... Because the worship service becomes one religious ritual, it so strictly adheres to form that it lacks spiritual impression. The Lord’s Day becomes the day of the secular event rather than the day for the Lord.<sup>45</sup>

[translation mine]

‘America’s Got Talent’ is a well-known television programme in which contestants showcase their talent. A select group of judges evaluate the performances and determine a pass or fail verdict. They are often taken aback and awestruck by the various performances. Likewise, the congregation often becomes a judge of ‘*Christian’s Got Talent*’, by evaluating the worship service, and scoring their musical technique and stage manners. In this regard, Il Ung Chung (2008:99) points out that neo-meritism judges the value of human beings according to their ability; this is prevalent in the Korean worship service. The congregation tends to use the same criteria to evaluate the worship service as those of Hollywood (cf. Kelderman et al 1997:80-94).

The judges of ‘Christian’s Got Talent’, namely, the congregation, prefer analysing the performance of the church choir or the worship team to singing together, and feel more comfortable observing the worship service than participating in it, and with analysing<sup>46</sup> than action. This is because the congregation that becomes the judge does not need to have a responsibility towards the worship service.<sup>47</sup> In this regard, Kuk Won Shin (2007:90) diagnoses the problem of Korean worship services as follows: “The worship leader is responsible for all aspects of the worship service and does everything for the congregation, not for God, while the congregation never takes responsibility for

<sup>45</sup> The original source is as follows (Kim 1999:493): “한국교회에서는 ‘예배를 본다’는 표현을 쓴다. 이말 뜻대로 우리의 예배는 하나님께 드리는 헌신과 경배와 찬양보다는 듣고 보는 행사로 간주하는 경향을 가지고 있다. 교회 안에서 행해지는 목사의 설교와 기도, 성가대의 찬양을 듣고 보는 구경으로서 예배를 이해하는 경향이 적지 않다. 이때 예배자는 행위의 주체가 아니라 하나의 관람객에 불과하다 ... 예배가 너무나 하나의 종교의식이 되어버려서 외형적 순서에 치우친 나머지 영적 감동이 무력해졌다. 주일은 주님의 날이기보다는 세속적 형태의 행사날처럼 되고 있다.”

<sup>46</sup> This is dealt with in section 2.1.2.

<sup>47</sup> Even if the contestants of ‘America’s Got Talent’ ruin their performance, the judges do not have any responsibility for their performance.

anything during worship.”<sup>48</sup> [translation mine] With the excessive entertainmentisation of the Korean music ministry, the true worship service becomes a type of audiovisual showcasing that only virtuosos who have outstanding technical abilities in the music field perform.<sup>49</sup> The congregation believes that music is the province of the specialist and gives up performing together. As a result, the active congregation is converted into a passive audience or the judge of the performance. For Roland Barthes (1977:150), the amateur who has a technical imperfection is no longer found anywhere. The virtuoso relieves the listener of all activities. Barthes (:149) said, “Concurrently, passive, receptive music, sound music, has become the music of concerts, festivals, records, and radio ...”. In this view, whether it is intentional or not, musical experts relieve the congregation of all activities in the worship service. For the amateur, there is nothing to do in the worship service. Professional worshippers do everything. However, as Thomas Long (2001:45) insists, “These are no professional worshipers; they are amateurs, people who do this for love”.

Some argue that the appearance of professional worship teams and of musicians reinforce the participation of the congregation.<sup>50</sup> However, merely singing enthusiastically cannot be identified with participation in worship. According to Don E. Saliers (1994:47-48), “Mere activity or lively participation in itself does not constitute faithful worship. In a culture of exaggeration of overly stimulated feeling, it is too easy to mistake active participation and self-expression for worship”. It is not considered participation in worship if the congregation sings liturgical songs for the sake of the worship team, musicians, for music itself or for self-satisfaction, and not for the sake of God. Some no longer attend the worship service that they regularly attended because their favourite worship team or leader no longer performs there.<sup>51</sup> High obsession with celebrities is called celebrity worship.<sup>52</sup> Worship teams and Christian musicians are often admired by the congregation. We often worship ourselves or one another, but not God. This worship is anthropocentric, not theocentric. The

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<sup>48</sup> The original source is as follows (Shin 2007:90): “예배 인도자가 모든 것을 책임지고 ‘칭중’을 위해 공연하고 예배자에게는 별로 책임이 지워지지 않는다.”

<sup>49</sup> For more information on the entertainmentisation of the music ministry, see section 2.1.1.

<sup>50</sup> As for this point, see the insistence of Michael Horton (2002:179): “But even if one criticizes the CCM (Christian Contemporary Music) worship style for making the congregation an audience instead of the performers, this challenge fails on two counts. First, it does not fairly describe CCM worship, at least in most of the contexts in which I have witnessed it. I do not doubt that advocates of the pop worship style and their congregations see themselves as heightening congregational participation in worship.”

<sup>51</sup> For example, there were at least 300 people in the worship service when a famous worship leader led the worship service. However, the worship leader [moved to another church, and now there are less than 50 people attending the worship service.

<sup>52</sup> In the field of medicine and psychology, celebrity worship is listed as a mental disorder (Maltby et al 2002).

congregation tends to seek only the power of people, not the work of the Spirit. Saliers (:116) expresses the reason why we should seek the work of the Spirit in worship as follows: "... liturgical prayer (*activity*) in the context of ritual action is something done by human beings. But all the while this 'doing' is in relation to continual openness to the transforming power of the Spirit."

### 2.1.3 Fossilisation of the music ministry: The occurrence of liturgical autistic echolalia

The researcher argues that there is excessive entertainment in Korean worship in the previous chapter. However, paradoxically, there is also formalism or empty externalism in Korean worship. This is perhaps because excessive entertainmentisation of worship (cf. section 2.1.1) transforms true worshippers to mere passive audiences (cf. section 2.1.2). The congregation repeats worship rituals without knowing the meaning (Kim 1999:493). They do not expect the work of the Spirit. According to one researcher who collected data from 600 Christians in South Korea (Kim 2005), the biggest problem in Korean worship is that rituals are formalised (48.3%). Fossilised worship causes worshippers to get stuck in a rut. Although we should not ignore rituals and forms as the Anabaptists, Moravians, Quakers or radical mystics (e.g. Toronto blessing) have done, we should realise that the worship service cannot be produced by rituals and forms only.

In the Korean worship service in particular, fossilisation of the music ministry occurs.<sup>53</sup> When the congregation sings a liturgical song, their mind and will shift to other areas. Lyrics and musical notes seem to "have died yet live on";<sup>54</sup> they are sung but become meaningless (cf. Beck 2002:28). Only the pastor's preaching becomes meaningful and the worship service is regarded as preaching a sermon. In this regard, Il Ung Chung (2010:506) states, "In Lord's day worship in South Korea all rituals except for a sermon are subordinated to a sermon" [translation mine].<sup>55</sup> Thus, singing liturgical songs

<sup>53</sup> According to Thomas Long (2001:60-64) vital and faithful music ministry which opposes fossilized music ministry has all three elements: "congregational, excellent and eclectic." Firstly 'congregational' music ministry guards against merely listening to music of a virtuoso, but make the congregations "listen and worship with [music]" (Long:62). Secondly 'Excellent' music ministry is both "functional and internal" (:63). Thus, there is balance between musical excellence and the taste of the congregation (:63). Finally 'eclectic' worship includes various styles and genres that could be "from classical to folk, from Bach to rock" (:64). Regarding this, Long (:13) argues that vital and faithful congregations "emphasize congregational music that is both excellent and eclectic in style and genre".

<sup>54</sup> Ulrich Beck's notion of 'zombie categories' are "'living dead' categories which govern our thinking but are not really able to capture the contemporary milieu" such as the traditional gender role, the traditional family model, etc. (Beck 2001:262). The researcher deals with zombie categories in more detail in Chapter 5.2.

<sup>55</sup> The original source is as follows (Chung 2010:506): "...설교 외의 다른 모든 순서들은 전부 설교하나에 종속된 모습을 보여주고 있다."

degrades into a type of preparation of the sermon.<sup>56</sup> Like one's absentminded radio listening, the worshippers merely listen to liturgical music.

In the Middle Ages, the congregation did not feel uncomfortable with attending the Latin Mass even though they did not understand it at all. This is because they were satisfied with just proceeding with the Mass. In other words, they just repeated the ritual regardless of its meaning. Cilliers (2010:4) refers to this meaningless repetition as "liturgical kitsch".<sup>57</sup> Regarding this, Cilliers (:4) argues:

By this kind of *liturgical kitsch* I mean an unnuanced and theologically irresponsible adding and subtracting ('cut and paste') of elements to and from the liturgical repertoire ... Liturgical kitsch, in fact, thrives on these dynamics of clinical repetition it is cut-and-paste liturgy *par excellence*.

In the South Korean church, such a kind of liturgical kitsch can be sometimes found in congregations who take no interest in searching for meaning in what they are singing, and are satisfied with simply attending their church. However, we should remember that worship is not a "God-automat" (Cilliers 2004:42).

There is a disorder called '*autistic echolalia*', which Warren H. Fay (1969:39) explains as follows:

... Echolalia is generally defined as the meaningless repetition of a word or word group just spoken by another person; the repeated relationship of verbal comprehension to imitative output was considered the primary variable.

Although all the causes of autistic echolalia are not well known, one cause is the lack of understanding the meaning of sound (Shapiro & Lucy 1978). Congregations who sing words repeatedly and meaninglessly seem to have liturgical autistic echolalia.<sup>58</sup> In this case, the worshippers do not understand the song's meaning and merely repeat the sounds with their mouth. Such singing is a meaningless and empty exercise.<sup>59</sup>

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<sup>56</sup> It is not the problem of the Korean church only, but also a very universal problem. In this regard, Robert H. Mitchell (1978:21) adds: "Yet today's church frequently uses singing to provide an opportunity to stand and stretch, to occupy the time until latecomers arrive, to give ushers opportunity to open or close the windows, to clear the tables after a meal, to give the choir or children a chance to move from one place to another, etc."

<sup>57</sup> For Cilliers (2010:1), the term kitsch refers to "religious aesthetics as related to the notions of beauty, goodness and truth". In other words, kitsch is "the superficialization and inversion of aesthetics" (Cilliers 2010:1).

<sup>58</sup> Singing of people who have liturgical autistic echolalia can fall into the zombie category mentioned above (cf. the footnote #57 in this chapter).

<sup>59</sup> Regarding this, Long (2001:13) insists that vital and faithful congregations "maintain a relatively stable order of service and a significant repertoire of worship elements and responses that the congregation knows by heart".

## 2.2 IGNORANCE OF HUMANITY

In the music ministry in Korean worship, the fall of humanity is often ignored. All humans are corrupted by the fall; this includes their intellect, will, as well as conscience. Thus, human beings cannot be the epistemic source and standard of religious truth (Bavinck 1895:17). However, in the Korean church one's religious experience tends to be regarded as the standard for religious truth, which comes from God without any verification. Furthermore, the people who believe that 'the experienced immediacies of feeling' in worship must be from God and must be right cause conflict and disharmony in their church (Lee 1991:120). They do not consider that the fall of humanity could evoke false inner urges and sick fantasies (cf. Edwards 1986:143, 144, 316, 317). In this case, liturgical music is often used as a tool in order to amplify a feel-good experience.

On the other hand, the beauty of humanity also tends to be ignored in the music ministry in Korean worship. In Gen. 1:31, God said: "It was very good." This is the basis of the beauty of humanity. Human beings are made in the image of God. Although humanity has become totally corrupted by sin, the image of God still is in humanity (Calvin *Inst* 1.15.4).<sup>60</sup> However, our will, our awareness, and our personality are often regarded as harmful and should be removed due to the ignorance of human beauty (the image of God in human beings). Thus, worship led by the Spirit tends to be considered extemporaneous. There is no preparation or human effort. Depending on the preparation (e.g. reading the words of a prayer on a page or the book of common prayer, or from the prepared sermon, etc.), it is believed that it is less connected with the Spirit (Cho 2005:6). There are many songwriters who create liturgical songs without any music theory. They argue that the Spirit gives them the song even though they are not good at music. Such problematic phenomena damage the aesthetic value of worship and the music ministry.

### 2.2.1 Disregard for the sin of humanity: Conversion to shamanic worship

Many Korean Christians believe that the immediacy of experiencing feelings that come from music in worship is from God and must be right and good. They disregard the sin of humanity. Many Spirit-led movements in South Korea place great emphasis on subjective religious experiences (Lee

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<sup>60</sup> The researcher will deal with the image of God in chapter 4.3.2 in more detail.

1991:62). The fantasy in worship is regarded as being filled with the Holy Spirit without any verification (Kim 2008). The other tendency is to consider the worship service as being a direct conversation with God (Chung 2002:222). In this case, the Christian faith is understood as a mysterious spiritual experience of a transcendental being (Kim 2001:175).

The congregation of the Dami Mission church<sup>61</sup> that argued a time-limited eschatology represents the typical view of worshippers that emphasise sick fantasies, inner urges, distorted superstitious spirituality, releasing of excess emotions and collective excitement. The Dami Mission church predicted that the rapture and Second Advent would occur at midnight on the 28<sup>th</sup> of October 1992. The prediction was based on the direct revelation (dream, fantasy and voice) given to a boy (Park 2012:215-216).<sup>62</sup> However, nothing happened and the prediction turned out to be false,<sup>63</sup> it was not from the Holy Spirit.

There are prediction training schools in Korea. In these schools random thoughts or even demonic voices are disguised as the voice of the Holy Spirit (Park 2011:31-37). In contexts such as these the focus is mainly on one's religious experience. The music ministry often merely functions as a tool for an emotional high. Although the ecstasy that is caused by the beauty in music cannot be identified as the experience that is sent by the Holy Spirit, any heightened state of consciousness is often equated with the Spirit's signature (Packer 2005:41, 66). At this time the liturgical music is converted into a type of shamanic music that offers false ecstasy; ecstasy is the basis of shamanism (Eliade 1989). For Dominik Schröder (1955:852), "... shamanism without ecstasy is not shamanism"<sup>64</sup> [translation mine]. In this regard, Yeong Dong Kim (1994a:308) notes, "It is no exaggeration that for many Korean Christians Christianity is an official religion but in practice the real religion of Korean Christians is shamanism"<sup>65</sup> [translation mine].

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<sup>61</sup> Dami means 'future to come'.

<sup>62</sup> For more information on their prediction, see one of the books by Jang Rim Lee (1989). He recorded the boy's prediction on pages 27-31.

<sup>63</sup> Jang Rim Lee, who was the senior pastor of the Dami Mission Church, was arrested for fraud and illegal possession of money.

<sup>64</sup> The original source is as follows (Schröder 1955:852): "... *ohne Ekstase kein Schamanismus.*"

<sup>65</sup> The original source is as follows (Kim 1994a:308): "많은 기독교인들에게 기독교는 공식 종교요, 실질적인 종교는 샤머니즘이라고 해도 과언이 아닐 것이다."

Shamans are ancient experts of ecstasy (Eliade 1989:14).<sup>66</sup> The more shamans allow one to experience ecstasy, the more they are recognised as spiritual. Likewise, there is a tendency that, if a particular worship team or leader allows the congregation to have an ecstatic experience, the congregation views them as spiritual and follows them (Harvey 1979:208). Today, many worship teams or leaders in South Korea act as shamans, stirring the emotions, of congregants to excitement.<sup>67</sup> In this regard, Younghan Kim (1999:494) describes that:

... They artificially bring out the congregations' feelings with a roar of applause to create an atmosphere. Thus, they often put the congregations into a state of collective religious hypnosis ... Here, there is a danger that the Christian enthusiasm is confused with shamanic enthusiasm.<sup>68</sup>  
[translation mine]

There are many worship teams in South Korea that focus on the immediacy of experiencing feelings during worship. The most representative case would be worship team 'A', which was organised in the late 1970s, and worship team 'B', which was founded in late 1980s.<sup>69</sup> <sup>70</sup> These worship teams are the matrices of the Korean praise movement. It cannot be denied that the religious experience-centred worship theology of team A<sup>71</sup> and team B<sup>72</sup> have a negative effect on worship in the Korean church, although they have contributed to Korean worship (Jung 2011:363-365). Emotional manipulation frequently occurs after emphasising religious experience in their worship (Ha

<sup>66</sup> Mudang (Korean Shaman) refers to the woman who calls deities in agitation (Cho 1982).

<sup>67</sup> Howard Browne argues that he can enable people to have ecstatic experiences that can be likened to being intoxicated. He calls it 'impartation'. Thus, he calls himself a 'Holy Ghost bartender' who imparts new wine of joy that makes people drunk in the Holy Spirit (Dossey 2010:123).

<sup>68</sup> The original source is as follows (Kim 1999:494): "... 분위기 조성을 위해 요란한 박수소리와 함께 인위적으로 참여자의 감정을 몰아간다. 그리하여 집단적 종교취면으로 들어가는 경우가 없지 않다 ... 여기서 기독교적 열정은 무속적 열광과 혼동되어 버리는 위험성이 있다."

<sup>69</sup> The researcher has chosen keep the names of these teams anonymous.

<sup>70</sup> In Chapter 1, the researcher introduced one particular South Korean church that focuses on subjective spiritual experiences. The church and worship team mentioned here both have similar worship styles and theology.

<sup>71</sup> Training in direct revelation took place in the training process of worship team 'A'. The following sentences are from part of a book that is used when team 'A' trains people: "One day at my office I noticed it was missing, I looked everywhere I knew and asked God to help me find it. My husband and secretary joined in the search, but it never showed up. Finally I said to God, 'In Your omniscience You know exactly where it is and because of Your understanding love, I believe You see it is important to me to find it, so please tell me exactly where it is'. I stepped and listened. Immediately an impression came into my mind in sentence form, 'It's in the office bathroom' ... I then saw it on the floor in an obscure place, behind the toilet! Only God knows how it got there, and only He could help me find it." (Dawson 2006:2)

<sup>72</sup> Interestingly, the worship leader of team 'B' got trained by worship team 'A'. (Hong 1998:521) According to the report of the 82<sup>nd</sup> General Assembly of the Presbyterian Church in Korea (1997:411-431), the worship leader of team 'B' started a large praise and worship meeting with about 70 songs that was given by John Wimber, the founder of the Vineyard movement. Thus, characteristics of this movement are often found in the worship service of team 'B'. John Wimber placed great emphasis on the following experiences: shaking of the body, falling under the power, prophecy, speaking in tongues, revelation, and discernment (Shim 2006:237). Falling under the power is often found in the worship service of team 'B'. They believe this knocking down is the certain evidence of the work of Spirit (Jung 1997:123).

2011:240).

However, the immediacy of experiencing feeling sometimes leads us to temporary ecstasy, while true Christian experience that comes from the Spirit always leads us to live an authentic Christian life (cf. Webber 1994:18). The congregation that seeks both subjective personal experiences and distorted superstitious spirituality sometimes tends to destroy their community and converts fostering abnormality and lack of ethics (Choi 2014:143; see also footnote #13). A worship service is not a fantasy that escapes reality, but takes place between the already and the not-yet, between a vision and reality, between sin and forgiveness, between judgment and renewal, and between God's presence and absence (cf. Wainwright 1980:43). Worshippers that are merely in search of fantasy and ecstasy lack holiness.<sup>73</sup>

### 2.2.2 Neglect of the beauty of humanity: Removing the work of humans

Worship services that ignore the beauty of humanity and human effort in the music ministry, i.e. the preparation for both leading and composing liturgical music, are often regarded as weak, stupid and non-spiritual, and not depending on the work of the Spirit.<sup>74</sup> As a result, Christian musicians engage in non-reflective practice referred to as the inspiration of the Spirit.<sup>75</sup> In order to preach a sermon, a pastor needs to be knowledgeable on many topics, e.g. exegesis, homiletics, dogmatics, hermeneutics, and so on. Similarly, those who compose songs for worship services but are unlearned in music, produce music that is of a poor quality.

One of the famous liturgical music composers in South Korea noted, “After seeing a vision during prayer and meditation for nine months, I made a ‘vision song’”<sup>76</sup> (Song 2009)<sup>77</sup> [translation mine].<sup>78</sup>

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<sup>73</sup> Wainwright (1980:108) notes: “True worship does not leave us unchanged. In so far as we have been thus transformed into the likeness of God, his kingdom is now so much nearer.”

<sup>74</sup> Thus, there is the tendency that people tend to annihilate their will, stupefy their consciousness and suppress their personality in the worship service (cf. Bavinck 2004:203). Herman Bavinck (:203) calls this phenomenon “pantheistic mysticism” (*pantheistische mystiek*).

<sup>75</sup> The pastor is learned in a lot of things, e.g. exegesis, homiletics, dogmatics, hermeneutics, etc., in order to preach. Unlike the former, it is found that the songs that are made by people who have never learned music are sung in the worship service.

<sup>76</sup> This is one of his songs.

<sup>77</sup> The original source is as follows (Song 2009): “... n개월간의 기도와 묵상을 통해 환상을 보게 되고 비전송을 작사, 작곡하게 되었다.”

<sup>78</sup> He was trained in worship team ‘B’ mentioned above.

In an interview, he said, “God put the liturgical songs into my lips by a vision or meditation the Bible”. In his testimony he furthermore stated, “Even though I do not know music, God gave me the melody... I experienced the healing of my disease when I composed liturgical songs” (Shin 2009).

In a separate interview another Korean composer<sup>79</sup> confessed that he too could not read music scores (Yoon 2010; J M Kim 2014). In 2003 he produced a very famous song that he said was the result of a vision he saw. He explained that, when he was praying, he saw blood dripping around a big cross and many souls approaching God’s throne through the blood. After that, with God's inspiration, he produced the song in a subway (Yoon 2010; J M Kim 2014).

Another well-known composer in Korea also mentioned that could not read a music score and had never learnt music composition. He (BCYCbit 2011) explains the way of making liturgical songs as follows:

In my case ... I am inspired by God when I worship and praise Him by speaking in tongues. During this time, God sometimes gives me the whole song, a chorus, or even just a part of the song, while at other times he may only give me the lyrics of a verse ... I have never learnt music...nor can I read a music score ...<sup>80</sup>

The similarity between these musicians is that they make music although they are not schooled in music. However, Rembert Weakland, the Roman Catholic Archbishop of Milwaukee and a famous musician, was asked, “How should one go about becoming a church musician?” His reply was: “First, you must become a musician.” (Flynn 1998:252)

It is a kind of laziness for Christian musicians not to acquire any learning in music. The testimony that God gives the songs by a vision or revelation does not justify the laziness. The work of the Spirit does not lead us to laziness. If God calls someone to be a Christian musician or a worship leader, He would give him or her passion to learn music first!

Marva Dawn (1995:202) provides four standards for choosing liturgical songs. These are as follows:

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<sup>79</sup> He worked in church ‘A’, as mentioned above.

<sup>80</sup> The original source is as follows (BCYCbit 2011): “저 같은 경우는 예배를 깊이 들어가다 보면 방언으로 찬양을 하면서 하나님 주시는 그 마음들이 있습니다. 그렇게 곡을 주시기도 하고 때로는 후렴구를 주실 때도 있고 ... 저는 (음악을) 전혀 배우지 않았습시다 ... 저는 악보를 잘 못봐요 ...”

First, “Is the text theologically sound?”; second, “Does the style disrupt the worship in any way?”; third, “How appropriate is it to the musical ability of the congregation and music leaders? How appropriate is its function in the service and the place of the service in the Church year?” and, finally, “Is this piece of music characterised by excellence or greatness to a satisfactory degree?” Liturgical music that complies with the above standards cannot be made by a vision only, but requires an understanding of the music, theology and work of the Spirit.

Songwriters and worship leaders often lead the worship service on a whim without any preparation. In such instances, they often confuse their inner feelings with the inspiration of the Spirit (cf. section 2.1). When this happens, they miss the chance to think of good liturgical songs that have a healthy theology, abundant aesthetics, and a proper relationship with the worship service.

The music ministry of the worship service that ignores the beauty of humanity minimises the work of human beings. The term ‘liturgy’ denotes that the worship service derives its meaning from the Greek word ‘*leitourgia*’, which means “the work of the people” (White 1983:23; Scheer 2016:129, 242). The German word for worship service is ‘*Gottesdienst*’, which reflects both “God’s service to us and our service to God” (White 1983). Thus, the worship service is God’s work as well as the work of humans. We are beautiful because we are made in the image of God, although we are still sinners. It is God’s desire for us to use beauty in worship for His sake. Regarding this, Johan Cilliers (2012:113) notes, “The worship service is in the first place about God. But naturally it is also about people ... God does not want to play (*make*) alone; does not want to dance alone”.

According to Rudolf Bohren (1980:76), we do not have to forget our participation in God’s work, at the same time we should acknowledge that in the reciprocity between God’s work and the work of humans, God’s work takes priority. Bohren refers to it as *theonome Reziprozität* (theonomic reciprocity).<sup>81</sup> The work of the Spirit and that of human beings are not mutually exclusive. However, in the music ministry in the Korean church, the work of humans as the partner of the Spirit is often ignored.

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<sup>81</sup> Theonomic reciprocity will be dealt with in Chapter 4.4.

## 2.3 IGNORANCE OF MUSIC

In the South Korean church there is an odious suspicion of music. This is due to the influence of intellectual assertions that Truth can only be revealed through the head (intelligence), and not the heart (affection, emotion, feeling, sense), and the heart can damage the head. Thus, positive scientific language that is strongly connected to intelligence is regarded as a safe medium that reveals all things about God, while music is understood as being powerless to express any form of truth. This overly timid way of thinking about the heart puts a restraint on liturgical music. As a result, this scepticism decreases the quality of music and has no benefit for Christians.

### 2.3.1 Deep suspicion about music: Dualism between head and heart

There is a powerful connection between music and feelings (emotions), although musical experience must not be reduced to a purely sensuous experience (Bowman 1998:128; Begbie 2000b:15). Because of this connection, music is merely regarded as entertainment<sup>82</sup> that arouses the interest of the congregation in the Korean church (Shin 2007:90). Furthermore, there is a deep suspicion that music makes one lose one's self-control and results in seductive pleasure. For this reason music is often considered to be sensual, earthly, beguiling and dangerous.<sup>83</sup> According to In Jung Kang (1998:224), the Korean church often regards sensuous liturgical music as a mere strategic implement of Satan that leads the congregation to sentimental faith.

There is a deep suspicion of things connected to the heart (affections, emotions, feelings and senses) like music. Due to the influence of Western rationalism, human beings are regarded as '*Homo sapiens*'.<sup>84</sup> To illustrate this further, the head (intelligence) is regarded as the only organ that can reveal the truth, while the heart is understood as a dangerous organ that can damage the head. Thus, although the affective or emotional character of the music is to be eliminated, it is frequently used in the church. The church and music are '*reluctant partners*' as the name of the book edited by Ena

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<sup>82</sup> The researcher does not deny the positive role of entertainment as mentioned above. Of course the beauty of humanity can induce entertainment. What he guards against is excessive (or over) entertainment. Note the term 'merely'.

<sup>83</sup> As we saw in Chapter 2.2.2, music can be misused. This is because music can distort the truth as well as disclose it (cf. Begbie 2013:204). Then, we might be wise enough to use music (yes!) without falling prey (but!) to music (cf. Schultze 2004:49).

<sup>84</sup> According to Alexander Schmemmann (1998:15), "... '*Homo sapiens*', '*homo faber*' ... yes, but, first of all, '*homo adorans*' ..." *Homo adorans* means that man is a worshipping being (Schmemmann 1998:118).

Giurescu Heller (2004) indicates. Regarding this, the description by R.S. Thomas (1955:14) in his poem ‘*The Minister*’, would not be an exaggeration:

Protestantism — the adroit castrator  
Of art; the bitter negation  
Of song and dance and the heart’s innocent joy —  
You have botched our flesh and left us only the soul’s  
Terrible impotence in a warm world.

In practice, any form of aesthetical expression is shunned in many Reformed churches (Cilliers 2016:5) and both music’s distinctive and potent eloquence are curbed in the worship service (Begbie 2013:10). This phenomenon reflects an underlying dualism between the head and the heart—that only intelligence is safe, while emotion is dangerous. The Reformed church’s view of music is dominant in the thoughts of Augustine (Schaff 1889:2021-2028; Williams 1955:4; Tillich 1972:103; González 2010a:252). Augustine’s musical ideas can therefore be detected in the thinking of the Korean church which embraces the western music and Western Christianity in ways of which we are often scarcely aware.<sup>85</sup>

This is evident in his book *De Musica*<sup>86</sup> (Augustine 1.4.7): “There can be no more degraded and abject discipline than this one [who makes their living performing music].” On the other hand, according to Wayne D. Bowman (1998:60, 65), Augustine’s thoughts on music is derived from Plato (especially in his own book, the *Timaeus*). For Plato (*Rep.*<sup>87</sup> 10.606; *Tim.*<sup>88</sup> 52), the strengthening of the emotion causes the impairing of reason, which is the only area that can receive the truth. As such, Plato’s doctrine has a lot of influence over contemporary thought in the world. In this regard, Bowman (1998:45) states,

Indeed, not only did their [Plato's thoughts] influence and dominate musical philosophy for centuries, but their [Plato's thoughts] indelible impression can be detected in contemporary thought in ways of which we are often scarcely aware.

<sup>85</sup> The influence of the musical thinking of Augustine on the Korean church is examined in Chapter 3.4.1.

<sup>86</sup> All quotes from *De Musica* by Augustine are cited from Saint Augustine, *On Music*, trans. Robert Catesby Taliaferro, in *Writings of Saint Augustine*, vol. 2. Ed. Ludwig Schopp, New York: CIMA Publishing, 1947. Concerning *De Musica*, I use an abbreviated formula, as follows: *De mus.* 1.4.7 = *De musica*, book 1, chapter 4, clause (or verse) 7.

<sup>87</sup> All quotes from *Republic* by Plato are cited from: Plato, *Republic*, 2 Volumes, trans. and ed. by C Emlyn-Jones, & W Preddy, in *Loeb Classical Library*, vols. 237 & 276, Harvard University Press, 2013. Concerning *Republic*, I use the abbreviated formula, as follows: *Rep.* 10.606 = *Republic*, book 10, section 606.

<sup>88</sup> All quotes from *Timaeus* by Plato are cited from: Plato, *Timaeus. Critias. Cleitophon. Menexenus. Epistle sv*, trans. R. G. Bury, in *Loeb Classical Library*, vol. 234, Cambridge, MA: Harvard University Press, 1929. About *Timaeus*, I inscribe the abbreviated formula, as follows: *Tim.* 52 = *Timaeus*, section 52.

Plato's thinking about music affected the Korean Protestant church without exception, (especially through Augustine). As a result, being emotional is often regarded as being unreasonable. Losing one's reason is often wrongly understood as being ruled by their emotions. For the Reformed church, the brain often takes precedence over all the other organs (Smith 2009:76). As positivism, scientism, and rationalism emerged in modern times, the tyranny of reason was getting worse. Music connected with the heart more than the head has been considered unreasonable. There is a loss of music and aesthetics in the worship service. It has an intellectual focus on ideas, doctrines and beliefs. As a result, worship becomes more precise but less passionate. However, reason and emotion are not competitive. There is not a zero-sum game between the head and the heart. An increase in emotion does not mean that reason decreases. What does a big heart have to do with a small head? Reason and emotion are complementary rather than mutually exclusive. Regarding this, Friedrich Schiller (XXIII:2) argued that,

The transition from the passivity of sensuousness to the activity of thought and of will can be effected only by the intermediary state of aesthetic liberty.... In a word, there is no other way to make a reasonable being out of a sensuous man than by making him first aesthetic.

Emotion has the ability to offer important raw material, rational thought patterns, as well as rejuvenate rational faculties that are dulled by habitual activities (Bowman 1998:45).

Another tendency in the Korean church is to regard musical experience as a fantasy, which escapes reality. According to Herman Bavinck (2003:267):

Art cannot close the gap between the ideal and reality. Indeed for a moment it lifts us above reality and induces us to live in the realm of ideals. But this happens only in the imagination ... Though art gives us distant glimpses of the realm of glory, it does not induct us into that realm and make us citizens of it.

Unlike Bavinck's argument, the experience of music is not mere fantasy that is separated from reality (cf. section 5.4). Maurice Merleau-Ponty (1962:xvi-xvii) insists, "The world is not what I think, but what I live through". For him, our essential way of being in the world is deeply rooted in bodily experience rather than conscious experience (Bowman 1998:260). Our habits are derived from what we desire or love rather than reason (Smith 2009:26). One common mistake is that we decide and plan using only reason and logic. Of course, reason and logic are included in the process of decision making and planning. However, emotion plays a more important role in the final selection of one's action. This is because our routine behaviours are practised unconsciously, and emotion plays a

significant role in this process (Smith 2009; Smith 2013). Thus, music, whether of classical or modern style, exerts a powerful influence on the behaviour of the congregations in the worship service (Saliers 1994:155). The fetish that music is dangerous and impairs our intelligence prevents us benefiting from music.

### 2.3.2 Misunderstanding the role of music: Becoming a mere servant of words

The function of language is often limited to the information that is delivered based on words and phrases. Under the influence of the logical positive scientific era, only language that can convey clear ideas is recognised as real language. Thus, music is frequently removed from the category of language because it lacks semantic reference. Regarding this, Jeremy Begbie (2013:2) states:

... [b]ut music is largely conspicuous by its absence. Doubtless, there are some good reasons for this neglect. One of the most obvious is the weakness of music's powers of depiction and assertion, its struggle to 'say' or 'picture' anything with precision and consistency.

Musical formalists such as Eduard Hanslick and Igor Stravinsky<sup>89</sup> understand music as essentially having no capacity to express anything at all (cf. Stravinsky 1936:83; Hanslick 1986), especially in the Korean church. Music is regarded as being powerless to represent anything about God, our faith, and our life. As a result, music adorns the text or becomes a mere servant of the words. In the Korean church, music often functions as the reinforcement of a message or text. The assertion that music is essential in the worship service is only accepted in theory. In practice, however, singing time is the first to be reduced in longer worship service times (but preaching is rarely reduced). Furthermore, when the congregation sings a liturgical song, feeling the music is often regarded as the wrong way of singing, while thinking about the lyrics is considered the right way.

Music helps to express divine transcendence that is beyond words. Music is the “language where languages end”, as Rainer Maria Rilke (2011:123) states in his poem *An die Musik*. According to Cilliers (2012:131), “The meaning of life is acknowledged and created in the expression of the song in sound. The sound ties the significances together, even before words are understood”. This is

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<sup>89</sup> The formalists understand music as autonomous form. For them, music is not “a bridge to something beyond itself”. In this view, the value of music is “strictly its own, strictly intrinsic, located wholly within a purely musical realm” (Bowman 1998:133-134).

because the music, unlike words, leads us to the place where there is no struggle with semantic overload (Harmon 1998:273). True liturgy communicates at a level deeper than any spoken word (Hamman 2007:165).

The assertion that music is not language is the result of sterilising reductionism that language is understood as signs, as indicators pointing to verifiable information (cf. Craddock 1979:7). However, it is over-simplistic insistence. For Begbie (2013:192), “Music’s range of functions is much wider and the same goes for language”.

Due to the ascendancy of the language of science in the church, the language in the worship service fails to express something vital to the faith itself (Craddock 1979:7). According to Fred B. Craddock (1979:8), when the function of words is restricted to the scientific use of language to designate, the many other rich and full functions of language in human thinking, learning, feeling, and sharing is lost.<sup>90</sup> In this regard, Jean-Jacques Rousseau (1998:296) adds:

... language changes character; it becomes more precise and less passionate; it substitutes ideas for feelings, it no longer speaks to the heart but to reason... language becomes more exact and clearer, but more drawn out, more muted, and colder...

Language should not be reduced to the delivery of information. John L. Austin (1962) classifies language into *constatives* and *performatives*. For him (1962:1-38, 132), ‘constatives’ is the language that communicates information, and ‘performatives’ is the language that affords an act and demands decisions. Austin (1962:3, 100) calls the reduction from the performative to the constative the ‘descriptive fallacy’, although he does not like this term.<sup>91</sup> The performative language is not meaningless. It belongs to different kinds of speech acts of the constative language. In this view, music has a performative character that causes an act and demands decisions. In his application of

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<sup>90</sup> If the church accepts only the language of science, Craddock (1979:8) notes that “it would have to forfeit its evocative use of words, its use of language to create new situations, its use of parable and the myth. Under such editorship, the church’s language would be ‘cleaned up’, striking all symbolic and mythological uses as preliterate, primitive, and meaningless. The results would, of course, be tragic”.

<sup>91</sup> For Austin (1962:3), the ‘descriptive fallacy’ is not a good name. This is because, for him, descriptions are not restricted to true or false statements. Thus, he prefers to use of the word ‘constative’ to ‘descriptive’. In this regard, he (1962:3) notes, “Along these lines it has by now been shown piecemeal, or at least made to look likely, that many traditional philosophical perplexities have arisen through a mistake—the mistake of taking straightforward statements of fact utterances which are either (in interesting non-grammatical ways) nonsensical or else intended as something quite different”.

Austin's speech act theory to music, Justin London (1996) verifies that music is performative. Thus, the thought that language is only constative in the church degrades liturgical music into the decoration of words. The words, not 'the Word', become the master of the worship service and music becomes a mere servant of words.

## **CHAPTER 3:**

### **THE REASONS BEHIND THE PROBLEMATIC PHENOMENA IN THE MUSIC MINISTRY IN SOUTH KOREA: A CRITICAL ANALYSIS**

#### **3.1 INTRODUCTION**

In the previous chapter, the researcher discussed a number of observed problematic phenomena in the music ministry or worship in South Korean churches. These phenomena can be categorised into three problematic areas: The first is the ignorance of the Spirit, the second is the ignorance of humanity, and the third is the ignorance of music. The aim of this chapter is to explore the cause of these problems in more detail. Therefore, the researcher reflects on the social sciences and humanities to explain why certain actions and patterns occur (cf. Osmer 2008:4, 33-34; 2011:2). In the following section below, the researcher explores why the work of the Spirit is ignored in the music ministry.

#### **3.2 CONTROLLING CHANCE IN THE MUSIC MINISTRY: THE REASON WHY THE WORK OF THE SPIRIT IS BEING IGNORED**

Some ideas from the Western world on rationalism that were brought into the Korean church with the modernisation of South Korea has led to the removal of the work of the Spirit from in the Korean music ministry because it cannot be proved by human reason and only what can be controlled by humans has remained in the Korean music ministry (section 2.1). In this regard, the researcher examines some ideas that came along with the Enlightenment and how these influenced the Korean music ministry to deny the Spirit's working in section 3.2.1. The researcher also explores how consumerism has affected the Spirit's work in the Korean music ministry and how it has led to the commercialisation of the Korean music ministry in section 3.2.2.

##### **3.2.1 Enlightenment, deism and mere conservatism: Make-believe faith**

In the previous chapter (section 2.1), the researcher identified the problematic phenomena of ignoring the Spirit in the music ministry. The reason why the music ministry has been denigrated to

that of a mere musical attraction or show is because the mystery, namely, the work of the Spirit, has been lost. The over optimism that humanity can achieve the purpose of the music ministry without the liturgical mystery of the Spirit's work can be traced back to the Enlightenment.<sup>92</sup>

Viewing the Enlightenment as “a definite set of ideas” is very difficult (McGrath 2008:141), since it is characterised by a variety of forms and thoughts.<sup>93</sup> However, a common characteristic of the Enlightenment is to pay attention to the perfect human being that can be achieved through reason. Enlightenment thinkers were sceptical of God and religion. In this regard, Jürgen Moltmann (1988:16) sees humanity without God as the legacy of the 18<sup>th</sup> century Enlightenment. Bruce L. Shelley (2013:324) calls this era “the Age of Reason” that excludes “metaphysics”. Michael S. Horton (1991:79) mentions that the Enlightenment championed ‘I am the master of my fate, the captain of my soul’. During this period, reason and science became the standard by which to judge all things. As a result, reason was deified. Regarding this, Max Horkheimer and Theodor W. Adorno (2002:4) argue that the “Enlightenment has always regarded anthropomorphism, the projection of subjective properties onto nature, as the basis of myth”.

On the other hand, the existence of God, who cannot be proven through reason, is outrightly challenged (Baumer 1964:357-441). The Enlightenment repudiates supernatural beings and regards such a belief as irrational and superstitious (Baumer 1964:26). Only things that can be empirically confirmed or proven are considered truth; God, miracles and revelation are ridiculed. God is merely “taken to be reflections of human beings who allow themselves to be frightened by natural phenomena” (Horkheimer & Adorno 2002:4). The Enlightenment reduces “the multiplicity of mythical figures” to “a single common denominator, the subject” (Horkheimer & Adorno 2002:4). Robin Attfield (2014) calls this reductionism “anthropocentrism”. The anthropocentrism that comes from the Enlightenment degrades God to a being that exists only for humanity (cf. Attfield 2014).

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<sup>92</sup> Stanley J. Grenz (1992:16) sees the Peace of Westphalia (1648) as “the genesis of the Enlightenment” and he regards Francis Bacon (1561-1626) as the person who started the Enlightenment. Furthermore, Grenz (1992:17) considers “the time of the publication of Immanuel Kant's Critique of Pure Reason (1791)” as “the end of the Enlightenment era”.

<sup>93</sup> Regarding this, Alister McGrath (2013:264) argues, “The use of the singular term ‘Enlightenment’ needs comment. Recent scholarship has suggested that this movement is better understood as a ‘family of Enlightenment’, sharing a common commitment to a core of ideas and values, yet demonstrating diversity at other points. The English, German, and French Enlightenment took quite distinct forms, and emphasized different ideas. The idea that the Enlightenment was characterized by a definite single set of ideas has proved very difficult to sustain historically. It is perhaps better to think of the movement as ‘an attitude of mind’ rather than as a ‘coherent set of beliefs’”.

Consequently, humanity becomes the center of the universe, thereby removing God. The Enlightenment castrates “metaphysics” and brings forth “secularism” (Shelley 2013:324).

Alister McGrath (2013:265) separates the Enlightenment into the following three phases: The first phase (the late seventeenth century) affirmed “the notion of divine revelation” and rejected “any idea that it offered exclusive access to the truth” (:265). This type of approach was linked to John Locke and to “some philosophical schools of thought in early eighteenth-century Germany” (:265). It was argued in the second phase that, because the basic ideas of Christianity are rational, “it did not transcend natural religion, but was merely an example of it” (:265). Christianity as “revealed religion” is regarded merely as “the reconfirmation of what can be known through rational reflection on nature” (:256). This type of approach is associated with John Toland and Matthew Tindal. The third phase was essentially complete by the middle of the eighteenth century and it emphasised “the ability of reason to judge revelation” (:265). In this phase, reason and nature teaches us all we need to know; hence revelation should be removed because it is fraudulent and a forgery (:265). This type of approach may be found in Thomas Paine’s *The Age of Reason* (:265).

Through McGrath’s study, we see that all the phases of the Enlightenment did not deny the existence of God. Until the last phase, the existence of God was not denied, but during the last phase it was argued that the existence of God could not be proven through reason and was therefore denied. Is the existence of God really denied in the music ministry? The congregation does not remove God’s being. However, the problem is that the work of God is denied in the music ministry. In the second phase of the Enlightenment that McGrath describes, the people who denied God’s work yet affirmed His being are called deists.

Pierre Viret, a disciple of Calvin, first put forth the term ‘deist’ (*déiste*) in his book *Instruction Chrétienne* (1565) (cf. Champion 1999:438). About one hundred years later, the term ‘deism’ first occurred in John Dryden’s poem ‘*Religio Laici*’ (1682). Deism is called natural religion because it is based on reason and human experience that are natural human abilities. Deism and the Enlightenment have a common philosophical background although they cannot be equated with each other. Modern philosophy that began with Bacon, Galileo and Descartes, and produced Hobbes and Spinoza and culminated in Newton and Locke, forms the backdrop of both deism and the Enlightenment (Gay 1968:21). Thus, both feature the confidence in human reason rather than faith in God. In this view,

Ernst Troeltsch (1925:429-430) states that deism is the theology of the Enlightenment and the starting point of modern religious philosophy. McGrath (2013:264; also cf. 1999:182) notes that, what also ushered in the Enlightenment was “English deism, a movement which developed in the late seventeenth century”. Peter Gay (1968; 1973) also regards deism as one category of thought characterising the Enlightenment. Jonathan I. Israel (2001:970-1228) also states that deism is a type of radical Enlightenment, while further arguing (:292-316, 970-1199) that the root of deism may be Spinoza’s pantheism. Bavinek (2003:80) distinguishes transcendental deism from immanent pantheism, but believes that these may bring the same result:

Deism makes human beings independent of God and the world, teaches the all-sufficiency of reason, and leads to rationalism. Pantheism, on the other hand, teaches that God discloses himself and comes to self-consciousness in human beings and fosters mysticism. Both destroy objective truth, leave reason and feeling, the intellect and the heart, to themselves, and end up in unbelief or superstition.

Deists affirm the existence of God. They completely understand God via human reason. Mystery and revelation, which are beyond the understanding of reason, are denied. Deists remove metaphysics and replace it with human reason, that is, natural human ability. Thus, their religion is universal religion or natural religion.

There are two stances of deism that can be distinguished here: The first stance believes that God distances himself from the world and from creation, that God created the universe to be self-acting and self-sustaining. Thus, the universe does not need God to act or to sustain itself. The other stance is historical deism, that God is still involved in the world in a natural way. In this stance, God does not use supernatural events.<sup>94</sup>

The common problem of these two types of deism is that they refuse divine revelation, which traditional Christianity affirms (cf. Hazard 2013:273-286). John Orr (1934:14) studied the history and origin of British deism extensively. He regards deists as people who deny metaphysics such as extraordinary powers, divine revelation, miracles, Christ’s incarnation and his resurrection, and so on. In this regard, William L. Rowe (2000:198) states, “In the proper sense, a deist is someone who affirms a divine creator but denies any divine revelation, holding that human reason alone can give us everything we need to know to live a correct moral and religious life”.

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<sup>94</sup> Robert Flint first used historical deism.

For Matthew Tindal, author of *Christianity as Old as the Creation* (1730), also known as “The Deist’s Bible”, there is no special revelation that God reveals to whom he chooses because he is fair and not partial to any specific nation, ethnic group or people. Thus, for him, there is only general (universal) revelation.<sup>95</sup> There namely is no possibility that God reveals something beyond natural law. In this sense, deism is the religion of reason that excludes special revelation and miracles (Orr 1934:26-270).

For deists, the world God does not concern at all. God probably created the world, but this was all. At the end of 17th century, God was regarded as a watchmaker. In light of this image, God had created a “wonderful mechanical universe”, which does not need the Creator’s attention to function. A watch likewise does not need a watchmaker’s attention to regulate itself (McGrath 2013:264).

This is in line with conservatism, which argues that God merely conserves creatures after their creation.<sup>96</sup> It minimises God’s causality and excessively emphasises the causality of humanity.

Deism spread to France and Germany through Francois Marie Arouet, better known as Voltaire, and contributed to both the American Revolution and the French Revolution, although it is regarded as a collapsed argument because of Kant's *Critique of Pure Reason* (1781) that set a limit to human reason (Gay 1968:143; González 2010b:185-195). Following deism, “Foundationalism that uses reason to defend an inerrant Bible and the notion that reason can bring reasonable people to a commonly shared truth” still exists (Webber 2002:75). In light of the above discussion on the thoughts of the Enlightenment, deism, and mere conservatism, human beings can control the music ministry or worship.

Charles G. Finney, who is one of the representatives of the Second Awakening, echoes this sentiment. Finney believes the revival process can be controlled by human techniques. The techniques are known as “new measures”. These are as follows: “‘unseasonable hours’ for services, ‘protracted’ meetings, the use of harsh and colloquial language, the specific naming of individuals in prayer and sermon,

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<sup>95</sup> Peter Gay (1968) argues that the pioneers of deism were “Lord Herbert of Cherbury” called “the father of deism” and “Charles Blount”. And, he regards John Toland, Anthony Collins, Matthew Tindal and Thomas Woolston as the main authors.

<sup>96</sup> There were three stances during the medieval era about the relationship between the Creator’s causality and a creature’s causality: mere conservatism, divine concurrentism and occasionalism. For a more detailed discussion, see Alfred J. Freddoso (1994).

inquiry meetings, the ‘anxious bench’.” (Walker 1985:653) According to McGrath (2013:310), “For Finney, revival ‘is not a miracle or dependent on a miracle’; rather, it is the ‘result of the right use of the constituted means’”. Regarding this, Finney (1835:12) states,

A revival of religion is not a miracle ... There is nothing in religion beyond the ordinary power of nature ... It is not a miracle, or dependent on a miracle, in any sense. It is a purely philosophical result of the right use of the constituted means—as much so as any other effect produced by the application of means.

McGrath (2013:310) reflects on Finney’s view, saying: “Although it would be unfair to accuse Finney of reducing revival to a set of techniques, both organisational and rhetorical, those elements are certainly present in his thought.” The belief that techniques or musical manipulations are able to solve spiritual problems in worship could be superstitious (Dawn 1999:102, 230). The Enlightenment, deism, conservatism and the thoughts of Finney may change the work of God to mere fiction. Kendall L. Walton (1990) argues that we can participate in the fictional world that we imagine. Furthermore, he states that we can regard fiction as being real. For instance, a child may genuinely fear the suspected danger when watching a horror movie (Walton 1990:202). Likewise, we can respond emotionally to a fictional being. Walton (1990) calls this phenomena “make-believe”. However, make-believe cannot be a motivating factor for us. For example, imagined fear does not cause us to avoid the dreaded object; instead, real fear does that. In this regard, Walton (1990:68) says:

There is a price to pay in real life when the bad guys win, even if we learn from the experience. Make-believe provides the experience—something like it anyway—for free. Catastrophes don’t really occur (usually) when it is fictional that they do. The divergence between fictionality and truth spares us pain and suffering we would have to expect in the real world. We realize some of the benefits of hard experience without having to undergo it.

The Enlightenment, deism, mere conservatism, and Finney’s thinking cause Christians to have a make-believe faith. This faith cannot motivate one to live a Christian life because it is fake or imaginary faith. Instead, this faith could bring division between worship and life. There are the numerous worships in South Korea. However, the congregation’s life does not seem to be Christianlike. This is because they participate in the worship thinking that God is a fictional being. In make-believe faith, God does not invade the autonomy of humanity because God is regarded as a fictional character (Poidevin 1996:107-134). However, true faith leads us to be doers of the Word and bear spiritual fruit.

### 3.2.2 Celebrity worship: Consumerism in the music ministry

Contemporary society can be defined as a “consumer society” that is socially learning consumption (Baudrillard 1974:81). In this society, the identity of the human is primarily “*homo consumans*”, namely, “consumers” (Baudrillard 1998:98; Bauman 2007:126). *Homo consumans* “recognize themselves in their commodities; they find their soul in their automobile, hi-fi set, split level home, kitchen equipment” (Marcuse 2002:52). Thus, the motto of the consumer society is ‘I shop, therefore I am’.<sup>97</sup> In a consumer society, people regard the satisfaction of selfish desire that is attained by consuming as the ultimate goal of human life.

Consumerism penetrates Christianity (cf. Miller 2004). As a result, God is regarded as “something to be consumed, absorbed, spent, used up, thrown away, accepted, or appreciated like a fine piece of art” (Lewis 1979:24). In this regard, Horton (1991:61) says, “Jesus was the product, the sinner was the consumer, and the evangelist was the packaging and marketing agent”. Moreover, the church is required to be the mall that satisfies the selfish desires of people.<sup>98</sup> It might look like the biggest department store in the world if we describe the concept of the best church in the world in terms of a consumer society (cf. Fromm 1956:135). Regarding this, Peter Berger (1967:138) argues that “... the religious institutions become marketing agencies and the religious traditions become consumer commodities”. In this context of consumerism, the music ministry and worship are degraded to mere products of culture/art, and the church becomes a religious tourist attraction.

George Ritzer (2010:16-18) illustrates the character of the consumer society through the following four dimensions of McDonaldization: efficiency, calculability, predictability, and control. Efficiency is to offer “the best available way to get from being hungry to being full”, namely “the optimum method”, for example, a McDonald's drive-through. Calculability is to emphasise “the quantitative aspects of products sold (portion size, cost) and services offered (the time it takes to get the product)”. Because of this, people believe that bigger and faster is better. McDonald's offers predictability. Its service and products are always the same regardless of time and place. Thus, everything to do with McDonald's is predictable. Control seeks to remove all uncertainty from McDonald's. The menu is

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<sup>97</sup> In 1987, Barbara Kruger, an American collage artist, hinted at the censure of the consumer society in his work of art “Untitled (I shop, therefore I am)”, which is a parody of Descartes’ famous proposition “I think, therefore I am”.

<sup>98</sup> On the other hand, the mall becomes a kind of liturgical place where people worship commodities; it becomes “a particular representative site for the liturgies of consumerism” (Smith 2009:93).

limited and there are fewer options to avoid any uncertainty caused by the cook. Uncomfortable seats are arranged to remove the uncertainty of the customer's time at McDonald's.

In a consumer society the music ministry and worship also faces 'McDonaldization'. In terms of efficiency, they immediately gratify the congregation's sight and hearing. Regarding calculability, the emphasis is mainly on popular appeal rather than the quality of theology and music. The most popular liturgical music and worship team is deemed to be better. In terms of predictability, the music ministry and worship are degraded to the programmes that are computable and manipulable by human beings.<sup>99</sup> The impression of the music ministry and worship is regarded as the result of human techniques. The uncertainty of the music ministry or worship, i.e. miracles, is removed. In this context, the people believe that they experience the same good religious feeling when the proper worship team leads; well-ordered worship rituals and a good environment are reproduced under the same conditions. Finney, who viewed miracles to be the result of human technique, is a good example.<sup>100</sup> Due to the McDonaldization of the church, the mystery of the Spirit's work in the music ministry or worship is ignored and the 'fossilisation' of the music ministry or worship occurs.

In the contemporary consumer society, immaterial substances such as music, place, movie, image, etc., are commercialised, as are material substances (Bryman 2004). Alan Bryman (2004) refers to the phenomenon of consumer goods being dematerialised as "Disneyization". Disneyization is an extension of Ritzer's 'McDonaldization'. The reason for the commodification of immaterial substances is because "Consumer desire is, surprisingly, not really about attachment to things, but about the joys of desiring itself" (Miller 2004:7). The message of the consumer society is that all things can be exchanged (:7). Thus, the music ministry and worship become exchangeable commodities. The congregation as the consumer exchanges the worship or music ministry with their time. If the use-value of the worship or music ministry is not worth as much as the exchange-value of time spent, the congregation will no longer consume the worship or music ministry. The congregation consumes the worship and music ministry like consuming a concert ticket.

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<sup>99</sup> John Drane (2000:52), the author of *The McDonaldization of the Church*, argues that Billy Graham's "altar call" is a typical example of the predictability and control of the McDonaldization of the church.

<sup>100</sup> For more information about Charles G. Finney, see Chapter 3.1.1.

In such a consumer society, human beings are also consumed without exception.<sup>101</sup> György Lukács (1971:92) calls the commodification of human functions “reification”. The human being is merely regarded as one of many physical objects. Human relationships are a means for “immediate gratification” (Kavanaugh 1981). In this regard, Zygmunt Bauman (2007:57-60) argues that:

*Members of the society of consumers are themselves consumer commodities, and it is the quality of being a consumer commodity that makes them bona fide members of that society ... The ‘raw’, unadorned, un-re-formed and unprocessed body is something to be ashamed of: offensive to the eye, always leaving much to be desired, and above all a living testimony to a failure of duty, and perhaps to the ineptitude, ignorance, impotence and resourcelessness of ‘the self’.*

Following this tendency, the worship leaders and church musicians start self-commodifying. Those who have marketing skills present the worship or the music ministry in a way that gratifies the congregation’s expectations, so that it may be easily consumed by them (cf. Riesman 1961). They are degraded to consumer goods, chosen by the congregation at an Art & Culture showcase of Christianity.

Ironically, Christian musicians or the worship team simultaneously become gods who are worshipped by the congregation (or fandom) while they themselves are converted into human commodities that are selling themselves. In other words, they are commercialised by the congregation, and then idolised. This is similar to entertainers who are consumed by the public and then idolised (Morin 1984). According to A. Raviv, D. Bar-Tal and A. Ben-Horin (1996), the idolisation of entertainers is the cultural phenomenon that the public would like to worship and imitate, beyond consuming them.<sup>102</sup> The entertainer is a commodity consumed by people, and a god worshipped by people at the same time. The phenomenon of a commodity becoming a god is a kind of fetishism. The term ‘fetish’ is derived from small carved figurines that were used in religious rituals by West Africans (Aston 1912:894; Lima 1987:315).<sup>103</sup> West Africans believed that these figures have mystical powers, which

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<sup>101</sup> Consumerism, too, commodifies Jesus. Regarding this, James Smith (2009:103) mentions that, “Rather than properly countering the liturgy of consumption, the church ends up mimicking it, merely substituting Christian commodities—‘Jesufied’ versions of worldly products, which are acquired, accumulated, and disposed of to make room for the new and the novel ... the evangelical community simply replays the gospel of consumption but with ‘Jesus’ stuff ... We even end up reconfiguring “church” by this strange ‘other’ gospel where God can be reduced to a commodity”.

<sup>102</sup> For more information on celebrity worship, see Maltby, Houran, Lange, Ashe and McCutcheon (2002). They classify celebrity worship according to three levels: (1) the entertainment/social level, (2) intense/personal feeling level, and (3) mild pathological level.

<sup>103</sup> Mesquitela Lima (1987:315) provides the list of fetishistic objects as follows: “... figurines sculpted in clay or in termite secretion; small dried trees or even parts of a tree, such as roots, twigs, leaves, branches, and fruit; coarsely sculpted tree trunks; small dolls clothed in net; miniature musical instruments or miniature agricultural or hunting

is connected to a spirit, genie or ancestor that has special talents (Lima 1987:315).

Regarding this, Charles de Brosses (1760) called the phenomenon of people worshipping certain material objects ‘fetishism’. In cultural discourse, the term ‘fetish’ means “a magical charm”, while it also means “a *fabrication*, an artifact, a labor of appearances and signs”. (Steele 1996:5) Thus, the discussion of fetishism was originally used in religion and anthropology before it was used in the socioeconomic view or the psychoanalytic view (cf. Baudin 1885).

Following that, Karl Marx (2004) used the term ‘fetishism’ in the socioeconomic sphere.<sup>104</sup> In Marx’s analysis, fetishism leads to “disinformation”, which informs that there is no process of production (Jhally 1990:45). Regarding this, Karl Marx (2004:190) argued: “Commodities find their own value already completely represented, without any initiative on their part, in another commodity existing in company with them.”

In other words, fetishism entails that the commodity that is originally an object of instant consumption or exchange is regarded as something permanent that has autonomy in itself. The commodity reveals its outward appearance while hiding “the process of production (such as labor)” (Jhally 1990:29). Thus, fetishism arises from an epistemological problem, namely, the problem that the appearance of the commodity is regarded as the reality (Ortiz 2001:71-72). This epistemological problem leads one to regard the commodity itself as “the mysterious character” (Marx 2004:170). Regarding this, Marx (:171) mentions the similarity between the materiality of a commodity and religious fantasy:

It is nothing but the definite social relation between men themselves which assumes here, for them, the fantastic form of a relation between things. In order, therefore, to find an analogy we must take flight into the misty realm of religion.

Thomas Marxhausen (1988:211) understands that Marx’s notion of commodity fetishism has a religious aspect. He moreover regards fetishism as an original form of all religions. However, for Marx (2004), the mystification of fetishism (or a religious sentiment or magical charm) in which the commodity has social power is a kind of illusion. Regarding this, Marx (:170) insists that:

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implements; a large number of figurines carved in wood, bone, or ivory in the shape of human beings, animals or even abstract forms; horns, nails, or claws, or bits of human or animal skin; small tortoise shells; sacred rocks or minerals; crucifixes, medals, or images used in Christian cults; philters or magic substances and medicines.”

<sup>104</sup> In psychoanalysis, Sigmund Freud introduced the notion of sexual fetishism.

The mysterious character of the commodity-form consists therefore simply in the fact that the commodity reflects the social characteristics of men's own labor as objective characteristics of the products of labor themselves, as the socio-natural properties of these things.

The leader of the worship or the worship leader as a commodity seems like a god who brings grace while ignoring the work of the Spirit. The congregation views these as stars and worship the fetishist object, to which they grant mysteriousness. However, this mysteriousness is the result of an illusion like the mysterious character of the commodity in Marx's notion of fetishism. This is because the original worth of worship or music ministry is not generated by itself; it is generated through the work of the Spirit.

### **3.3 INDETERMINACY IN THE MUSIC MINISTRY DUE TO FALSE RELIGIOUS EXPERIENCES: THE CAUSE OF THE IGNORANCE OF THE BEAUTY AND FALL OF HUMANS**

Ignorance about the fall of humanity which leads to false religious experiences and the ignorance about human beauty by which human beings are regarded as utterly pathetic and incompetent are aspects of the Korean church (section 2.2). Both of these bring over-indeterminacy and chaos to a music ministry. The researcher examines Mu-Kyo (Korean shamanism) that is based on fantastical religious experiences and how it has led the Korean music ministry to be degenerated into a tool that merely arouses fantastical religious experiences in section 3.3.1. The researcher also explores Occasionalism, the doctrine that denies the causal efficacy of all creatures, including human beings, and sees causal efficacy as God's responsibility, and he uses Occasionalism as a tool for understanding the Korean music ministry that ignores the beauty in the human in section 3.3.2.

#### **3.3.1 Mu-Kyo (Korean shamanism): The cause of the ignorance of the fall of humanity**

In Chapter 2, section 2.2.1, the researcher observed that all mysterious religious experiences in the music ministry or worship are viewed as coming from the Spirit. The researcher noted that this results in a tendency for the music ministry to be degraded into a tool for false mysterious experiences.

The seeking of false mysterious experiences that is often found in the Korean music ministry is the

phenomenological center of shamanism.<sup>105</sup> The spiritual experience of shamanism could largely be separated into ecstasy and possession.<sup>106</sup> Ecstasy is the phenomenon of the human soul leaving the real world and journeying to the upper (heaven) or lower (hell) world, while possession is the phenomenon of an external spiritual being entering into one's body. In this regard, there are at least three scholarly views about the phenomenological centre of shamanism. The first view regards ecstasy as the phenomenological centre of shamanism. Mircea Eliade (1989:1386-1388), a prominent expert on shamanism, has argued that ecstasy is the basis of shamanism. For him (1964:5), the shaman does not become the spirits' "instrument" and "shamans are sometimes found to be 'possessed', but these are exceptional cases for which there is a particular explanation". Dominik Schröder (1955:852) similarly states that it is not shamanism if it is without ecstasy. The second view is that the essential character of shamanism is possession rather than ecstasy. This view can be found in the work of S.M. Shirokogoroff (1935), Hans Findeisen (1957), Schmidt (1926) and I.M. Lewis (2009). In the latter's view, the phenomenological centre of shamanism comprises both ecstasy and possession (cf. Reinhard 1976). This opinion regards ecstasy and possession as two sides of the same coin. In the Korean church, there is both ecstasy and possession. There are the people who journey to heaven or hell (cf. Shin 2009), while some people experience a mysterious phenomenon such as shaking of the body and falling under the power through possession (cf. Shim 2006).

Although there are different definitions of the phenomenological centre of shamanism, what these views have in common is that they regard shamanism as a religious phenomenon that centres on a shaman who serves other people. Regarding this, Piers Vitebsky (2001:96) mentions: "The shaman's experience is never just a personal voyage of discovery, but also a service to the community." Eliade (1964) defines a shaman as the mediator between the human and gods in order to heal the illness of the living and lead the deceased to the afterlife. Åke Hultkrantz (1973:34) also considers a shaman as "a social functionary who, with the help of guardian spirits, attains ecstasy in order to create a

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<sup>105</sup> In a narrow sense, shamanism refers to "the native religion of the Ural-Altai peoples from Bering Straits to the boarder [area] of Scandinavia" (MacCulloch 1908:441). Broadly, it involves all kinds of primitive religions. In this regard, Mircea Eliade (1989) deals with the shamanism of Central and North Asia (Chapter 6-7), of North and South America (Chapter 9), of Southeast Asian and Oceania (Chapter 10), of the Indo-Europeans (Chapter 11) and of Tibet, China, and the Far East (Chapter 12).

<sup>106</sup> Up until the beginning of the twentieth century, the spiritual experience of shamanism was regarded as a kind of mental illness by various scholars such as W.G. Bogoras, M.A. Czaplicka, A. Ohimarks, etc. However, from the middle of the twentieth century studies on shamanism have been viewed in a new light by scholars such as M. Eliade and W. Schmidt (Kim 1994b:557).

rapport with the supernatural world on behalf of his group members”. Furthermore, Roger Walsh (2007:16) defines shamanism as “a family of traditions whose practitioners focus on voluntarily entering altered states of consciousness in which they experience themselves or their spirit(s) interacting with other entities, often by traveling to other realms in order to serve their community”. Thus, shamans figure as priests, healers and prophets.

Like shamanism, the music ministry or the worship in Korea also centres on the worship leader who is very charismatic. Moreover, the congregation often regards the worship leader as a shaman and wants the worship leader to heal their illness or prophesy their future (Min 1982:32-33).<sup>107</sup>

How does such a shamanic worldview appear in the Korean church? In South Korea, a similar form of shamanism is Mu-Kyo.<sup>108</sup> In Mu-Kyo the person who mediates between a human being and the gods, like a shaman, is called Mu-Kyuk (Lee 2011:218).<sup>109</sup>

Almost all scholars agree that both Mu-Kyo and shamanism are religious phenomena that centre on supernatural powers, that a special person who mediates between human beings and the spirits directly communicates with the spirits in a mysterious state although there are numerous theories about the relationship between shamanism and My-Kyo (Lee 2005:126-128).<sup>110</sup>

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<sup>107</sup> Yang Chang Sam (1986:77) insists that the congregation tends to regard a pastor as a shaman who is in succession to Jesus Christ because of the similarity between the three functions of a shaman (priests, healers and prophets) and the threefold office of Jesus Christ (Prophet, Priest, and King).

<sup>108</sup> Sang-Hee Moon (1973:44-45) lists seven characteristics of Mu-kyo: (1) a faith that paralyses our reason by causing a fear of the spirits, (2) a fate-dependent faith that encourages resignation and a lazy mind about life because all problems are ascribed to the spirits, (3) a luck-dependent faith that tries to solve all problems by calling the spirits through Mu-Kyuk (Korean shaman) [It is sometimes called Mu-dang] without any effort, (4) a charm-dependent faith that blindly believes that charms can solve all problems, (5) the lack of a sense of ethics, believing that even bad gods bless when they are treated well, (6) the absence of a historical consciousness, believing that there is no direction, aim, meaning in history, and that it just circulates mechanically, and (7) religious syncretism because of poor thoughts.

<sup>109</sup> Although a Korean shaman has fifty-five different names, usually a male Korean shaman is called Park-soo and a female shaman is called Mu-dang, and both female and male shamans together are called Mu-Kyuk (Moon 1975:149).

<sup>110</sup> There have been numerous discussions on whether My-Kyo is shamanism or not. Seok-Jae Im (1970), a Korean folklorist, argues that Mu-Kyo are acting on their own when it comes to shamanism. This is because My-Kyo are possession centred rather than ecstasy centred (cf. Moon 1978). On the other hand, some scholars (cf. Taegon Kim (1998); Jin-Seok Kwak (1998); Hung Youn Cho (2004); and Yol Kyu Kim (2003)) understand that My-Kyo comes from the same root as Siberian shamanism. This is because My-Kyo is the religion, and Mu-Kyuk becomes the channel between human beings and the spirits when seeking to solve the problems of human beings. This is similar to shamanism, in that a shaman becomes a medium between human beings and the spirits when seeking to solve the problems of human beings (cf. Cho 1992:231). In this opinion, My-Kyo is understood as a variation of shamanism, merely differentiated by regional and cultural differences. Therefore, Taegon Kim (1998) does not hesitate to call My-Kyo Korean shamanism and Mu-Kyuk (or Mu-dang) a Korean shaman. Ja-Yeon Lee (2005:392-393), in his comparative study of a shaman's cloth and a Mu-Kyuk's cloth, also argues that “Siberian shamanism is the original source of Korea Mu-Kyo” [translation mine]. The

On the surface, Mu-Kyo appears to be scorned in the Korean society, but in practice, it governs their customs, mind-set, and all areas of their life (Moon 1973:41; Jang 2000:146-147). Regarding this, Hung-Youn Cho (2017:36-37) argues:

We know that there is a lot of Mu-Kyuk and many people listen to a prophecy and perform Gut (Mu-Kyo's ritual) through Mu-Kyuk. Furthermore, many politicians try to look for excellent Mu-Kyuk during elections. Even some politicians listen carefully to Mu-Kyuk's prophecy about the result of the Presidential election and they sometimes try to maintain the close relationship with excellent Mu-Kyuk.

[translation mine]<sup>111</sup>

Mu-Kyo has invisibly governed Korean society by absorbing and transforming other religions (Lee 2011:217). Il Young Park (1999:227) regards the history of Korean religion as the process of Mu-Kyo-zation of foreign religions such as Buddhism, Confucianism, Christianity, etc.<sup>112</sup> Dongsik Yoo (1993) mentions that Christianity cannot be understood without an understanding of My-Kyo because all foreign religions in Korea are built on the foundation of My-Kyo.

In the Korean church God is called 'Hananim' or 'Hanunim'. These names of God are borrowed from 'Hanunim', the name of the god of My-Kyo (Yang 1986:75; Shin 1996:63).<sup>113</sup> This name borrowed from Hanunim of Mu-Kyo influences Koreans to understand Christianity as a similar religion to Mu-Kyo (cf. Shin 1996). Kyungha Shin (1996:64-66) insists that Mu-Kyo introduces four negative aspects to Korean Christianity: 1) Mu-Kyo makes the Christian faith emphasise earthly material blessings. 2) Mu-Kyo makes Korean Christianity overemphasise the mysterious experience, ignoring reality because it does not have any connection with history. 3) As in the ritual of Mu-Kyo<sup>114</sup> in which Mu-Kyuk does everything, the pastor does everything and the congregation becomes an

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original source is as follows: "한국 무교는 시베리아 샤머니즘에 그 원류를 두고 있다." This argument is supported most by scholars (Yang 2009:212). Another view is that, in the Mu-Kyo from the north of Korea, one becomes a Mu-Kyuk (Korean shaman) by a mysterious experience (possession). This is directly related to Siberian shamanism, while in the Mu-Kyo from the south of Korea, one becomes a Mu-Kyuk by heredity rather than possession. This, however, is not connected to Siberian shamanism. This view seems to be based on the theory that acknowledges possession as the characteristic of shamanism, unlike Eliade's classical theory that shamanism centres on ecstasy. Ja-Yeon Lee (2005:387) insists that there are elements of both ecstasy and possession in My-Kyo, and it is a biased and slanted view to define Mu-Kyo only in terms of Eliade's view of shamanism.

<sup>111</sup> The original source is as follows: "... 우리 사회에 수많은 무당이 있어 남녀 노소 지위고하를 막론하고 많은 사람이 무당을 찾아 점복·예언을 듣고 또 굿을 하고 있음을 잘 알고 있을 것이다. 그리고 선거철이 되면 정치권에서는 적잖은 인사들이 이른바 옹한 무당을 찾아 다닌다. 심지어 대선의 당선 여부를 놓고 무당의 예언에 귀 기울이고, 그런 무당들과 긴밀한 관계를 유지하려고 애쓰는 경우도 있다."

<sup>112</sup> For more detailed information on Mu-Kyo-zation of foreign religions in Korea, see Yang (1986:73).

<sup>113</sup> Mu-Kyo, which is polytheism, calls the supreme god 'Hanunim', among a number of gods (Lee 2011:240-241).

<sup>114</sup> The representative ritual of My-Kyo is 굿 (gut).

audience in Korean Christian worship. 4) Korean Christians confuse the role of the pastor with the Mu-Kyuk function, and they want the pastor to function as a Mu-Kyuk, who brings mysterious spiritual experiences to the people.

‘Mu’ used in Mu-Kyo (Korean shamanism), Mu-Kyuk (Korean shaman) and Mu-Dang (Korean female shaman) is written ‘巫’ in the Chinese character.<sup>115</sup> The upper horizontal stroke (一) of ‘巫’ refers to a god and the lower horizontal stroke (一) of ‘巫’ means human being. The dead center or vertical stroke (丨) of 巫 is the symbol for the connection between a god and a human being. There are two Chinese characters (人) that indicate a human being dancing on each side of the dead center or vertical stroke (丨) of 巫. This indicates that Mu-Kyo is a religion that connects a god with a human being through the dance of a human being, namely, Mu-Kyuk’s dance (Yoo 1981).<sup>116</sup>

The Mu-Kyuk similarly connects human beings with the gods. Mu-Kyuks who contact the gods through ecstasy or possession identify themselves with the gods they contact. They also distribute the spiritual power that comes from the gods to the people. This function of the Mu-Kyuk is often required by the leaders of the church, including the worship leaders. The congregation and even the church leaders believe the leaders of the church can share the spiritual powers that come from the Spirit. As a result, the congregation wants the church leader to do everything and they become onlookers in the worship or music ministry. Furthermore, the worship leaders who have supernatural powers tend to be identified with God (cf. Jang 2000:172; 2002).

In Mu-Kyo, the people even worship bad gods or evil spirits if they offer good health, longevity, wealth, etc. (Moon 1973:45). After worshipping the spirits who will provide wealth, longevity, health, progeny, etc., the believers turn back to their life without any sanctification (Yang 1986:77). In this regard the ethics of Mu-Kyo runs counter to Christian eschatological faith. There does not seem to be ethical and faithful decisions in Mu-Kyo (Yang 1986:77). Unfortunately, this indifference to ethics

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<sup>115</sup> ‘巫’ is pronounced ‘Wu’ in Chinese.

<sup>116</sup> Youngsook Harvey-Kim (1979), a social anthropologist, argues that Mu-Kyuks have seven characters in common. These are as follows: (1) From young, they experience all sorts of hardship because of their parents, spouse or children, (2) They have a distaste for their parents or spouse, (3) They have a remarkable intelligence and are sensitive by nature, (4) They have not received a proper education, (5) During their apprenticeship, they suffer from a physical disability or mental disorder called ‘shinbyung’ (spirit-illness), which is a divine experience, (6) They are cured of a shinbyung by becoming a Mu-Kyuk, and (7) They have charm to gather a crowd.

also appears in Korean Christianity. Regarding this, Younghan Kim (1999:494) mentions that Korean Christians “want to satisfy their desires, get the benefits, have their wishes fulfilled and problems solved through the worship rather than seeking the grace and glory of God and deciding on self-dedication” [translation mine].<sup>117</sup> Nam Hyuck Jang (2000:169) also says that “because the congregations are seeking spiritual power, not Christ-like characteristics, they naturally give undue value to spiritual gifts and neglect ethics. This lack of ethics is in common with Mu-Kyo” [translation mine].<sup>118</sup>

Moreover, people believe that spirits called by Mu-Kyuk magic can solve all problems in life (Moon 1973:44). Thus, people believe that the responsibility for all the problems of life rest with spirits rather than themselves. Regarding this, Chang-Sam Yang (1986:74) rightly mentions that My-Kyo “makes one a lethargic escapist who resigns oneself to one’s fate and tells one’s hard-luck story because of its deterministic fatalism” [translation mine].<sup>119</sup> Because of The permeation of the deterministic fatalism of My-Kyo into Korean Christianity, results in the phenomenon of human effort in the worship or music ministry being ignored. All responsibility regarding the worship and music ministry is believed to lie with God. Paradoxically, the ignorance of the human fall (overreliance on transcendental religious experiences) correlates with the ignorance of human beauty (the distrust of human effort).<sup>120</sup>

### 3.3.2 Occasionalism: The cause of the ignorance of the beauty of humanity

The researcher has ironically observed<sup>121</sup> that ignorance of the fall of humanity can cause ignorance of the beauty of humanity. This discourages all human effort and prayer for both the worship and music ministry because of the distrust of human behaviour. It removes the human being’s sense of responsibility for both the worship and the music ministry. Only God has power to move the

<sup>117</sup> The original source is as follows: “... 하나님의 은혜와 영광을 추구하고 자기 헌신을 결단하기보다는 자신들의 욕구와 유익, 소원과 문제가 해결되기를 바란다.”

<sup>118</sup> The original source is as follows: “... 추구하는 바가 벌써 능력이지 그리스도를 닮은 성품이 아니기에 자연히 은사 쪽으로 치중되고 윤리적인 면이 등한시된다. 샤머니즘에 윤리가 없는 것과 일맥상통한 것이다.”

<sup>119</sup> The original source is as follows: “...결정론적인 운명 사상으로 빠져들게 함으로써 만사를 팔자소관으로 생각 하고 신세 타령이나 하게 하는 무기력하고 현실도피적인 인간으로 만든다.”

<sup>120</sup> Regarding this, see Chapter 2.2.

<sup>121</sup> See Chapter 1.2 and the last paragraph of Chapter 3.2.1.

worshippers in the music ministry or worship that ignores human beauty (OCM 2.5.1-2).<sup>122</sup> The preparation of the human being for the music ministry is regarded as artificial manipulation that does not depend on the work of the Spirit. In this case, human effort to prepare for the music ministry or worship, such as discussion about the progression of the liturgical music and the worship leader's announcement, is regarded as weak, stupid, non-spiritual and as not depending on the Spirit's work.<sup>123</sup> This tendency could be automatically connected with automatism that insists that God's grace comes mechanically regardless of people's attitude or their doing.

Likewise, the argument that only God has power to move can be found in occasionalism (cf. Freddoso 1994). Occasionalism is the doctrine that insists that only God is the true causal agent while all creatures including human beings do not have any causal efficacy (Nadler 2000:115).

Occasionalism is a seventeenth-century doctrine that is an "ad hoc solution to the Cartesian mind-body problem"<sup>124</sup> (Nadler 2000:116). However, according to Sukjae Lee (2008), the first actual occasionalists were "Islamic philosophers". Lee (2008) insists that "al-Ash'ari" (873–935) was the first of the Islamic occasionalists and al-Ghazālī (c. 1055-1111) offered important arguments for occasionalism in his work, "The Incoherence of the Philosophers" (Tahâfut al-falâsifa).

The term "occasional cause" was first used by Louis de la Forge (Carraud 2002:347), although the Islamic philosophers were perhaps the first occasionalists, as argued by Sukjae Lee (2008). On the other hand, while De la Forge acknowledges that the human mind has its causal efficacy, Daisie Rander (2003:353) insists that De la Forge is not a complete occasionalist although he was the first to provide the term 'occasional cause'.

As the researcher has mentioned, occasionalism appeared in order to address the mind-body problem proposed by René Descartes. Descartes (cf. AT 7.78)<sup>125</sup> argued that mind-body dualism regards the

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<sup>122</sup> All of the quotes from the works of Malebranche are cited from: Malebranche, N, *Ouvres complètes de Malebranche*, in 20 vols. ed by Robinet, A. Paris: J. Vrin, 1958-1984. The abbreviation used for these is OCM, followed by the appropriate volume, chapter and clauses (or verses).

<sup>123</sup> For more details on this phenomenon, see section 2.2.2.

<sup>124</sup> The researcher discusses the mind-body problem below.

<sup>125</sup> All of the quotes on the works of Descartes are cited from *The Adam and Tannery volumes, Oeuvres De Descartes*. The abbreviation used is AT, followed by the appropriate volume and page numbers.

body as a substance<sup>126</sup> isolated from the mind.<sup>127</sup> For Descartes, the body as an extended substance (*res extensa*)<sup>128</sup> moves according to mechanical laws<sup>129</sup> of the material world while the mind as a thinking substance (*res cogitans*) moves according to the law of the world of the mind.

For Descartes, thinking substance (*res cogitans*) here not only has the ability to think but also of passion (Lee 2015:25). According to Descartes (AT 11.328), passion as the mind's thinking is the action of body. Thus, the body is able to affect the mind through passion. The problem here is, how can the body as a substance that is extended spatially without thinking affect the mind as a substance that only thinks? On the other hand, Descartes believes that the mind can influence the body as well as the body affect the mind. The problem here is, how can the mind and the body, which are separate from each other, interact causally with each other? (cf. AT 3.684-685) Regarding this, Descartes (AT 11.354; Lamprecht 1955:234) assumes that both the mind and body can interact with each other within the pineal gland (*Zirbeldrüse*) in the human brain. However, he could not explain how the pineal gland (*Zirbeldrüse*), which is a material object, can affect the mind that basically has a different quality from a material object (cf. Hirschberger 1991:115).

Regarding Descartes' insufficient argument that the mind-body interaction that occurs in the pineal gland (*Zirbeldrüse*) can influence human thinking and action, Nicolas Malebranche, a representative occasionalist, insists that both the mind and body are creatures that cannot interact with each other and only God mediates them on occasion by his supernatural powers (OCM 2.4.2; 7.7.12; Hirschberger 1991:122). For example, God causes my body to move to drink water through the occasion that is the status of my mind that I am thirsty. For occasionalists, by taking the action of the mind as an occasion, God makes the body move, and by taking the event that the body bumps into other objects as an occasion, God infuses thinking into the mind (cf. Hoffmeister 1955:442). Thus,

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<sup>126</sup> For Descartes (AT 8.24), substance is a "thing that exists in such a way that it doesn't depend on anything else for its existence". Thus, true substance that depends on nothing should be God in the true sense of the word. However, Descartes (AT 8.24-25) accepts things whose existence does not depend on anything except God, such as mind and matter, as a weakened sense of substance. How can the mind and matter exist without depending on other creatures? For Descartes, the mind can exist by itself without depending on the matter, such as a brain through thinking itself, while matter exists itself without depending on the mind by having the character of extension, namely, the occupancy of space (cf. AT 11.351).

<sup>127</sup> On the other hand, body and mind monism is the stance that sees the mind and body as one. There are two arguments: First is idealism, which argues that only mind is a true substance. In this view, matter is reduced to the mind. Second is physicalism, which argues that only matter is a true substance. In this view, the mind is reduced to matter.

<sup>128</sup> An extended substance could be regarded as a thing occupying a part of space.

<sup>129</sup> Mechanical laws could be understood as natural laws of nature. René Descartes and Julien Offray de La Mettrie are representatives of modern mechanism. Descartes was a mechanical theist while La Mettrie was a mechanical materialist.

only God has casual power and arouses human action for occasionalism. The human being is shorn of every bit of one's causality and cannot be the cause of one's action. Occasionalism that removes the causality of humanity and reduces every power of moving humanity into God's causal efficacy has the possibility to be degraded into a closed system that every human action is a wild goose chase and impotent because only God has the causality of human action, although occasionalists did not intend such results. Due to such a closed system, our preparation of both the music ministry and worship are considered dull and idle. This is because, in this system, every matter is God's business.

Occasionalism eventually brings theodicy. This is because God is responsible, if only he has causality of everything, for the sinking of the ferry *Sewol* that killed 304 people in South Korea, apartheid in South Africa, and the Holocaust in Germany. Malebranche (OCM 5.1.13) argues that both God's creation and his preservation of the world reflects the 'simplicity', 'generality' and 'uniformity' in his theodicy. According to him (OCM 10.7), because of this 'simplicity', 'generality' and 'uniformity', the unintended admirable fruit, namely, evil, is unavoidably generated even though God did not want evil. In other words, because God moves along the general will (*volonté générale*), such as the law of nature created by God himself, rather than the particular will (*volonté particulière*) such as miracles, evil is inevitably permitted. In this regard, Susan Peppers-Bates (2009:38-39) explains the theodicy of Malebranche as follows:

[God] always acts *according to* general laws... God's volitions are general not because they deal with only general events, but because they are ordered according to general laws... God acts via general volitions insofar as His causal activity is regular, orderly, and in conformity with the laws of nature that He prescribed at creation. This activity is 'general' because it is law-like in relation to all the individual events in the world, *not* because it is non-specific or only capable of determining general events.

For Malebranche, God in his infinite wisdom (*sagesse*) acts via the simplest and most general way although his intention can be realised via miracles. However, according to the argument of occasionalism, it seems God is the One who makes the arm of the knife-wielding murderer move. This is because every cause of both the action of the body and the thinking of the mind depends on God. Malebranche's attempt to defend God's omnipotence seems that he offends God's ethical perfection, although this was not his intention. Thus, occasionalism seems to fix the responsibility of human sin upon God.

Attributing the responsibility of the behaviour of the human being to God is often found in the music

ministry. For example, some church music composers justify their ignorance of music theory with the insistence that God gives liturgical songs through direct revelation, although the ignorance of music theory is actually the fruit of laziness. This is no more than shifting the responsibility of their laziness in not studying music theory to God. Moreover, some worship leaders regard their lack of preparation when leading the music ministry or worship service as their being led or guided by the Spirit. However, this, too, is no more than shifting the responsibility of their laziness in not preparing for the leading of either the worship or music ministry.<sup>130</sup> Some worshippers blame God for a shoddy worship service, even though they did not worship with their whole heart. In Korean worship, occasionalistic faith ignores the work (responsibility) of humanity. However, we should remember that human beings participate in the worship and music ministry while we should confess the priority of God's work (Bohren 1980:76).<sup>131</sup>

### **3.4 A DREARY MUSIC MINISTRY WITH NO AESTHETICS: THE REASON WHY MUSIC IS IGNORED IN THE MUSIC MINISTRY**

There are two misunderstandings about music: The first is that music is dangerous and can damage human reason and the second is that music merely acts as decoration for lyrics and cannot reflect any theological message. These misunderstandings are caused by two extremes: One extreme is the belief that music should only be intellectual, and the other extreme regards music as merely emotional. The researcher examines ideas on music from Augustine, Plato and Pythagoras and how their thinking has influenced the deep suspicion of music in the Korean church in section 3.4.1. The researcher also explores the apotheosis of scientific language and how it leads to the misunderstanding that music is a system that is inferior to the text in the Korean music ministry in section 3.4.2.

#### **3.4.1 The musical ideas of Augustine, Plato and Pythagoras: The reason why music is viewed with deep suspicion**

In Chapter 2, section 2.1.3 the researcher observed that there is a deep suspicion in the Korean church that music causes harm and makes one lose their self-control, resulting in seductive pleasure, because

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<sup>130</sup> For more detail on the phenomenon, see section 2.2.2.

<sup>131</sup> In this regard, the researcher deals with Bohren's pneumatology, namely theonomic reciprocity, in section 4.4.

it is strongly connected to feelings, emotions, affections and the senses (Bowman 1998:128; Begbie 2000:15). It was discovered that the Korean church removes the romantic elements of music and has none of positive effect that the aesthetic dimension of liturgical music<sup>132</sup> brings.<sup>133</sup>

How did the suspicion that music being connected to feelings, affections, emotions and the senses can be dangerous in the Korean Christianity? Many philosophical thoughts in Western Christianity are based on the thoughts of St. Augustine.<sup>134</sup> In this regard, Just L. González (2010a:252) mentions that:

[Augustine] was also the favorite theologian of the great Protestant Reformers of the sixteenth century. Thus, Augustine, variously interpreted, has become the most influential theologian in the entire Western church, both Protestant and Catholic.

Paul Tillich (1972:103) also insists that Augustine who “is the foundation of everything the West had to say” influenced not only the Middle Ages “but all periods ever since”. Daniel Williams (1955:4), too, argues that “theology in Western Christianity has been a series of footnotes to Augustine”. In addition, Paul S. Jones (2003:465) states that “Calvin’s preference for exclusive psalmody was just that, a preference, to which he appealed not to Scripture but to John Chrysostom and Augustine for defense”.

The Korean church uncritically accepts the argument about liturgical music, which is from a Western point of view (Moon 2014:221). Most philosophical thoughts of the Korean church that follows the Western Church (rather than the Eastern Church) are derived from Augustine, including the

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<sup>132</sup> The researcher deals with the positive effect of liturgical music’s aesthetic dimension in the next chapter. Put simply, the aesthetic dimension of liturgical music is aimed at the body of the congregation (the matter of **formation**) rather than their head (the matter of **information**), which leads the congregation to act as Christians (cf. Smith 2009; 2013).

<sup>133</sup> From the opposite side of rationalist suspicion about using the arts in the church, James Smith (2009:79) insightfully insists that “I think a philosophical anthropology centered around affectivity, love, or desire might also be an occasion to somewhat reevaluate our criticisms of ‘mushy’ worship choruses that seem to confuse God with our boyfriend. While we might be rightly critical of the self-centered grammar of such choruses (which, when parsed, often turn out to be more about ‘me’ than God, and ‘I’ more than us), I don’t think we should so quickly write off their ‘romantic’ or even ‘erotic’ elements (the Song of Songs comes to mind in this context). This, too, is testimony to why and how so many are deeply moved in worship by such singing. While this can slide into an emotionalism and a certain kind of domestication of God’s transcendence, there remains a kernel of ‘fittingness’ about such worship. While opening such doors is dangerous, I’m not sure that the primary goal of worship or discipleship is safety ... The quasi-rationalism that sneers at such erotic elements in worship and is concerned to keep worship ‘safe’ from such threats is the same rationalism that has consistently marginalized the religious experience of women—and women mystics in particular”.

<sup>134</sup> Regarding Augustine’s influence on the Protestant reformers of the sixteenth century, see Schaff (1889:1021-1028).

philosophy of music (musicology).<sup>135</sup> Augustine's view of music can be detected in the Korean church's thoughts, which accept both Western music and Western Christianity in ways of which we often are scarcely aware.

Augustine (*Conf.* 10.33.50)<sup>136</sup> overemphasises the danger of the aural (sensual) delight of music, although he admits the usefulness of music to some degree.<sup>137</sup> Regarding this, Augustine (*Conf.* 10.33.49-50) notes:

The pleasures of sound (*Voluptates aurium*)<sup>138</sup> had captivated and enthralled me more powerfully... Also all the emotions of our spirit, in accordance with their various types, have their own particular vocal and singing modes that are stimulated by a kind of mysterious kinship. But the sensual pleasure that affects me physically (I should not surrender my mind to this and thus enfeeble it) often leads me astray: as when sense perception does not accompany reason in such a way as to be content with second place, but (as it was only allowed in because it accompanied reason) tries to get to the front and take the lead. In such cases, therefore, I sin without realizing, and then afterward I do realize... Sometimes I have actually wished for every tune of those soothing songs that pervade David's Psalter to be expunged from my ears and those of the Church herself.

[Researcher added Latin '*Voluptates aurium*']

Augustine's thoughts on music have had a significant impact on the understanding of music in Christianity. Regarding this, Bowman (1998:66) states that "Augustine's personal record of his love-hate relationship with the 'delights of the ear' wielded considerable impact. Music continued its inexorable ascent as a science serving reason, and its simultaneous descent as experience".

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<sup>135</sup> The Protestant reformers of the sixteenth century, particularly Martin Luther, John Calvin and Ulrich Zwingli, interpreted Augustine's thoughts on music in various ways. Luther's stance on using music in worship was very positive, while Zwingli was more negative, although he was a good musician. Calvin's view lies somewhere in between the other two. Although Calvin referred to music as sung prayer, he is "not renowned for his generosity towards music" (Begbie 2013:10). Their diverse views have been accepted by various denominations in South Korea. It would be interesting to do a more thorough investigation on their thoughts about music, but this is beyond the scope of this study. For a valuable study on this, see Begbie (:10-40).

<sup>136</sup> All of the quotes from *The Confessions of Augustine* are cited from: Saint Augustine, *Confessions, Volume I: Books 8-12*, edited and translated by Carolyn J.-B. Hammond, in Loeb Classical Library, vols. 26. Cambridge, MA: Harvard University Press 2014 and Saint Augustine, *Confessions, Volume II: Books 9-13*, edited and translated by Carolyn J.-B. Hammond, in Loeb Classical Library, vols. 27. Cambridge, MA: Harvard University Press 2016. About *Confessions*, the researcher will inscribe as the abbreviated formula, as follows: *Conf.* 10.33.50 = *Confessions*, book 10, Chapter 33, section 50.

<sup>137</sup> At times Augustine seems to emphasize the important of emotions or affections, but he still seems to be overly guarded against the senses.

<sup>138</sup> '*Voluptates aurium*' is translated into "the pleasures of hearing" in the translation of Vernon J. Bourke's as found in Saint Augustine, *Confessions*, trans. Vernon J. Bourke, in *The Fathers of the Church*, vol. 21. Washington, D.C.: Catholic University of America Press, 1953.

Augustine seems to believe that “music’s sensual side” is distinctly inferior to “the perception of harmony and unity” (Bowman 1998:60).<sup>139</sup> Why did he caution against music’s sensual side?

Before discussing Augustine’s thoughts on music, we need to mention the ideological foundation on which his thoughts are based. For Augustine (*InEv.* 19.15.3)<sup>140</sup> the human being is “a **rational soul** having a body” [emphasis mine]. This rational soul is “a certain substance that shares in reason and [is] made fit to **rule the body**” (*Quant.* 13.22)<sup>141</sup> [emphasis mine]. For Augustine, the body is thus inferior to the (rational) soul. Regarding this, Augustine (*De mus.* 6.5.10) notes,

For I think the body is animated by the soul only to the purpose of the doer. Nor do I think it [the soul] is affected in any way by the body, but it [the soul] acts through it [the body] and in it [the body] as something divinely subjected to its dominion.

According to the statement cited above (“The soul acts through the body and in it”) it seems that Augustine ascribes the same status to the body and the soul. However, on closer examination, the body is merely a tool for the soul and only the soul acts. Although Augustine regards the body as an important substance in some of his works (cf. Von Heyking 2001; Smith 2009), he still seems to regard the body as inferior to the soul. Augustine believes that reliable knowledge can only be grasped by the rational soul (or reason or mind) rather than the body. Therefore, for Augustine, faith itself which seeks truth is “an acting of reason” (Schaff 1889:998). For him, there is only one way to find truth or true beauty; it is a memory of reason for ‘the indestructible truth of number’, namely, *quibus numeramus*. Regarding this, Augustine (*De Lib. Arb.* 2.8.21)<sup>142</sup> says:

... Even if I could perceive numbers by the bodily senses, I could not on this account also perceive the nature of numerical division and addition by the bodily sense ... Besides, I cannot tell how

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<sup>139</sup> Bowman (1998:60-61) insists that Augustine shows “the curious paradox” where he denigrates music while elevating music due to “a revelatory power that enables music to approach divinity”. However, there is no paradox in Augustine’s argument. This is because the music elevated by Augustine is rational music, namely, music that depends on the principles of numerical proportions while the music denigrated by him is sensual music, namely, the music that is pleasing to the ear. In this chapter, the researcher will deal with rational music.

<sup>140</sup> All of the quotes from *In Ioannis Evangelium Tractatus* by Saint Augustine are cited from Augustine, *Tractates on the Gospel of John 11–27*, trans. John W. Rettig, in *The Fathers of the Church*, vol. 79, Washington, D.C.: Catholic University of America Press, 2010. For *In Ioannis Evangelium Tractatus*, the researcher will inscribe an abbreviated formula, as follows: *InEv.*19.15.3 = *In Ioannis Evangelium Tractatus*, Tractate 19, clause (or verse) 15, paragraph 3.

<sup>141</sup> All of the quotes from *De Quantitate Animae* are cited from Saint Augustine, *De Quantitate Animae (The Measure of the Soul)*, Latin text, with English translation and notes by Francis E. Tourscher, Philadelphia: The Peter Reilly Company, 1933. About, *De Quantitate Animae*, the researcher will inscribe the abbreviated formula, as follows: *Quant.*13.22 = *De Quantitate Animae*, Chapter 13, clause (or verse) 22.

<sup>142</sup> All quotes from *De Libero Arbitrio* by Augustine are cited from Saint Augustine, *The Free Choice of the Will*, trans. Robert P. Russell, in *The Fathers of the Church*, vol. 59, Washington, D.C.: Catholic University of America Press, 1968. For *De Libero Arbitrio*, the researcher will inscribe the following abbreviated formula: *De Lib. Arb.* 2.8.21 = *De Libero Arbitrio*, Book 2, Chapter 8, clause (or verse) 21.

long anything will endure which comes in contact with my bodily senses, such as the heavens and the earth, and all the other bodies which I see are contained in them. But seven and three are ten, not only now, but forever. And there has never been, nor will there ever be a time when seven and three were not ten. This is why I have said that the indestructible truth of number is common to me and to anyone at all who uses his reason.

Therefore, for Augustine, the body's senses are the reaction of the soul to a stimulus that the body has received (*De mus.* 6.5.10). In light of these beliefs the body (or senses), for him, is uncertain and inferior to the soul (or reason). Although human beings are “embodied actors rather than merely thinking things” (Smith 2009:35), we could discover the platonic desire to remove the body in Augustine's thoughts.<sup>143</sup> Although Augustine's stance that human beings are one unit—both soul and body—is different from Plato's soul-body dualism, his belief that the activities of the soul executed by the body, such as sight, hearing, touch, smell and taste, are inferior to the pure activities of the soul, such as thinking, shows that he is not exempt from Plato's influence.

Thus, the sensual music that comes through the body, namely the music that is pleasant to the ear, is “wholly improper” for Augustine (Bowman 1998:61). Again, the music elevated by Augustine is scientific music depending on the principle of numeric ratio, namely, rational music. Augustine “conceived of music not as art, but as science, its practice to be tolerated rather than cultivated” (Bowman 1998:64).<sup>144</sup> However, Robert J. O'Connell (1978:44) notes Augustine's rationalisation of music as follows: “It constitutes a quiet but firm imperative for art to sign its own death warrant.”

What is the rational music that Augustine emphasises? In his book *De Musica* (1.2.2), Augustine states: “Music is the science or mensurating well.”<sup>145</sup> Here, ‘mensurating well’ means the mensuration of notes by the order based on unchangeable divine numbers (Suh 2004:303) and ‘number’ means the rhythm, and the rhythm is understood as reason (*De mus.* 3.1.2; *De Ord.*<sup>146</sup> 2.14.40). Thus, in his eyes, the people who gain the sensual pleasure without insight into both number and rhythm, namely rational insight, are no different from “beasts” or “dumb animals” (*De mus.* 1.4.5-6) In this context, Augustine (*De mus.* 1.4.7) mentions, “There is no more degraded and abject

<sup>143</sup> Researcher discusses Plato's influence on Augustine below.

<sup>144</sup> This thought was continued by Boethius.

<sup>145</sup> Augustine's *De Musica* was written between 387 and 391; it consists of six books that are about meter and rhythm. He planned to write another six books about melody, but he did not do so (Waite 1980:695).

<sup>146</sup> All the quotes from *De Ordine* by Augustine are cited from: Saint Augustine, *On Order (De Ordine)*, trans. S. Borruso, South Bend, Indiana: St. Augustine's Press. For *De Ordine*, the researcher will inscribe the following abbreviated formula: *De Ord.* 2.14.40 = *De Ordine*, book 2, Chapter 14, clause (or verse) 40.

discipline than this one” who makes their living performing music.

Augustine saw it as reason, rather than the senses, judging music’s beauty (cf. Suh 2004:303). This is because reason has “equality” with “unchangeable” divine numbers, namely equal ratio in itself, thereby having the ability to remember and judge the numbers (*De mus.* 6.12.36). On the other hand, the senses cannot have similarity with unchangeable divine numbers because the senses always change according to the context. “Sensible numbers” just imitate true divine beauty, namely “constancy” (*De mus.* 1.4.6; 6.13.39; 6.14.44). For Augustine, “[t]rue music is rational, not imitative” (Bowman 1998:61; cf. *De mus.* 1.4.6). In comparing artistic (or aesthetic or sensual) music and scientific (rational or intellectual) music, Augustine seems to agree with the latter.<sup>147</sup>

Augustine’s argument that true music is rational did not emerge from a vacuum. Almost all scholars agree that Augustine’s philosophical thoughts were considerably influenced by Plato or Platonism (cf. Walker 1985:197-205; Chadwick 1990:225).<sup>148</sup> Regarding this, Begbie (2007:78) states:

...Indeed, it was so dominant and persistent it is sometimes called “the Great Tradition” a stream stretching from the half-legendary figure of Pythagoras, through Plato, into the church (via Augustine and Boethius in particular), and in one form or another pervading the entire medieval era.

Augustine (*Conf.* 7.10.16) himself confessed that he was influenced by the books of the Platonists.<sup>149</sup> He (*Conf.* 7.9.15) regarded Plato’s thoughts as “the gold that you desired your people to bring out of Egypt, for wherever it was, it belonged to you”. Regarding this, there is further evidence that he was influenced by Plato (*Conf.* 8.2.3):

... when I recounted how I had read certain Neoplatonist books that Victorinus, the former professor of rhetoric at Rome, who, so I hear, had died a Christian, had translated into the Latin language, he congratulated me for not having happened upon the writings of other philosophers, for they were full of falsehoods and deceits in accordance with the principles of this world, whereas God and his Word were intimately enmeshed in the Neoplatonist works in every way.

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<sup>147</sup> There is an interesting irony here. Although he presents a negative view of sensual (or affective or emotional) music throughout his work, he (*Conf.* 9.6.14) notes the following when he was baptized by Ambrosius in 387: “How many tears did I shed, as I was deeply stirred by the voices of Thy Church sweetly swelling in the singing of Thy hymns and canticles! Those voices flowed into my ears, and truth was distilled into my heart, and a feeling of piety welled up from it. The tears poured forth, and I was happy with them.”

<sup>148</sup> On the other hand, his theological thoughts are regarded as derivative of the Apostle Paul (Schaff 1889:1022).

<sup>149</sup> As for books of the Platonists that Augustine read, see O’Connell (1978:12).

Therefore, Augustine's musical thought also without exception bears witness to a Platonic lineage (Bowman 1998:60).

If so, what of Plato's view of music influenced Augustine, and in turn, the Korean church? Like Augustine, Plato had a deep suspicion of the sensual and expressive character of music while he had a profound respect for rational music. This is because Plato (*Tim.* 52) believed that truth is inaccessible to the senses, and could be grasped by the mind alone. For Plato, the senses are "transitory" and "often deceive" (Bowman 1998:26). According to Plato, true beauty is not the object of the senses, but the object of thinking. Regarding this, Plato (*Phd.* 66d)<sup>150</sup> notes that absolute beauty cannot be recognised by the eyes, namely the senses, as indicated below:

Socrates: Now how about such things as this, Simmias? Do we think there is such a thing as absolute justice, or not?

Simmias: We certainly think there is.

Socrates: And absolute beauty and goodness.

Simmias: Of course.

Socrates: Well, did you ever see anything of that kind with your eyes?

Simmias: Certainly not.<sup>151</sup>

Thus Plato, like Augustine, believed that music's true value is tangential to the sound that is heard by the ear (sense); it rather has some connection to the numerical ratio behind the sound, which is seized only by reason.<sup>152</sup> Regarding this, Bowman (1998:34-35) notes:

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<sup>150</sup> All quotes from *Phaedo* by Plato are cited from: *Euthyphro. Apology. Crito. Phaedo*, ed. and trans. Christopher Emlyn-Jones, in Loeb classical library, volume 36, Cambridge, MA: Harvard University Press, 2017. The abbreviation used for these is *Phd.*, followed by the appropriate section.

<sup>151</sup> The researcher added the names of the characters here.

<sup>152</sup> On the other hand, there is interesting research about the cognition of good music in the Journal *Nature*. According to this research (Josh H. McDermott et al 2016), the determining factors that distinguish consonance from dissonance in music is not numeric ratio, namely, frequency gap, but "consonance preferences seem to depend on exposure to particular types of music, presumably those that feature consonant harmony". The researchers (McDermott et al 2016:549) state that: "Here we report experiments with the Tsimane'—a native Amazonian society with minimal exposure to Western culture—and comparison populations in Bolivia and the United States that varied in exposure to Western music. Participants rated the pleasantness of sounds. Despite exhibiting Western-like discrimination abilities and Western-like aesthetic responses to familiar sounds and acoustic roughness, the Tsimane' rated consonant and dissonant chords and vocal harmonies as equally pleasant. By contrast, Bolivian city- and town-dwellers exhibited significant preferences for consonance, albeit to a lesser degree than US residents." This research challenges the rational assumption that there is one perfect proportion in the consonant sound.

Music's heard harmony is less important than the study of harmonics it enables, of the (ideal) numbers and ratios that lie behind musical consonance... Since the highest reality lies beyond the particularity of empirical experience, harmony is better grasped through mathematical relation and proportion than through musical sounds and practices.

Plato (*Tim.* 35b-36b) developed Pythagoras' numerical ratio and found two numerical sequences. The first series contains numbers 1, 2, 4, 8, and the second, numbers 1, 3, 9, 27. The first series (1, 2, 4, 8) derives from  $2^0$  to  $2^3$  and the second series (1, 3, 9, 27) comes from  $3^0$  to  $3^3$  (cf. Taylor 1928:136-137). Plato assumed the length that the body of the world is in harmony with the soul of the world is  $27^{153}$  and he found the musical scale from 1 to 27, which includes four octaves and the major sixth.<sup>154</sup> Thus music, for Plato, is the imitation of the highest world, namely, ideas.<sup>155</sup>

Plato believed that the musical harmonia, which is based on his number series, can "express and dispose a distinctive type of character" (Bowman 1998:33). According to Plato (*Rep.* 3.398-339), "Mixolydian and Syntonolydian modes" are "suitable for dirge". They express lamentation. "Ionian and also Lydian modes" are "soft and are associated with drinking". They recall softness and idleness. These modes (Mixolydian, Lydian and Ionian) should be exiled from music. On the other hand, "the Dorian and Phrygian" modes bring "forcefulness" and temperance. Thus, the best mode to educate virtuous people<sup>156</sup> is the Dorian or Phrygian mode.<sup>157</sup> Thus, for Plato, music is always linked to concerns about the good life (morality). This good life (morality) fundamentally depends on superior reason (Bowman 1998:22-23).

Although the teacher who Plato respected most was Socrates, his thought about mathematics and music is known to be influenced most by the ancient doctrines of Pythagoras (cf. Bowman 1998:24). For Pythagoras, music could be reduced to a number. This is because music is mimesis (imitation) of a number.<sup>158</sup> Thus, Pythagoras found music's significance in its resemblance to numbers.

<sup>153</sup> Interestingly, 27 is equal to the sum of its predecessors ( $27 = 1+2+3+4+8+9$ ) (Taylor 1928:137).

<sup>154</sup> Unfortunately, because the music during Plato's time does not exist anymore, we do not know the tone of the scale that Plato found from 1 to 27.

<sup>155</sup> For more details on the comparison between Pythagoras' scale and Plato's scale, see John Palmer (2014:223-224) and Andrew Barker (2014:197).

<sup>156</sup> The way that modes have such characters "remains one of the great mysteries of musical history" (Bowman 1998:33).

<sup>157</sup> Like Plato's scale, we do not exactly know what these modes are.

<sup>158</sup> The word 'mimesis', which today means imitation or representation, originated with the rituals and mysteries of the Dionysian cult. In other words, its original meaning was derived from "cult acts performed by a priest - dancing, music and singing" (Tatarkiewicz 2013:266). Mimesis originally referred to acting rather than mimicking.

Pythagoras believed that the first four numbers (1, 2, 3, 4) are the archetypal numbers.<sup>159</sup> He found perfect harmonic intervals within natural overtones through the ratio of the archetypal numbers (1, 2, 3, 4) which form the tetractys: “For example, an octave could be obtained by dividing a string in a ratio of 2:1, a fifth 3:2, and a fourth 4:3.” (Zhud 2012:288)

The numerical ratio of music’s perfect harmonic intervals reflects the harmonious numerical ratio of the distance between the celestial stars. When the stars have well-ordered motions with regular distances, this movement makes the music of the spheres that human hearing cannot hear. Music reflects this music of the spheres.<sup>160</sup> Regarding this, Pliny the Elder (Natural History 2.20.84) noted:

But occasionally Pythagoras draws on the theory of music, and designates the distance between the earth and the moon as a whole tone, that between the moon and Mercury a semitone, between Mercury and Venus the same, between her and the sun a tone and a half, between the sun and Mars a tone (the same as the distance between the earth and the moon), between Mars and Jupiter half a tone, between Saturn and the zodiac a tone and a half: the seven tones thus producing the so-called diapason, i.e. a universal harmony; in this Saturn moves in the Dorian mode, Jupiter in the Phrygian, and similarly with the other planets— a refinement more entertaining than convincing.

For Pythagoras, as for Augustine and Plato, music is represented by numerical ratios and the reflection of rational universality. In other words, music is scientific rather aesthetic, for him. Regarding this, Leonid Zhud (2012:288) states that: “Pythagoras and his followers were interested primarily in the numerical nature of musical harmony and the physics of sound, rather than the effect of particular musical forms on the human psyche or character.”

The researcher has found the root of Augustine’s view of music in the thoughts of both Plato and Pythagoras. Although neither Plato nor Pythagoras explored the rhythm that Augustine so often emphasised, their ideas about numerical ratio, metaphysical harmonia, scientific music and the ethical music that depends on reason seem to have been transmitted to Augustine. Thus, for Augustine, music

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<sup>159</sup> The sum of the first numbers is 10 (1+2+3+4=10). For the Pythagoreans this number (10) is the most sacred number. This is because tetractys, which is a sacred symbol that symbolises the universe, is a triangle with ten points across four rows. The numbers from 1 to 10 each have characters. Regarding this, Walter Burkert (1972:467) notes: “One is νοῦς [mind] and οὐσία; [being]; two is δόξα [opinion]; three is the number of the whole – beginning, middle and end; four is justice – equal times equal – but it is also the form of the tetractys, the ‘whole nature of numbers’ [a ‘perfect triangle’ made up of the numbers 1, 2, 3 and 4]; five is marriage, as the first combination of odd and even, male and female; seven is opportunity (Καίρως) and also Athena, as the ‘virginal’ prime number; ten is the perfect number, which comprehends the whole nature of number and determines the structure of the cosmos.”

<sup>160</sup> For a study on ‘the music of the spheres’ by Pythagoras, representing Plato’s thoughts, see Hicks (2014:433).

is a matter of mathematics or science. This resulted in a deep suspicion of the aesthetic or romantic elements of music. This suspicion seems to have been transferred to the music ministry or worship of Korean churches. We should listen to the voice of Pascal<sup>161</sup> (1995:#253,#273) in this regard:

Two excesses: to exclude reason, to admit nothing but reason ... If we submit everything to reason our religion will be left with nothing mysterious or supernatural. If we offend the principles of reason our religion will be absurd and ridiculous.

### **3.4.2 The apotheosis of scientific language: The cause for the degradation of music into a mere servant of words in the Korean church**

In Chapter 2.3.2 the researcher examined how music is regarded as a mere servant of words in the Korean church. In other words, music is considered an inferior system to the text or the reinforcement of a message or text. Here, the researcher examines why this is happening.

Although there are countless discussions on music's ability to reproduce reality (Sparshott 1993:231), there is undeniable difficulty in the insistence that music has referential meaning as linguistic utterances do. This is because music is “relatively weak in consistent referral” and it is essentially abstract (Begbie 2000:12-13). In this regard, Begbie (:12) notes the following:

Attempts to account for musical meaning in terms of representation, in the manner of, say, a representational painting, are no less problematic. Music's capacities in this respect are extremely limited, and the pleasure derived from musical experience does not seem to arise to any large extent from its representative powers.

Nelson Goodman (1968:45-98) and Jean-Jacques Nattiez (1990) regard musical meaning as a sociocultural product and reject one-on-one correspondence between the signifier (music's sound) and signified (music's meaning). Susanne K. Langer (1957:238) also mentions, “For what music can actually reflect is only the morphology of feeling”, and argues that music does not have the capacity to refer specifically to extra-musical phenomena. Eduard Hanslick (1986), a representative of musical formalism, also argues that music is basically non-representational and he rejects the placement of music's value on external factors of music.<sup>162</sup> Robert Jourdain (1997:273,292) describes music's very

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<sup>161</sup> Reference to Blaise Pascal's '*Pensees*' refers to fragments in the Brunschvicg edition, as opposed to page numbers.

<sup>162</sup> For Hanslick (1986:9), music is not to express, to represent or to imitate something. Therefore, he rejects the metaphor that 'music is a language'. For him (Bowman 1998:150, 194), “Music has beauty, meaning, and value all its own” and “music's beauty, its essential nature, and its highest value are things that are music's and music's alone”. Hanslick (1986)

lack of semantic reference as follows:

Unfortunately, the similarity of music with language stops there. We can almost never point to the external world and say, “This music represents that,” the way we can say “tiger”, then point to one in the zoo. True, a programmatic piece like Debussy’s *La Mer* (“*The Sea*”) somehow sounds like the play of frothing surf. But little music is of this kind. In any case, had Debussy named his composition *The Waterfall* our mental imagery would gladly tag along.... Clearly, music does not symbolize human experience in the way language does.

Thus, music cannot be a “universal language” because the “embodied meaning” of music is “always relative to stylistic contexts” (Bowman 1998:171). As such, music’s relativity, subjectivity, significance or its very lack of semantic reference is what causes music to be understood as an inferior system to words. Regarding this, Begbie (2013:2) states:

Doubtless, there are some good reasons for **this neglect**. One of the most obvious is the weakness of music’s powers of depiction and assertion, its struggle to ‘say’ or ‘picture’ anything with precision and consistency. Music finds it hard to articulate even something as simple as ‘There is a tree’, let alone portray a tree in a widely recognizable way.<sup>163</sup>

[emphasis mine]

Why do people trust referential rather than implicative? Traditional philosophers, especially in linguistic philosophy, “focused on whether language was true or false” (Vanhoozer 1998:209). In other words, the function of language is limited to scientific use, namely, delivery of information (cf. Craddock 1979:6-8). Such scientific orientations regard the observable, objective, and rationally explicable as superior while the orientations concern the subjective, ineffable and irrational as inferior. Regarding this, Bowman (1998:202) notes that:

Such orientations [scientific orientations] privilege human undertakings congruent with their conceptual frameworks, but trivialize or ignore those whose nature makes for a more awkward fit.

These scientific orientations precariously separate the denotative from the connotative and create an underlying dualistic tension between the two. As a result, textless music that lacks the capacity to clearly refer to something is regarded merely as a base sensory experience or dangerous mode of

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claims music is non-representational, thereby trying to recover the autonomy of music. In other words, he emphasises the beauty of music itself by rejecting referential expressionism and supporting absolute formalism. He may hope for the improvement of music’s status through the restoration of music’s autonomy. However, as Bowman (1998:140) affirms, “To argue that music has no significance beyond itself, then, is precariously close to arguing that it has no significance, period”.

<sup>163</sup> Begbie (2007:14) also argues in another one of his books: “Moreover, thinking Christians may be inclined to disregard music simply because they believe, with many others, that it does not concern anything objective, anything that could invite claims to truth.”

expression.<sup>164</sup> Thus, true language is understood as the words that convey a clear idea. As a result, “language becomes more exact and clearer, but more drawn out, more muted and colder” and it loses its “many other rich and full functions in all human thinking, learning, feeling and sharing” (Craddock 1979:8; Rousseau 1998:296). In this regard, Craddock (1979:8) mentions:

Were the pulpit to acquiesce and promise to speak according to these rules, it would have to forfeit its evocative use of words, its use of language to create new situations, its use of the parable and the myth. Under such editorship, the church language would be “cleaned up,” striking all symbolic and mythological uses as preliterate, primitive, and meaningless.

Thus, we should be able to use the language that expresses things that cannot be expressed by referential language, namely, art. Regarding this, Frank Burch Brown (2000:11) notes, “Art can sometimes mediate not only a sense of life but also a sense of grace and of the mystery that we call God”. Art, inter alia, music can well express divine transcendence that cannot be expressed completely by human words. Like Rainer Maria Rilke notes in his poem ‘*An die Musik*’: “Music is language where all language ends.” According to Johan Cilliers (2012:131), “The meaning of (this) life is acknowledged and created in the expression of the song in sound. The sound ties the significances together, even before words are understood”. This is because music, unlike words, leads us to the place where there is no struggle with semantic overload (Harmon 1998:273). True liturgy communicates “at a level deeper than any spoken word” (Hamman 2007:165).

The unconditional trust in referential language could bring about the apotheosis of language while degrading all implicative forms of expression such as music into servants of referential language such as words (cf. McFague 1982:11). However, the function of language cannot merely be reduced to the function of conveying referential meaning. Jakobson (1960:356) identifies six functions of language, thereby arguing that there are various functions of language besides the referential function: (1) the referential function, with the focus on the context; (2) the emotive function, with the focus on the speaker; (3) the conative function, focusing on the hearer; (4) the phatic function, focusing on the medium of communication; (5) the metalingual function, focusing on the code employed; and (6) the poetic function, focusing on the message itself. For Habermas (1984:101), language is also not a means for representing the world, but primarily for coordinating human action. In other words, for him (1984:101), “Language is a medium of communication that serves understanding”. Kevin

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<sup>164</sup> I.A. Richards (1965), to the contrary, regards the connotation as the nature of language and an essential manner of communication, rather than denotation.

Vanhoozer (1998:202) argues that the meaning of language is not something “that words and texts have (meaning as noun)” rather it is “something people do (meaning as verb)”.

In this view, John L. Austin (1962), a British philosopher of languages, classifies language into *constatives* and *performatives*. For him (1962:1-38, 132), ‘constatives’ comprise the language that communicates information, and ‘performatives’ involve the language that affords an act and demands decisions. Austin (:3, 100) calls the reduction from the performative to the constative the ‘descriptive fallacy’, although he does not like this term.<sup>165</sup> Performative language is not meaningless. It belongs to different kinds of speech acts of the constative language. Austin reclassifies his language analysis (classifying language into *constatives* and *performatives*) into locution, illocution and perlocution. In his theory, locution is connected with constatives or *langue* while both illocution and perlocution are related with performatives or *parole* (Austin 1962:147; cf. Vanhoozer 1998:218-265). It means that all languages including constatives are performative language.<sup>166</sup>

In light of these, constative language is regarded as a true medium of communication although it should not be used scientifically by force. It causes the elevation of referential (or scientific or denotative) language and it degrades the language that struggles to ‘say’ or ‘picture’ anything with precision and consistency into a subordinate status of text. Thus, as the researcher stated previously, music becomes a mere servant of words or the decoration of words.

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<sup>165</sup> For Austin (1962:3), the ‘descriptive fallacy’ is not a good name. This is because, for him, descriptions are not restricted to true or false statements. Thus, he prefers to use the word ‘constative’ to ‘descriptive’. In this regard, he notes, “Along these lines it has by now been shown piecemeal, or at least made to look likely, that many traditional philosophical perplexities have arisen through a mistake—the mistake of taking straightforward statements of fact utterances which are either (in interesting non-grammatical ways) nonsensical or else intended as something quite different” (1962:3).

<sup>166</sup> In his application of Austin’s speech act theory of music, Justin London (1996) rightly verifies that music is performative and it is not just sound that brings pleasure although spoken words cannot but have an isomorphic relationship with music. He (1996:52) maps music to behabitives which is one of the five speech acts that are verdictives, exercitives, commissives, behabitives and expositives. Among Austin’s five speech acts, the speech acts that need referential words are only commissives and expositives. Commissives include “promising”, “declarations” and “announcements of intention”, and examples of expositives are “‘I reply’, ‘I argue’, ‘I concede’, ‘I illustrate’, ‘I assume’, ‘I postulate’” (1962:150-151). Austin (:159) offers examples of behabitives that are related to music such as “‘apologize’, ‘thank’, ‘deplore’, ‘resent’, ‘welcome’, ‘curse’, ‘challenge’, etc.”. For more details on the five speech acts, see Austin (:151-164). Furthermore, Justin London (1996) argues that music is not limited to behabitives if music is related to the text. In this view, music has a performative character that causes an act and demands decisions.

### 3.5 CONCLUSION

In the current chapter, the researcher has discussed the reasons behind the problematic phenomena that were identified in Chapter 2. In Chapter 3, section 3.1, the causes of the ignorance of the Spirit in the music ministry and worship were noted. Due to the make-believe (quasi) faith characteristic of the Enlightenment, deism and mere conservatism, the Spirit has been regarded as a fictional character. Consequently, the worship and the music ministry have lost its liturgical mystery and it is merely considered the fruits of a set of human techniques.

A further reason for the ignorance of the Spirit is consumerism, which includes the McDonaldization, Disneyization and fetishism of the music ministry or worship. Due to the influence of consumerism on modern society, even human beings have become commercialised. As a result, while people worship commodities, the worship leaders and worship teams are commercialised and idolised by the congregation at the same time. This leaves no room for worshipping God in the music ministry and in worship in South Korean churches; hence, the liturgical mystery seems to have disappeared altogether. Instead of the work of the Spirit, there is just controlled chance (or chance of manipulation) by humans in the music ministry and worship.

In Chapter 3, section 3.2, the causes of the ignorance of both the fall and beauty of humanity in the music ministry and in worship were discussed. Regarding the ignorance of the human fall that brings false religious experiences, the congregation wants the worship leader or pastor to function as a Mu-Kyuk (Korean shaman) who enables people to experience fantastical religious experiences such as ecstasy and possession due to the influence of Mu-Kyo (Korean shamanism). This practice has invisibly governed the Korean society by absorbing and transforming (through syncretism) other religions (Lee 2011:217). Thus, the congregation is only interested in the immediacy of experiencing feelings such as ecstasy and possession, which is not connected to the struggles of the Christian life. Furthermore, the deterministic fatalism of Mu-Kyo permeates Korean Christianity. In this case, only God has the power to move the worshippers in the music ministry and in worship; it ignores any form of human beauty (effort). All responsibilities in the worship and music ministry are believed to lie with God. Ironically, the ignorance of the human fall (overreliance on transcendental religious experiences) interacts with the ignorance of human beauty (effort). Reflecting on the reason for the ignorance of human beauty (effort) in the Korean worship or music ministry, occasionalism explains how the work of the mind and body is helpful in elucidating this matter; every matter is deemed

God's business. In terms of occasionalism, only God has casual power and arouses human action. Human beings are stripped of the ability to effect causality and therefore cannot be the cause of their actions. Thus, occasionalism indicates that every human action is fruitless and powerless, while only God empowers the causality of human action. This helps explain why human preparation in both the music ministry and in worship are considered weak, stupid, non-spiritual and independent of the Spirit's work.

In Chapter 3, section 3.3, the researcher dealt with the reasons for the ignorance about music in the music ministry. For the researcher, the first reason is the influence of Augustine's view on music. Western Christianity, which is greatly influenced by Augustine, has a significant impact on the Korean church (cf. Gonzalez 2010:252, Schaff 1889:1021-1028; Tillich 1967:103; Williams 1955:4). Consequently, the Korean church uncritically accepts Augustine's view of music. For Augustine, the body (or senses) is uncertain and inferior to the soul (or reason). Thus, the sensual music that comes through the body, namely, the music that is pleasant to the ear, is "wholly improper" (Bowman 1998:61). Augustine furthermore does not regard the aesthetic side of music as important. The music elevated by Augustine is scientific music depending on the principle of numeric ratio, namely rational music. Thus, Augustine's view of music is derived from Plato or Platonism (cf. Walker 1985:197-205; Chadwick 1990:225; Bowman 1998:60; also *Conf.* 7.10.16). Like Plato, Augustine believed that music's true value is tangential to the sound that is heard by the ear (sense); it rather has some connection to the numerical ratio behind the sound, which is grasped only by reason. Plato's view of music is derived from Pythagoras. For Pythagoras, music can be reduced to a number. Thus, for him, as for Augustine and Plato, music is represented by numerical ratios and the reflection of the rational structure of the cosmos. All three philosophers regarded music as scientific rather than aesthetic. As a result, they had a deep suspicion of the aesthetic or romantic elements of music. This suspicion seems to have been transferred to the music ministry or to worship in Korean churches.

The second reason for ignorance about music in the Korean church is the apotheosis of scientific (or denotative) language. Because music is "relatively weak in consistent referral" and it is essentially abstract (Begbie 2000:12-13), there is an undeniable difficulty with the insistence that music has referential meaning as linguistic utterances do. As such, music's relativity, subjectivity, significance or its very lack of semantic reference is what causes music to be understood as a system that is inferior to words. Thus, only scientific (or denotative) language that can convey a clear scientific idea is

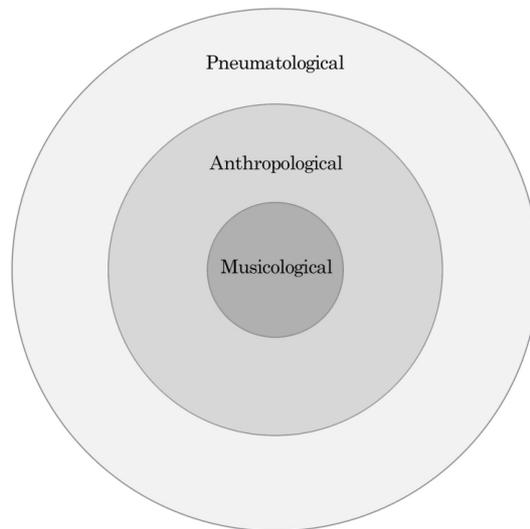
regarded as safe language, while music that is connotative is regarded as dangerous. As indicated above, it is undeniable that referential language brings about the elevation of language while degrading all implicative forms of expression such as music into a servant of referential language such as words (cf. McFague 1982:11), which makes music a mere servant of words or the decoration of words. In the next chapter, the researcher explores possible solutions to address the problematic phenomena in the music ministry in South Korea.

## CHAPTER 4:

### A WAY FORWARD: TOWARDS A HOLISTIC MUSIC MINISTRY

#### 4.1 INTRODUCTION

In Chapter 1, the following axiom was provided: in the music ministry, the Spirit, the human being, and music should follow the right order and be reciprocal. In other words, the musical element (musicological dimension) should be incorporated into the human element (anthropological dimension), and the human element (anthropological dimension) should be shrouded in the Holy Spirit (pneumatological dimension). This axiom was referred to as ‘a holistic music ministry’, and is illustrated in Figure 4.1 below.



**Figure 4.1: The three dimensions of a holistic music ministry**

Chapter 4 seeks to concretise the formula for a holistic music ministry in order to reduce the problematic phenomena impacting on the music ministry, as discussed in Chapter 2. In other words, the researcher considers how the three dimensions of the holistic music ministry work, and the reason why they are interconnected, as indicated in Figure 4.1.

## 4.2 RESTORING THE MUSICOLOGICAL DIMENSION: UNDERSTANDING THE FUNCTION OF MUSIC IN WORSHIP

Korean worshippers remain unfamiliar with the particulars of music, even though music comprises a large part of the worship service.<sup>167</sup> The worshippers seem to be uninterested in the *what* and *how* of music and the influence it has on human beings. The same is true of church musicians; they also do not reflect on music practice in the church. The argument by Monroe C. Beardsley (1975:50), that “Art is too serious to be left to the artist”, is not merely a sarcastic remark. Before employing music in worship, we should have a clear grasp of what music entails as well as its value, otherwise we will misunderstand the essence of music. In this regard, Joseph Gelineau (1978:99) mentions that:

... people who are not accustomed to poetic, artistic or musical language or symbolic acts among their means of expression and communication find the liturgy like a foreign country whose customs and language are strange to them.

In light of the above, the musicological dimension (which includes the way that music expresses the message of theology and its influence) should be considered in worship and the music ministry. What Chapter 4, section 4.2 will insist is well described in the following sentence by Bryan Chapell (2009:296): “At levels more deep than most of us can explain, music communicates our values, anchors our feelings, and expresses our hearts.”

In the sections below, the researcher explores the musicological dimension of the music ministry in more detail. In Chapter 4, section 4.2.1, how music expresses the theological message is examined, and in Chapter 4, section 4.2.2 he will discuss the advantage of music in worship.

### 4.2.1 Understanding liturgical music as compressed theology

The researcher realises that music in worship is merely regarded as the embellishment of words that do not express any theological meaning due to the influence of the scientific era and logical positivism. Is it really possible that music does not express any theological meaning? Is music really just sensual?

The theological message does not dissolve into human words (cf. Wainwright 1980:288). Just like

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<sup>167</sup> Wainwright (1980:200) insists: “Singing is the most genuinely popular element in Christian worship.”

music sounds are more than sheet music, so God's world is more than words or even the Word.<sup>168</sup> Although scientific language plays an important role, it does not embody all divine transcendence.<sup>169</sup> This is because, like the fox in *Le Petit Prince* (The Little Prince) by Antoine de Saint-Exupery (2000:47) says, "Anything essential is invisible to the eyes" (*L'essentiel est invisible our les yeux*), Saliers (2007:72) states: "Theology respects the going beyond words because the object of theology is not captured in the web of language." Therefore, human reason alone is insufficient to understand "the sources and resources of theology" (Wainwright 1980:1).

On the other hand, because music "operates on more than merely a cognitive level" (Cilliers 2016:83),<sup>170</sup> it can sufficiently express the theological message that cannot be translated into human words (cf. Bowie 2007:54).<sup>171</sup> Regarding this, Richard J. Mouw (2004:xiii-xiv) describes church music as a "compacted theology" that "impresses the theological point on your consciousness as no scholarly treatise can do". George Steiner (1997:65) also states, "In the face of music, the wonders of language are also its frustrations". Furthermore, Mikel Dufrenne (1973:265-266) notes, "Music unveils a world invisible to the eye, undemonstrable to the intellect". This is because music "can sometimes mediate not only a sense of life but also a sense of grace of the mystery that we call God" (Brown 2000:11). Regarding this, Karl Barth (2015:157) states:

Words are hostile to it [the genuine miracle of Christmas], detrimental, always powerless to justify it. The man who undertakes to celebrate *in words* his own 'elevated humanity' becomes all too easily confusing and incredible to himself. 'All patterns are too stiff for me and all speech too tedious and cold.' How fortunate that when we are disturbed and oppressed by the problem of words we can flee to the realm of music, to Christian music and a musical Christianity! Exactly

<sup>168</sup> Gustav Mahler notes, "What is best about music is not to be found in the notes" (Graves 1997:10).

<sup>169</sup> Just because the researcher highlights the limits of referential language, it does not mean he devalues the Bible, which consists of referential language. This is because the value of the Bible comes from "grandeur of subjects" rather than "grace of language". Thus, truth is sustained by "demonstration of the Spirit and of might" rather than "persuasive words of humans" (1 Cor. 2:4; Calvin *Inst.* 1.8.1). All of the quotes from *Institutio Christianae Religionis* by John Calvin are cited from: Calvin, J, *Institutes of the Christian religion*, trans. Battles, F L. ed. McNeill, J T. Philadelphia: Westminster Press. 1960. For *Institutio Christianae Religionis*, the researcher uses the following abbreviated formula: *Inst.* 1.8.1 = *Institutio Christianae Religionis*, book 1, Chapter 8, clause (or verse) 1.

<sup>170</sup> Regarding this, Cilliers (2016:83) offers an excellent example: "In the African lullaby (Tula Baba) the words (as bearers of cognitive contents) are important, but they are also primarily the vehicle that bears the sounds of soothing, that facilitates the tones of nurturing. Although the baby does not cognitively comprehend the 'meaning' of the words, the 'meaning' of the song is understood. This is not only true for infants: In the Hagia Sophia, the so-called 'brightness' of sound comes with the concomitant blurring of the sung words."

<sup>171</sup> The researcher's argument is not that language does not need theology. Rather, he believes that theology "must use language to the point of breaking when speaking of God" (Saliers 2007:20). If there is no language, "theological reasoning and argument and coherent discourse about God and the world" are impossible (:72). However, if there is only language without music, "theological discourse will remain formal, without the affective beholding and receptivity to the larger mysteries of creation, redemption, and a hope for 'what the eye has not seen, nor ear heard'" (Saliers 2007).

because of its lack of concepts, music is the true and legitimate bearer of the message of Christmas, the adequate expression for the highest and final dialectical level, a level attainable by singing, by playing on flute and piano.

Thus, we could admit that church musicians “have proved [to be] the best expositors of the Bible” (Cullmann 1965:53). Music is more than “the reinforcement” of “certainty, message, or text” (Begbie 2013:50). As Schleiermacher (1890:26) says, “What the word has made clear, the tones of music must make alive”. Regarding this, Cilliers (2009:37) notes:

It is important to keep in mind, however, that this relationship or analogy is not one of superiority (theology) versus inferiority (aesthetics). Aesthetics is not an inferior partner or servant (*ancilla theologiae*) that should serve only as an addendum to, or illustration of, theology.

If so, what kind of mystery or theological message is expressed by music? In what way does music express these? In this regard, Saliers (2007:64) mentions:

I think it not inappropriate to speak of the “mystery” of what is hidden in music, just as we might speak of the mystery of what “eye has not seen, nor ear heard”. Yet music remains within the domain of the senses while pointing to a potential unity of the intellect, the emotions and our openness to the mystery of being in the world. This is a not a matter of more “information” but a matter of hearing and seeing in depth what is already before us in the music.

Music brings us into “conversation with theology” and “[it] has its own distinctive contribution to make to theology precisely because it is a distinctive human practice” (Begbie 2000:19).

According to Saliers (2007:21), music and theology intersect where “specific biblical, liturgical and doctrinal claims about God to melody and harmony” are found.<sup>172</sup> One point of warning here is that the sound of music can become the “expression and vehicles of the traffic between humanity and God in which communion consists” by divine grace only (cf. Wainwright 1980:19).<sup>173</sup>

In light of these ideas, the researcher examined the theological message that is represented by some

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<sup>172</sup> In this way Saliers (2007:22) argues that Johann Sebastian “Bach [was also] a theologian” following the arguments of both Jaroslav Pelikan and Robin Leaver: “So many of Bach’s organ works and Sunday cantatas were based on Lutheran chorale tunes, thus musically proclaiming many of Luther’s theological themes some two hundred years later. There could be no authentic Christian worship without the assembly singing praise and confessing their faith in song. At the same time, much of Bach’s music—even without words—I contend, engages the performers and the listeners with theological content. To cite but one notable example, Bach’s cantata ‘*Christ lag in Todesbanden*’ (Christ lay in death’s strong bonds) sets all the stanzas of Luther’s original hymn, but with Bach’s stunning harmonic and counterpoint. The result is a musical proclamation of the central mystery of the death and resurrection of Christ. This re-stating has, in the two-hundred-fifty intervening years, made Luther’s Gospel claims alive across many Christian traditions—even in concert halls.”

<sup>173</sup> The researcher deals with this in section 4.4 in more detail.

characteristics of music such as silence, repetition, resonance, tension/resolution, temporality and improvisation.

#### ***4.2.1.1 Musical silence: Resounding God's voice and eschatological hope***

Musical silence has important theological meaning today for people who tend to regard silence as meaningless. We often have a mistaken idea of silence (cf. Cilliers 2008:22). Silence is often understood as a “void”, “emptiness” or “blank space” because of the belief that “nothing happens in silence”. Regarding this, Max Picard (1948:18) states, “Silence is the only phenomenon today that is ‘useless’. It does not fit into the world of profit and utility; it simply is. It seems to have no other purpose; it cannot be exploited”. We cannot frequently endure silence. We want to “fill every silence with sound” (Begbie 2010:235). However, silence is not “nothing” or “the null set” (Clifton 1976:163).<sup>174</sup>

Silence has at least two theological meanings. First, we can hear the voice of the hidden God in silence (cf. Cilliers 2008:25). In this regard, Johan Cilliers (2016:47, 80-81) formulates that:

To be silent in God's presence, however, does not mean to be inactive; on the contrary, it could be described as a focused awe and an attentive silence. We need to listen before we speak - because God often speaks to us not in words, but through silence ... the Sound of the Spirit's breath also fades away, back into silence and stillness. The sounding of salvation is not just about a never-ending, uninterrupted monotony of sound; it is life-giving within the pulsating and reverberating spaces between sound and silence.

In order to listen to the omnipresent sound (God's voice), we have to silence other sounds. John Cage's famous work *4'33"* (*Four Minutes, Thirty-Three Seconds*, 1952) called ‘the silent piece’ has a great deal to offer here. Cage instructed *TACET* (derived from the Latin language) which means ‘be silent’ for all three movements, for all players in the score of his *4'33"* while there are no notes. Donald J. Grout (2010:933) states in this regard:

[In *4'33"*] the performer or performers sit silently at their instruments for a span of time specified in the title (subdivided into three “movements”), while whatever noises can be heard in the

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<sup>174</sup> Likewise, “musical silences are not mere void but the proportional ordering of music” (Begbie 2000:96). This is because “music is created on the canvas of silences” (Graves 1997:15). Therefore, the use of silence in music is as important as the use of tones (Begbie 2000:49). When silence disappears from music, the music fails (cf. Cilliers 2008:27). Imagine the continuity of notes without silence such as a siren. That is only dull, annoying and boring noise.

concert hall or from outside constitute the music.<sup>175</sup>

The audience believes that there is no sound when 4'33" is played, but the concert hall is filled with sounds such as a slight cough, the sound of breathing, whispering sounds, etc. There is no "absolute silence", namely 'no sound at all' during the performance of 4'33" (Kahn 1997:558). In other words, silence is not nothing.<sup>176</sup> Cage's 4'33" can be played anytime and anywhere. It leads us to a space filled with new kinds of sounds. Likewise, musical silence reflects the ever-resounding voice of the omnipresent God.

Second, silence amplifies the hope of the eschaton. The clock of the eschaton seems to have halted, since Jesus promised to return about two thousand years ago. However, God is playing a silent piece for the eschaton that will soon be accomplished. Thus, the silence preceding the eschaton brings hope:

Being a Christian means living with many in-between times, when nothing much seems to be happening, when it seems like God is on an extended vacation, when grace doesn't seem very amazing anymore. But into those meantimes can come the memory that God has raised Jesus from the dead as a promise of what will be. And the in-between times become charged with hope. (Begbie 2010:235)

"A fresh kind of hope emerges", where reality threatens every hope for the eschaton, where hope falls into their abyss, where all pure human hope disappears (Begbie 2010:228).

Musical silence reflects this new kind of hope: "Music can be incredibly powerful in helping us see what it means for humans to live with a sense of God's ending." (Begbie 2010:229) Musical pause just before the climax of music amplifies the expectancy (hope) for the climax. This kind of composing skill is called 'delayed gratification' and is commonly found in music (:234). In the researcher's song "*The Lord's Prayer*" (Kwon 2014), the climax is from where the key signature transposes from the key of D major to the key of E major. Shortly before this bar, all instruments and all vocals are suddenly removed. In his music video, there is a thirty-second silence before the climax.<sup>177</sup> The tension is increased to the highest level at this point. After which, all instruments and vocals come together to produce the climax of this song.

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<sup>175</sup> Regarding 4'33", Douglas Kahn (1997:590) says, "The piece was initially made up of three fixed lengths of silence (30", 2'23", 1'40") arrived at by using chance operations and then underwent modification when it was published in 1960".

<sup>176</sup> Even if someone enters into an anechoic room where there is no sound, he/she might hear two sounds, one high, which is his/her nervous system, and one low, which is his/her blood circulating.

<sup>177</sup> See his music video at 5'22"-5'51". Available at: <https://www.youtube.com/watch?v=Weru3iAEZyY>.

우 리 를 - 시 험 에 들 - 게 마 - 시 고 - 다 만 악 에  
Lead us LORD - steer us a - way - from sin - ful ways - deliver us from e -  
(Loosely translated in English)

- 서 - 구 - 하 소 서 - 나 라 와 - 권 세 와 영  
- vil - save - us oh LORD - The king - dome and - the po - wer and

광 이 - 주 께 - 영 원 영 원 - 히 - 있 습 니  
- the glo - ry - e - ver for - ever - ver - be - long to

다 (Silence, build to a climax) 우 리 를 - 시 험 에 들 - 게 마 - 시 고  
you Lead us LORD - steer us a - way - from sin - ful ways

Figure 4.2: Musical pause before the climax of Yongjun Kwon's "The Lord's prayer"

The expected climax is inflated because of the pause just before the climax. It is also enriched and strengthened by the silence. Theologically speaking, the same principle holds for silence in the Christian life. For instance, as silence cannot be void, "the shadow is not darkness, deficiency is not defeat, sadness cannot become despair, trouble cannot degenerate into tragedy" (Barth 1994:160; Begbie 2000:96).

In conclusion, the silence of liturgical music reflects hope for the eschaton. One needs sound, but one also needs silence in-between in order to understand the sound. Likewise, one needs God's voice, but one also needs God's silence in between in order to understand God's voice.

#### 4.2.1.2 Musical repetition: Reframing the existing

Repetition in music is necessary. This is because the meaning of music is generated through "relations of likeness" while the meaning of language occurs through "relations of difference" (Begbie 2000:22-23). Of course, the repetition of a word or a phrase is also very important for efficient communication in everyday conversation, a speech, a literary work, etc. "I have a dream", which is repeated in the speech by Martin Luther King, Jr. is but one famous example of using efficient repetition (Graves

1997:205). However, repetition in music could be more crucial. Regarding this, Begbie (2000:158) argues:

In literature, repetition can play a crucial role. But it is only exceptionally taken to the extremes that we find in music. In a typical eighteenth-century symphony it is common for the entire first section of a movement (lasting, say, five minutes) to be repeated note for note. It is very rare for a novel, poem or play to do anything like this. Some twentieth-century literature can deploy repetitive strategies comparable to music. But in cases like this it is at least arguable that we are on the very edges of literature and bordering on music, which only makes us press again the question about repetitive procedures in music.

To recap, repetition in music is very important because music “depends to a very high degree on the likeness and attraction between its sounds” (Begbie 2000:23).<sup>178</sup>

The repetition of music reflects the theological meaning of repetition. Theologically speaking, repetition is a type of reframing that brings about a new reality (Cilliers 2016:116). In this regard, Cilliers (:98) states:

Reframing is about revisiting the existing - the old and the past - as articulated in the prefix “re-”. Seen through a theological lens, however, reframing comprises much more than mere repetition on (*repetitio*) of, for instance, ecclesial tradition or a mere imitation (*imitatio*) of biblical truths; rather, it refers to change that in fact creates new “realities” It is both *re-* and *creatio* at the same time - in the strongest sense of both concepts. It is real change, but of the existing.

In this way, repetition as reframing is not tedious. Theologically speaking, newness is increased although the worship service is repeated every week at the same time. Through the Eucharist God repeatedly penetrates into human time (*kronos*) from God’s time (*Kairos*). Furthermore, we will experience the repetition of birth, namely, re-birth, through our resurrection. This re-birth is not the cycle of reincarnation (*samsara*). There will be a flood of life more than ever before. We will be newly alive (cf. Begbie 2010:229).

Likewise, the repetition of music is not merely duplication. Musical repetition caused by repeated

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<sup>178</sup> The repetition in music can take many different forms. Regarding this, Arnold Berleant (1994:246-247) mentions that: “Repetition assumes many different forms in music. At times repetition may be of a single note (for example, of the first thirteen melodic notes of Chopin’s *Etude* Op. 25 No. 1, ten of them are the same E flat) or it may be a simple interval (as in the prevalence of the minor second in Beethoven’s *Quartets* Op. 95 and Op. 132 and the fifths and fourths at the opening of his *Ninth Symphony*). Fugal subjects characteristically are repeated in their entirety and any changes that are made are carefully limited so as not to affect their integrity and recognisability. Moreover, the literal repetition of entire large sections of sonata-allegro movements of sonatas and symphonies was common practice well into the Nineteenth Century.”

marks is not just a closed circulation. While the melody is repeated, other musical elements (e.g. harmony, octave, tonality, the orchestration, dynamic, tempo, volume, etc.) change: “The sounds may be duplicated but the music as heard is not because of its context.” (Begbie 2000:161)

The first six measures in the chorus of the researcher’s song “*The Lord’s Prayer*” are repeated after the eighth-bar. However, the tonic (D major), which is the first chord of the chorus is changed to the submediant (B minor) when it is repeated. Although every musical element except harmony is repeated identically, the sound can be different because the harmony has changed. Thus, repetition is not the enemy of newness, rather it can promote newness (cf. Begbie 2000:164).

우 리 를 - 시 험 에 들 - 게 마 - 시 고 - 다 만 악 에  
 Lead us LORD - steer us a - way - from sin - ful ways - deliver us from e -  
 (I loosely translated in English)

- 서 - 구 - 하 소 서 - 나 라 와 - - 권 세 와 영  
 - vil - save - us oh LORD - The king - dome and - the po - wer and

Figure 4.3: Musical repetition of Yongjun Kwon’s “*The Lord’s Prayer*”

Incorrect repetition of the music produces monotony or homogenisation, while true repetition expresses the theological meaning by reframing, which transforms our existence (cf. Begbie 2000:155). While the liturgical music is being repeated, there should be something different from the original, e.g. harmony, octave, key signature, tone colour, dynamic, tempo, volume, etc., as new dynamics appear during the worship service and the Eucharist is repeated every week at the same time.<sup>179</sup> The monotonous repetition of music is merely duplication, and there is no change.<sup>180</sup> Such repetition of music does not reflect the theological meaning of reframing (cf. Begbie 2000:174). This disadvantage of repetition makes music lose “its intended force or novelty” (cf. Cilliers 2008:26). Cilliers (:26) calls “a phrase, expression, or idea that has been overused to the point of losing its intended force or novelty” a “*cliché*”:

<sup>179</sup> On the other hand, Cilliers (2012:4) refers to meaningless repetition of worship repertoires as “*liturgical kitsch*” (cf. section 2.1.3).

<sup>180</sup> This fault of repetition is often found in popular contemporary music.

Clichés often reveal themselves as meaningless repetitions – in a fruitless attempt to achieve “effect”. The word alone (born in silence) is not trusted; therefore words must be repeated endlessly. But, as the Chinese proverb goes - “He/she, who knows nothing, often repeats it.

(Cilliers 2008:27)

The words in the above quote resemble that of music notes. In that, repeating the same music over and over could be regarded as musical clichés. In the territory of the art, Cilliers (2010) refers to clichés as kitsch.<sup>181</sup> The phenomenon of kitsch<sup>182</sup> could be regarded as simulation of beauty, goodness and truth (:1). In the music world, kitsch creates an illusion that it is beautiful, good and truthful by endlessly repeating music (:4). However, this endless repetition can be dull, annoying and boring noise because it forgets its meaning. By endlessly repeating meaningless sound, kitsch (or clichés) interrupts the presence of silence discussed in the previous chapter. In other word, kitsch (or clichés) obstructs the worshipers from listening to God’s voice and having hope for the eschaton by removing silence (cf. section 4.2.1.1).

However, when the repetition of music is rightly used, it can help us to understand the true meaning of repetition in our daily lives, as well as in liturgy, re-birth and re-creation. The repetition of music could express the new future (the eschaton) that is from the past!

#### ***4.2.1.3 Musical resonance: Reflecting on the Trinity and the two natures of Christ***

Music is able to “re-sound” the mystery of theology and the truth of God (Begbie 2007). Both the doctrine of the Trinity and the doctrine of Christ as two persons are the two mysteries of theology. This is because they are beyond human understanding. It is difficult for us to understand that two or three entities occupy one space without competition. This is because the occupation of a space by an

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<sup>181</sup> To clarify that the essence of clichés is same with the essence of kitsch for Cilliers, compare the two paragraphs of his articles. Interestingly, there are exactly similar expressions. The first paragraph that explains clichés is as follows: “Clichés often reveal **themselves as meaningless repetitions – in a fruitless attempt to achieve ‘effect’. The word alone (born in silence) is not trusted; therefore words must be repeated endlessly.**” (Cilliers 2008:27) [emphasis mine] The second paragraph that accounts kitsch is as follows: “kitsch indeed often manifests itself **as meaningless repetitions and accumulations in a fruitless attempt to achieve ‘effect’. The word alone is not trusted; therefore words must be repeated endlessly.**” (Cilliers 2010:4) [emphasis mine]

<sup>182</sup> Cilliers (2010:2) defines the notion of kitsch in the territory of art as follows: “In the art world kitsch denotes works that are pretentious and inferior or in bad taste or merely vulgar. It is art that falls prey to the dictatorship of the *populus* and therefore to popular appeal. The notion of kitsch is traditionally also used in terms of a variety of other fields, such as literature, film and fashion. It usually applies to cheap works produced for the mass market, such as those found in souvenir shops and chain stores. Kitsch often denotes objects of such bad taste that they are actually ‘good’ in an ironic way, which explains the many collectors of good (bad) kitsch.”

entity is always assumed to be a zero-sum game: we often believe that if one entity occupies a space, then that same space cannot be occupied by another entity. This gives rise to the following questions: How can one space be occupied by three entities, namely, the Father, the Son, and the Spirit? How can we accept the doctrine of the Trinity that Athanasius, the three Cappadocian fathers, and Augustine understood without being in danger of tritheism, modalism, subordinantism or adoptionism? (cf. Bavinck 2004:248). Regarding the Trinity, Augustine (*De Trin.* 6.10.12)<sup>183</sup> says:

In that highest Trinity ... one is as much as three together, and two are not more than one. And they are infinite in themselves. And so each is in each, all are in each, each is in all, all are in all, and all are one.

While the doctrine of the Trinity confesses “three in one space”, the doctrine of Christ as two persons confesses “two in one space”. The Creed of Chalcedon (A.D. 451) affirms, “The dual principle of simultaneous indivisibility and distinction of Christ’s divine and human natures” (Wainwright 1980:60). There are “indissoluble differentiation, inseparable unity, and indestructible order” in “the relationship between the human and divine in Jesus Christ” (Osmer 2008:168). Thus, “Christ is both human and divine without confusion or change, separation or division” (Begbie 2013:151).

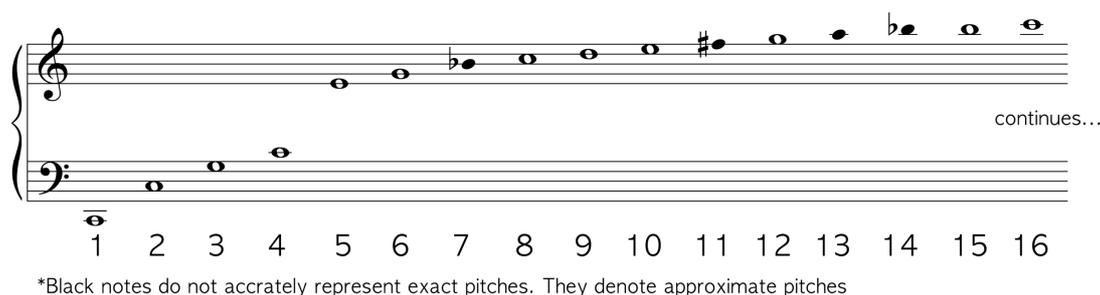
If the doctrines mentioned above are right, how can two or three entities occupy one single space at the same time? How can we understand these theological mysteries?

Musical resonance has a great deal to offer here. Various musical tones can occur together in one aural space. This is because “musical sounds—as heard—are not subject to the three-dimensional order of visible, tangible, and measurable objects” (Begbie 2013:157). In the visual world, two entities cannot be together in “the same place at the same time” (Begbie 2000:24). However, sound does not depend on place: “Here is a kind of space which is not the space of mutual exclusion, but space as relational, a space which allows for overlapping and interpenetration.” (:145) For example, the three notes forming the C triad chord, namely C, E and G, can be played together at the same time. These three notes are not competitive; the integrity of each sound is not only preserved, but reinforced by one another (Begbie 2013:160-161).

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<sup>183</sup> All of the quotes from *De Trinite* are cited from: Saint Augustine, *The Trinity*, trans. by Stephen McKenna, C S R. in *The Fathers of the Church*, vol. 45, Washington, D. C.: Catholic University of America Press, 1953. The abbreviation used for these is *De Trin.*, followed by the appropriate book, chapter and clauses (or verses).

Another example is overtone. When we hear note C, we only hear one tone. In fact, however, there are a lot of notes (octave, fifth, fourth, major third, minor third, etc.), as shown in Figure 4.4 below when note C is sounded.



\*Black notes do not accurately represent exact pitches. They denote approximate pitches

**Figure 4.4: The overtone series - based on a C fundamental harmonic**

The tones of the triad together occupy the same aural space. Regarding this, Begbie (2013:161) mentions that:

The tones we hear are not in competition, nor do they simply allow each other room. The lower sound establishes the upper, frees it to be itself, enhances it, without compromising its own integrity.

The last part of the chorus of the researcher's song "*The Lord's Prayer*" serves as the final example. When we listen to the last part of the chorus, eleven singers create vocal harmonies and one male singer and one female singer improvise a different set of lyrics. The fifteen voices that resonate simultaneously are not fifteen different types of noise. They enrich each other and the music.

Musical resonance is a good analogy to help reduce the mystery of both the doctrine of the Trinity and the doctrine of Christ as two persons, although these mysteries can never be perfectly understood because they are beyond human understanding (Bavinck 2004:313).<sup>184</sup>

#### ***4.2.1.4 Musical tension and resolution: Reflecting on eschatological liminality***

God revealed Himself (epiphany) and God will manifest Himself (parousia) (Cilliers 2004:46). There is a tension between the utterance of this promise and its fulfilment. Cilliers (2004:161) explains this

<sup>184</sup> In this regard, Augustine (*De Trin.* 6.9.10) says: "However, we have now shown, as briefly as we could, that in the Trinity there is an equality as well as one and the same substance, so that no matter in whatever way the above question may be settled—we have reserved it for a more precise investigation—nothing may prevent us from acknowledging the perfect equality of the Father, the Son, and the Holy Spirit."

tension as follows:

One can sense the tension in the text, a tension that is also part of our lives of faith to end, *a tension that still accompanies our salvation*. Some call it a tension between the *already* and the *not yet*. We already have everything.... Yet, not yet! Others speak of the tension of believers *between the times* of the first and the second coming of Jesus. Somewhere, Karl Barth says: It is not the tension of people who still have to seek everything, but of people that have found all—and therefore must still seek! Paul describes it strikingly elsewhere: *Not that I have already obtained all this, or have already been made perfect, but I press on to take hold of that for which Christ Jesus took hold of me* (Phil 3: 12). I grab hold of this, because I have already been grabbed!

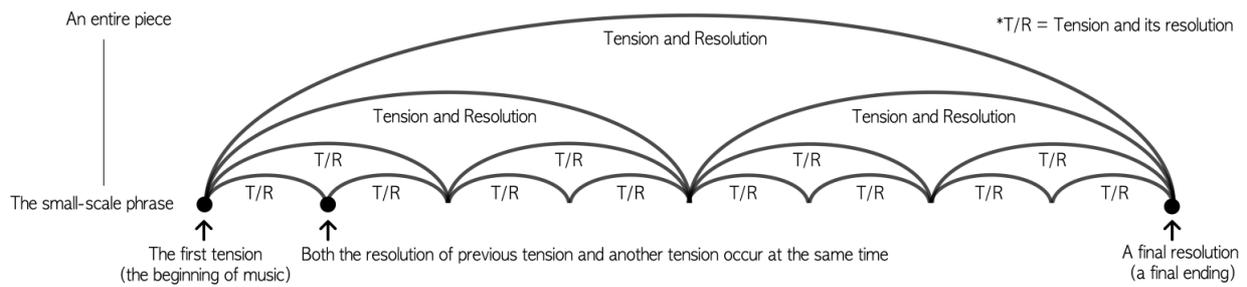
For the people who waited for the Messiah after the Abrahamic covenant, the birth of Jesus Christ seemed to resolve the tension of the covenant. However, the birth of Jesus Christ triggered further tension. Moreover, the resurrection of Jesus Christ seemed to resolve the tension that happened at Jesus' death on the cross and after Jesus' resurrection the day of Pentecost (mentioned in Acts 2) was the sign of the last days,<sup>185</sup> while also “the inauguration of the new era of the Spirit” (Stott 1991:104). The day of Pentecost is not the final ending (cf. Begbie 2000:113). This is a kind of transitional space, namely liminality between an ending and a beginning.<sup>186</sup> This liminality intrinsically signifies “an ambiguous phase between two situations or statuses” (Cilliers 2012:195). This occurs “by states of confusion and shock, by experiences of being *in limbo*” (:218).

The eschatological liminality is generated between God's presence and his absence, between the already and the not-yet of salvation, between vision and reality (Wainwright 1980). The mystery of this eschatological liminality could be reflected by tension-resolution in music that occurs in the interlocking between tension and resolution until the final cadence of the music. In music, the resolution of tension does not mean the ending of music. Rather, the resolution of tension means the emergence of new tension. As illustrated in Figure 4.5 below, the interlocking between tension and resolution is repeated from the small-scale phase to the final ending.

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<sup>185</sup> In Acts 2:15-17 (ESVS): “For these people are not drunk, as you suppose, since it is only the third hour of the day. But this is what was uttered through the prophet Joel: ‘And in **the last days** it shall be, God declares, that I will pour out my Spirit on all flesh, and your sons and your daughters shall prophesy, and your young men shall see visions, and your old men shall dream dreams ...’ [emphasis mine]”

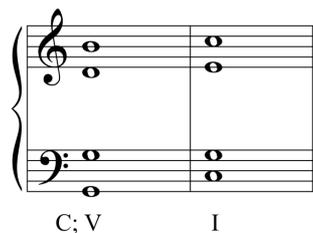
<sup>186</sup> For more detail about liminality, see Victor Turner & Edith Turner (1978); Arnold van Gennep (1960); Charle Campbell & Johan Cilliers (2010); and Johan Cilliers (2012:195-207).



**Figure 4.5: Metrical matrix. Adapted from Jeremy Begbie (2000:42)**

This interlocking between tension and resolution causes musical liminality.

The representative example of tension-resolution in music could be found at a perfect cadence that progresses from the tonic (I) to the dominant (V).



**Figure 4.6: Perfect cadence in C major**

In a perfect cadence the tension that is generated at the leading note of the dominant chord (e.g. the B note in the key of C major) is resolved at the tonic (e.g. the C note in the key of C major). This perfect cadence is a “universal gesture of closure in tonal music” (Begbie 2000:111).

In the third movement of Mozart’s *Jupiter* Symphony No. 41, a perfect cadence is used as a new starting point, not as the ending. In Figure 4.7 below, the square boxes indicate the perfect cadences.

\*a perfect cadence      \*a perfect cadence

\*a perfect cadence      \*a perfect cadence

*Minuetto da capo*

Figure 4.7: Mozart, Symphony no.41 in C Major, K. 551, “Jupiter”, third movement, bars 55-87

In this piece, both the beginning and the end occur in the same measure. The perfect cadences that are emphasised in the square boxes are both the start and the end. Regarding this, Jeremy Begbie (2000:112-114) argues that:

Indeed, so redolent is this cadence with closure, if it were not for the reduced orchestration we

might think it was a reiteration of the ending we have just heard. From the point of view of metre, there is nothing to suggest it is anything other than an ordinary cadence. Yet it turns out to be the beginning of an entirely new phrase....An ending becomes the initiative and the material for a sequence of novel developments....The humour of the passage turns on the ambiguity between closing product and opening process. But the cadence doesn't become the ending of the movement; and so it does not anticipate the final cadence in any exact way. However, this can happen, and it can happen in ways which have profound and far-reaching repercussions. Indeed, it can create a tension of such power that the whole character of a piece and the manner in which it is experienced are affected.

He says, moreover, that "Mozart is playing on the ambiguity between closing gesture and opening process" (Begbie 2000:112). This ambiguity precisely is musical liminality.

Just as musical liminality is both the end of tension and the start of tension, "the raising of Jesus from the dead" is both "an ending come early" and "a fresh start for the world" (Begbie 2010:231-232). The day of Pentecost is both the last days and the beginning of the Spirit's age. We are in the eschatological liminality between the already and the not-yet of salvation, between vision and reality.

Furthermore, tension in music is not an obstruction although tension is often regarded as "something to be rejected, reduced, or, ideally, eliminated" (Begbie 2000:103). The tension in music can help the audience to focus on the music and enrich the resolution in the music. Even the delayed resolution of the tension can help the audience stay focused on the music.

Likewise, the eschatological tension can help us concentrate on the eschaton. When we realise this tension will be completely resolved at the end, our hope is intensified (Begbie 2000:99-106). In this way, we could peep out the eschatological liminality through the musical liminality that is generated between tension and resolution.

#### ***4.2.1.5 Musical temporality: Reflecting on the 'already but not yet'***

Christians experience both Christ's work that happened in the past (the incarnation) and Christ's work that will happen in the future (the Parousia). Christ's past work is not merely fleeting and transitory, while His future work is not merely a promise or hope. They are realisations and experiences that

pervade both the past and the future (cf. Ladd 1959:40-51).<sup>187</sup> Thus, in the present, we experience salvation from Christ's epiphany (in the past) and from His parousia (in the future).<sup>188</sup>

However, like Augustine (*Conf.* 11.14.17) said, if the "past exists no longer" and the "future does not yet exist" in chronological time, then how do these two times, the past and future, namely, the epiphany and the parousia, exist in the present? In other words, how can it be understood that they are simultaneously present?

Music contributes to a theological approach to this temporality of the 'already but not yet'. Our experience of music could challenge the temporality of a single straight line (chronological time, astronomical time, clock time, or whatever). Regarding this, Jeremy Begbie (2000:62) states that:

Music effectively challenges two major forms of linear conceptuality. The first is one in which future events and things get their brief chance at being present before passing away down the time-line into an ever-receding distance. The second is one in which the present is conceived as a sort of 'swell' travelling down a line of events and things, the event and things riding over the swell before becoming ever more distant in the past.

Because the sound of music is invisible, it cannot be understood when the present sound of music is not logically connected to the past and future sound of music. Thus, music is experienced in the present, through the past and future, as it is experienced in the present. Both the past sound of music and the future sound of music are experienced in the present sound of music. In this regard, Victor Zuckerkandl (1969:235) argues that:

The existence of the individual tone in a melody is a being directed toward what no longer exists and what does not yet exist; thus past and future are given with and in the present and are experienced with and in the present; hearing a melody is hearing, having heard, and being about to hear, all at once.

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<sup>187</sup> George E. Ladd (1952:68) emphasises that the kingdom of God has penetrated into the present while he rightly cautions the blurry distinction between God's Kingdom of newness and that of futurity: "While the parables of the kingdom view it as something present, it is not present in its fullness and perfection. Evil doers will not be gathered out of the kingdom until the consummation of the age, and only then will the righteous shine forth like the sun in the kingdom of their Father (Matt. 13:38-43)."

<sup>188</sup> Charles L. Campbell and Johan H. Cilliers (2012:21-22) explain the eschatological time between the *already* and the *not yet* through spatial concepts: "As a result of this apocalyptic interruption, Christians stand at the 'juncture of the ages' or the 'turn of the ages'. They stand 'in-between', in a kind of liminal or threshold space where the two ages overlap, where the old is passing away while the new has not yet fully come. This space, like all liminal spaces, is a space of movement from one place to another, in this case movement from the old age to the new—a movement that is never complete until the final coming of the new creation."

Wayne D. Bowman (1998:207), explaining Thomas Clifton's<sup>189</sup> phenomenological approach to musical temporality, states:

The temporal experience of music occurs not in flat chronological time but in experientially overlapping and simultaneous past, present, and future ... The time in music is musically critical, while the time music is in is incidental. The fluidity and mobility of music's temporal horizons enable it to present us a future anticipated, not just awaited; a past retained, not just remembered; a present lived, not just encountered.

In light of this, music does not reflect chronological time (*kronos*), but rather the time achieved in God's plan (*Kairos*). In other words, music reflects the temporality of Jesus' work, as well as of the kingdom of God and of salvation, which are experienced in the present between the already and the not yet.

#### ***4.2.1.6 Musical improvisation: Reflecting on the relationship between the work of the Spirit and human beings***

Worship is a pneumatic activity (Brunner 1968:93). However, God uses humans in worship (cf. Cilliers 2012:113; Scheer 2016:129, 242). In other words, worship is a mysterious event; transcendence and immanence do not reduce each other's contribution, while the priority of transcendence is retained (Bohren 1980:76). In other words, there is no contradiction between the work of humanity (*leiturgia*) and the pneumatic activity (*worship*). In this regard, musical improvisation makes a positive contribution to a theological approach to the liturgical mystery.

Musical improvisation is readily found in jazz music. In jazz, it is not random. Paradoxically, the improvisation is the randomness that is played in the rule of music: "The improviser receives the 'given' constraint - metre, harmony, melody, idiom" (Begbie 2000:249). For example, when a jazz pianist improvisatorially plays twelve-bar blues on the piano, the player should regard and use a twelve-bar blues chord sequence, 'blue notes', the theme of the music, etc. Thus, there is both constraint (the rule of music) and contingency (randomness) in the improvisation (cf. Begbie 2013:73-105). In this regard, Charles L. Campbell and Clayton H. Hulet (1998:31) state that:

Successful jazz musicians know that they do not create expressive and evocative solos by accident or luck, even though the moments of inspiration are elusive and unpredictable. Inspired

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<sup>189</sup> For further details on his study, see Clifton (1983).

improvisations, though genuinely created on the spot, are paradoxically the products of the jazz musician's discipline and her knowledge of music theory, instrumental technique, and the jazz tradition. Good jazz musicians spend their entire working lives practicing their instruments and studying music theory ... This attitude drives good musicians to become even better, to learn more and more about their instruments and music. Such discipline ultimately allows musicians to play freely, to express themselves with little or no thought given to the mechanics of a musical instrument at the moment of inspiration

The contingency such as the improvisation can be strengthened by rhythm, harmony, melody, musical idiom, etc., and vice versa. Thus, the improvisers should master the rule of music such as rhythm, harmony, melody, musical idiom, etc. Regarding this, Paul F. Berliner (1994:71) argues that:

Learners must also master the chord progression of each piece as a fundamental guideline because of its roles in suggesting tonal material for the melody's treatment and in shaping invention to its harmonic-rhythmic scheme ... When Lonnie Hillyer was a young teenager, he imagined that if he could only master the courage to join a renowned musician on the band-stand, inspiration would carry him through the event. Pursuing his family's acquaintanceship with Miles Davis, Hillyer obtained an invitation to sit in with Davis's band. He laughs ruefully as he recalls losing his place after the first eight bars and how brutally thereafter each pitch of his impassioned performance clashed with the band. When the dismal solo finally aborted, Davis pulled him off the stage and grumbled hoarsely, "You don't know your chords, do you?" When Hillyer confessed to this, Davis told him not to return to the club until he had mastered harmony.

Likewise, on the one hand, worship leaders such as preachers or song leaders should master the constraints such as theology, liturgical tradition, and musical skills, before leading the worship. Then, they should become the instruments that re-sound the improvisation of the Spirit.

On the other hand, "improvised melodies" change the original harmonies or rhythm and become "new original themes in their own right" (Begbie 2000:212-213). The Spirit's improvisation in the worship likewise is sometimes beyond the background harmony of the constraints such as theology, tradition and musical skills we have learned. Therefore, we confess the priority of the Spirit in worship, namely "*theonome Reziprozitat*" (theonomic reciprocity) (Bohren 1980:76).<sup>190</sup>

The worship is nurtured and empowered by engaging the constraints such as theology, tradition and musical skills with the contingency of the Spirit's improvisation (cf. Campbell & Hulet 1998:34). Thus, the work of human beings does not contradict the pneumatic activity. In other words, transcendence and immanence exist compatibly in worship. The event of worship itself is a form of liturgical improvisation (:33).

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<sup>190</sup> The researcher deals with the pneumatology of Rudolf Bohren in section 4.4.

#### 4.2.2 The advantage of music's sensuous (bodily) nature

The researcher proved that music could be a tool that serves theology itself and not as sensuous adornment of the text. However, the argument that music has the clear referential meaning that words have seems to be complex. This is because the meaning of music is essentially connotative (cf. Begbie 2000:12).<sup>191</sup> Thus, music is mediated through the body and feelings, rather than reason, the mind and intellect (cf. Begbie 2007:48). In this regard, Bowman (1998:280) mentions, “So too for music: **feelings** are not things it refers to, stimulates, or simply has: they are essential to music's very being, a fundamental and inextricable part of what music is” [emphasis mine]. Moreover, Eleanor V. Stubbley (1998:95) states that “... Music is experienced, not as something given to the **body**, but as something done through and with the **body**” [emphasis mine]. Clifton (1983:288) also says, “Music is first of all an event which grips my body”.<sup>192</sup>

In light of these comments, music is primarily involved in our emotions, feelings and affections. Music involves our body in “a mode of bodily memory” because of “cadence”, “rhyme” and the “rhythms of music” (Smith 2009:171). Thus, the centre of gravity is closer to our heart than our head.<sup>193</sup>

In the previous chapters, the researcher recorded the deep suspicion reigning in Korean churches that music is dangerous and harmful to reason, the mind and intelligence.<sup>194</sup> However, reason and emotion are not competitive. There is not a zero-sum game between the head and the heart. An increase in emotion does not mean that reason decreases. What does a big heart have to do with a small head? Reason and emotion are complementary rather than mutually exclusive. Regarding this, Friedrich Schiller (XXIII:2)<sup>195</sup> had said:

The transition from the passivity of sensuousness to the activity of thought and of will can be effected only by the intermediary state of aesthetic liberty.... In a word, there is no other way to make a reasonable being out of a sensuous man than by making him first aesthetic.

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<sup>191</sup> Regarding this, refer back to section 3.3.2.

<sup>192</sup> Clifton uses the statement by Merleau-Ponty. Merleau-Ponty's statement (1962:211) is as follows: “Before becoming the indication of a concept **it is first of all an event which grips my body ...**” [emphasis mine]

<sup>193</sup> The researcher does not deny that music is involved in reason, intelligence or the mind. Rather, he denies the dualism that music is only either intelligent or emotional. Particularly note the adverbs (primarily, fundamentally, etc.).

<sup>194</sup> For the phenomenon of this suspicion, see section 2.3.1. For the cause of it, see section 3.3.1.

<sup>195</sup> All of the quotes from *Letters on the Aesthetic Education of Man* by Schiller are cited from: Friedrich Schiller, *On the Aesthetic Education of Man in a Series of Letters*, trans. E.M. Wilkinson & Willoughby, L. A. Oxford: Clarendon Press, 1982. The abbreviation used for this is LAEM.

Emotion has the ability to “provide reason with important raw materials, patterns of thinking, and has the additional benefit of rejuvenating the rational faculties dulled by habitual activity” (Bowman 1998:45). Thus, the sensuous or emotional experience caused by music might not be fundamentally dangerous to reason.

If music's sensuous (bodily) nature is primarily not dangerous, and if music is not “just adornment, something to jazz things up, shift gears, and give us a break from all the talking”, the question is whether liturgical music then has a positive meaning for the worshipper (cf. Smith 2009:170).

According to Smith (2009:26), our habit comes from what we desire or love rather than from our reason. In other words, the heart determines our actions. We often regard our actions and behaviour as “a kind of ‘withdrawal’ from this bank of knowledge” (Smith 2016:2).

The proposition by René Descartes (1637:33) of “Cogito ergo sum” (I think, therefore I am)<sup>196</sup> still influences us with regard to the body as a moving machine that is governed by reason. Under this influence, all human actions take place via thinking. In other words, “We imagine human beings as giant bobblehead dolls: with humungous heads and itty-bitty, unimportant bodies” (Smith 2016:2).

Although it is an undeniable fact that reason and logic are involved in the process of both our decision-making and our actions, emotions have more of an influence than reason. Interestingly, Oscar Wilde (1905:195-197) argued that the most important thing at the universities of Oxford and Cambridge was not “tutors and professors” who taught but “some loveliness of [the] environment” that touched us. In other words, “There's something else and something more rumbling beneath the cognitive that drives much of our action and behavior” (Smith 2009:65).

In practice, we often act contrary to what we think. For example, we know intellectually that Coke is bad for our body and water is better for our health. However, we often choose Coke instead of water. Regarding this, Pierre Bourdieu (1990:86) emphasised that “Practice has a logic which is not that of the logician” and Smith (2009:50) illustrates that most of our actions are not due to our cognitions:

... with Heidegger, we would affirm that our most fundamental way of intending the world is not

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<sup>196</sup> Original source is in French: “*Je pense, donc je suis.*”

cognitive but noncognitive. Our primary or default mode of intending the world is not reflective or theoretical; we don't go around all day thinking about how to get to the classroom or thinking about how to brush our teeth or perceiving our friends. Most of the day, we are simply involved in the world. We navigate our way and orient ourselves for the most part without thinking about it—like driving home from work by a route so familiar that we can do it without even being “conscious” and thus sometimes find ourselves in the driveway unable to remember driving home. Our default way of intending the world is noncognitive and prereflective...

Antonio Damasio (1994; 1995), a renowned neuroscientist, studied patients who only had damage to the part of the frontal lobe that is responsible for processing emotion. According to his study, they lost the ability to make a reasonable judgment in the decision-making process, although they had no problem with the ability to calculate and remember logically. Following Antonio Damasio, Jonah Lehrer (2009:18) mentions:

The orbitofrontal cortex (OFC) ... is responsible for integrating visceral emotions into the decision-making process. It connects the feelings generated by the “primitive” brain—areas like the brain stem and the amygdala, which is in the limbic system—to the stream of conscious thought ... The world is full of things, and it is our feelings that help us choose among them ... When this neural connection is severed—when our OFCs can't comprehend our own emotions—we lose access to the wealth of opinions that we normally rely on. All of a sudden, you no longer know what to think about the receiver running a short pass pattern or whether it's a good idea to order the cheese-burger for lunch. The end result is that it's impossible to make decent decisions. This is why the OFC is one of the few cortical regions that are markedly larger in humans than they are in other primates. While Plato and Freud would have guessed that the job of the OFC was to protect us from our emotions, to fortify reason against feeling, its actual function is precisely the opposite. From the perspective of the human brain, *Homo sapiens* is the most emotional animal of all.

The action of human beings is not just “the outcome of ratiocination” (Smith 2013:56). We run off the fuel of love. We are what we love rather than what we think (Smith 2016). Much of our behaviour is the fruit of “our passional orientation to the world” rather than “the fruit of conscious deliberation” (Smith 2013:31). Antoine Marie Jean-Baptiste Roger de Saint-Exupéry (1948:LXXV), a famous French writer, said: “If you want to build a ship, don't drum up people to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea.” [loosely translated]<sup>197</sup>

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<sup>197</sup> The original source is as follows: “Celui-là tissera des toiles, l'autre dans la forêt par l'éclair de sa hache couchera l'arbre. L'autre, encore, forgera des clous, et il en sera quelque part qui observeront les étoiles afin d'apprendre à gouverner. Et tous cependant ne seront qu'un. Créer le navire ce n'est point tisser les toiles, forger les clous, lire les astres, mais bien donner le goût de la mer qui est un, et à la lumière duquel il n'est plus rien qui soit contradictoire mais communauté dans l'amour.”

Thus, a heady approach focused on beliefs alone may incorporate our intellect but will not successfully shape those who practise the life of the people of God (cf. Smith 2009:34; 2013:9).<sup>198</sup> Real transformation into a disciple of Jesus “must begin in the heart” (Hughes & Bennett 1998:138). Hence, “To follow Jesus is to become a student of the Rabbi who teaches us how to love” (Smith 2016:1-2). Regarding this, Edwards (1986:31) insists that there would be no transformation without true spiritual affections beginning in the heart:

I am bold to assert that there never was any considerable change wrought in the mind or conversation of any person, by anything of a religious nature that ever he read, heard or saw, that had not his affections moved. Never was a natural man engaged earnestly to seek his salvation; never were any such brought to cry after wisdom, and lift up their voice for understanding, and to wrestle with God in prayer for mercy; and never was one humbled and brought to the foot of God, from anything that ever he heard or imagined of his own unworthiness and deservings of God’s displeasure; nor was ever one induced to fly for refuge unto Christ, while his heart remained unaffected. Nor was there ever a saint awakened out of a cold, lifeless frame, or recovered from a declining state in religion, and brought back from a lamentable departure from God, without having his heart affected. And in a word, there never was anything considerable brought to pass in the heart or life of any man living, by the things of religion, that had not his heart deeply affected by those things.

Similarly, James R. Mcleod (1990:92) has argued that a worship ritual should “evoke or demand emotional empathy through its performance within the group”.

Therefore, worship that transforms one into a disciple of Jesus is not primarily didactic but kinaesthetic and embodied. Formative worship is always on an affective level. In this regard, Smith (2013:173) states: “So I ‘get’ worship in ways that will exceed what I’m ‘thinking’ about when I worship. This is how Christian worship works ...”

Music helps us to love God by both longing for him and focusing on him on an affective level because of music’s powerful connection with emotions, feelings and affections. Furthermore, liturgical music helps to shape the people of the Kingdom of God while enabling the worshipper to love God more affectively. Regarding this, Smith (2009:171-172) argues that “song soaks into the very core of our being, which is why music is an important constitutive element of our identity”.<sup>199</sup> In this regard,

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<sup>198</sup> My argument it not that a heady approach is wrong but only that it is “inadequate” (cf. Smith 2009:8).

<sup>199</sup> Furthermore, Vanhoozer, Anderson & Sleasman’s argument (2007:31) that music is a type of culture should be noted: “We need to go further than Dilthey who saw culture as merely the expression of the human spirit. Given culture’s ability to orient us and reproduce itself, we must acknowledge culture itself as a means of spiritual formation, a process that shapes our spirits, or ‘hearts’.”

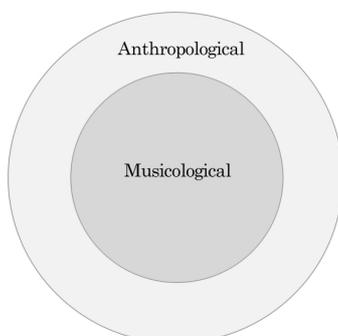
Saliers (2007:14) says:

Finally, music is deeply connected with human emotional life. This leads us to the complex topic of just how ordered sound can express our emotions, much less actually form or shape how we experience ourselves and our world.

Emotions, feelings and affections have a powerful influence on our behaviour (Saliers 1994:155). True emotions (or feelings or affections)<sup>200</sup> make us love God, but false emotions cause us to love earthly things (Smith 2009). Often true spiritual emotions that come from loving God are confused with false mystic emotions that come from complacency. Thus, true affection that makes us love God should be distinguished from false affections that make us love our self or the world. The researcher discusses this in the next section.

#### **4.3 RECOVERING THE ANTHROPOLOGICAL DIMENSION: UNDERSTANDING THE FUNCTION OF THE HUMAN PERSON IN WORSHIP**

In the preceding section, the researcher examined the benefit of music in worship. The benefit of music (musicological dimension) should be based on the right understanding of both human sin and human beauty (anthropological dimension). Figure 4.8 below illustrates the relationship between the musicological dimension and the anthropological dimension in the music ministry.



**Figure 4.8: The interrelationship between the musicological and anthropological dimension in worship**

A right understanding of human sin can foster humility that helps us to acknowledge the priority of

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<sup>200</sup> As mentioned in footnote #14 in section 1.2, the terms ‘affection’, ‘emotion’ and ‘feeling’ are used interchangeably in this research although the researcher is aware that there could be differences.

God in worship, while a proper understanding of human beauty reminds the worshipper of his/her responsibility by affirming the role of humanity in worship (cf. Bohren 1980; see also Cilliers 2004:42-44).<sup>201</sup>

The researcher examines what true spiritual affections and experiences are after having explored the influence of sin on our spiritual affections and experiences in Chapter 4, section 4.3.1, below. Following this, the researcher will discern whether beauty of humanity that allows for the works of humans in worship still exists, despite the fall of humankind (section 4.3.2).

### **4.3.1 The workings of sin in worship**

In Chapter 4, section 4.1.2, it was argued that formative worship that shapes us into the people of God should always take place on the affective level. Worship gives rise to a number of emotions, such as godly fear, hope, desire, joy, sorrow, gratitude, compassion and zeal (Edwards 1986:31-35). However, not all affections are good or right. Therefore, spiritual affections and experiences should be verified (cf. Bohren 1980:86).<sup>202</sup> The first letter of John requires us to distinguish the spirit of truth from the spirit of error.<sup>203</sup> Thus, affection or experience is not primarily what we praise or immediately deprecate, but what we have to verify or interpret (cf. Ferguson 1996:236). This is because it can be both healthy and unwholesome due to various aspects and stages (Bohren 1980:108). In the section below, the researcher examines what true spiritual experiences and affections in worship are, and how these should be verified.

#### ***4.3.1.1 The reason why spiritual affections or experiences should be verified***

Not all spiritual affections that occur are true and good, as they may be corrupted by sin. Thus, spiritual affections should be verified (Bohren 1980:86). Worship that is controlled by the affections

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<sup>201</sup> Right understanding of both human sin and human beauty prepares the theoretical groundwork for the pneumatological dimension that is dealt with in section 4.4, namely theonomic reciprocity.

<sup>202</sup> In this research, *spiritual experiences* and *spiritual affections* are used interchangeably because spiritual experiences always contain spiritual affections.

<sup>203</sup> Beloved, do not believe every spirit, but test the spirits to see whether they are of God; for many false prophets have gone out into the world (1 John 4:1, RSV).

is corrupted by sin and could be shamanic or superstitious, rather than biblical (cf. sections 2.2.1 and 3.2.1; see also Powlinson 1995:59).

What is sin? Sin, which started with Adam, was imputed to all his descendants, except for Christ (Romans 5:12-21; Bavinck 2006:127). Thus, we are all born with “the same guilt, the same impurity, and the same perverseness” as Adam (:127). Augustine (*Conf.* 3.7.12) who thoughtfully accepted Neoplatonism (sin as the absence of being) regarded the nature of sin as “the privation of good”.<sup>204</sup> Thus, for Augustine (*Conf.* 3.7.12), sin and evil are non-existent.<sup>205</sup> Paradoxically, however, sin is not just an illusion, although it could be regarded as non-existent. This is because it has actual power. This paradoxical nature of sin remains an unresolved problem in the theological field (cf. Louw 2000:25-44).<sup>206</sup> Regarding this, Bavinck (2006:137,145) remarks the following:

On the other hand, it is also clear that sin cannot be adequately described with the concept of privation. Certainly it is not a mere lack, pure nonbeing, but an active and corrupting principle, a dissolving, destructive power ... When all is said and done, sin proves to be an incomprehensible mystery. We know neither whence it is nor what it is. It exists, but has no right to existence. It exists, but no one can explain its origin. Sin itself came into the world without motivation, yet it is the motivation for all human thought and action. From an abstract point of view, it is nothing but a privation, yet concretely it is a power that controls everyone and everything. It has no independent principle of its own, yet it is a principle that devastates the whole creation.

If this is so, what is the actual power of sin? Sin totally corrupts “the natural man”; in other words, the human being is absolutely darkened by sin in their intellect, heart, will, conscience, and so on (Bavinck 2003:80; cf. Calvin, *Inst.* 2.2.1). In other words, sin impairs the image of God in the human being.<sup>207</sup> Even in born-again Spirit-filled believers, sin works actively with actual power. In this

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<sup>204</sup> Even though he thoughtfully accepted Neoplatonism, he seems to uncritically follow Neoplatonism, as mentioned in section 3.4.1. Regarding this, Bowman (1998:59-60) argues that, “Among the most urgent concerns of the early Christian church was to forge a coherent and compelling theological system, one secure from encroachment by pagan religion and philosophy. This being the case, there appears to have been little time or inclination for extensive original thought about the nature of music [for Augustine]”.

<sup>205</sup> The reason why Augustine understands sin as the privation of good seems to be primarily meant as fighting against Manichaean dualism.

<sup>206</sup> The paradoxical character of sin is necessarily connected to the problem of the origin of sin, namely, ‘theodicy’ (*theos dike*; “can one justify God, the ways of God, in the light of the possible inexplicable existence of evil?”) (Louw 2000:25). Theodicy is not examined in detail here because this metaphysical issue is not our present concern.

<sup>207</sup> The image of God in man is not completely “destroyed” although it is “impaired” (Adamson 1976:146). The doctrine of “total depravity” does not mean “the divine image in man” is perfectly destroyed (:146). Rather, it means “there is no part of our being which is not in some degree infected by sin” (Adamson 1976:146). In the narrow sense, the image of God in man is “lost”, while in a broader sense it is not “destroyed”, although it is wholly “corrupted” (Bavinck 2006:174). Thus, there is still the beauty of humanity, namely, the image of God in human beings, even though they are totally corrupted. Because of the image of God in human beings, worship can be the work of the people, namely, *leitourgia* (cf. section 2.2.2). The researcher will briefly deal with both the beauty of humanity and the responsibility of humanity in

regard, in Romans 7:21 (RSV) Paul confesses, “So I find it to be a law that when I want to do right, evil lies close at hand”, and in Galatians 5:17 (RSV) he declares, “For the desires of the flesh are against the Spirit, and the desires of the Spirit are against the flesh; for these are opposed to each other, to prevent you from doing what you would”. Even though for Christians the power of sin is weakened by the work of Christ, it still wields a strong influence over them (Owen 1862b:175; Romans 7:23).<sup>208</sup> Regarding this, Edwards (1811:605) states:

Yea, the same persons may be the subjects of much of the influences of the Spirit of God, and yet in some things be led away by the delusions of Satan, and this be no more of paradox than many other things that are true of real saints, in the present state, where grace dwells with so much corruption, and the new man and the old man subsist together in the same person; and the kingdom of God and the kingdom of the devil remain for a while together in the same heart.

Thus, sin depraves and corrupts the spiritual experiences and affections of Christians (Owen 1862a:246; cf. Bavinck 2006:174). In other words, the spiritual affections or experiences “in the church, as in the world, can be divine or evil in origin” (Smalley 1984:217-218). Since there may be “nothing of true religion” in both experiences and affections, they cannot guarantee truth (Edwards 1986:59; Law 1909:264). Regarding this, Long (2001:32) argues, “God does not always move us, and everything that moves us is not God”. Sin leads us to seek spiritual experiences that come from “a figment and a dream of their own heart” (Calvin *Inst.* 1.4.4). In other words, sin creates false spiritual affections and experiences rather than true spiritual experiences that come from God.<sup>209</sup> False spiritual experiences and affections, which are from Satan, imitate true spiritual experiences and affections that are from God in a skilful manner (2 Cor. 11:14).<sup>210</sup> Regarding this, Bavinck (2006:190) mentions the following:

Satan mimics everything: God reveals himself in theophany (incarnation), prophecy, and miracle; the demonic caricature of these three, accordingly, is obsession, mantic, and magic. To this trio, Scripture for that reason repeatedly accords reality (Gen. 41:8; Exod. 7:12, 22; 8:7, 18–19; Num. 22; Josh. 24:10; 1 Sam. 6:2, 7–9; 2 Chron. 33:6; Isa. 47:9–12; Jer. 39:13; Nah. 3:4; Dan. 1:20; 2:10; Acts 8:9; 13:6–10; 16:16; etc.), a reality that it very firmly censures and prohibits (Exod.

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worship.

<sup>208</sup> In Romans 7:23 (RSV) Paul says, “[B]ut I see in my members another law at war with the law of my mind and making me captive to **the law of sin which dwells in my members**” [emphasis mine].

<sup>209</sup> The researcher does not insist that all religious affections and experiences are wrong. The researcher admits that even extraordinary religious experiences and affections can be true. However, the researcher cautions the conclusion that every religious affection and experience is true. On the same footing, Owen (1862:289) states: “But the prayers of many seem to be very spiritual, and to express all conceivable supplies of grace, and they are persisted in with constancy,— and God forbid we should judge them to be hypocritical and wholly insincere,— yet there is a defect somewhere, which should be inquired after, for they are not so answered as that they who pray them are strengthened with strength in their souls.”

<sup>210</sup> In 2 Corinthians 11:14 (RSV) Paul says, “And no wonder, for even Satan disguises himself as an angel of light”.

22:18; Lev. 20:27; Deut. 18:10; Jer. 27:9; 2 Chron. 33:6; Mic. 5:12; Gal. 5:20), but that toward the end of history will once more be revealed by Satan in all its seductive power (1 Thess. 2:18; 2 Thess. 2:8–11; Rev. 9:1–11; 13:13–15; 19:20).

The more something is excellent, the more imitations there are. In worship, there is a combination of true spiritual affections and false spiritual affections that imitate true affections, as there are both grain and foxtail in the church (cf. Matt. 13:24-30; 13:37-43). In this regard, Edwards (1986:86, 216) argues that:

... As the devil can counterfeit all the saving operations and graces of the Spirit of God, so he can counterfeit those operations that are preparatory to grace. If Satan can counterfeit those effects of God's Spirit which are special, divine, and sanctifying, so that there shall be a very great resemblance in all that can be observed by others; much more easily may he imitate those works of God's Spirit which are common, and which men, while they are yet his own children, are the subjects of ... because he appears as an angel of light, and counterfeits the illuminations and graces of the Spirit of God by inward whispers, and immediate suggestions of facts and events, pleasant voices, beautiful images, and other impressions on the imagination ...

Thus, spiritual affections and experiences do not draw God's grace; rather, God's grace gives rise to spiritual affections and experiences. The initiative should be taken by God's grace. When spiritual affections and experiences seize the initiative, there will only be a "heightened state of consciousness" without God's grace (cf. Packer 2005:41, 66). Regarding this, Cilliers (2010:3) explains that:

[Sin] overestimates humanity's potential for self-generated healing and therefore loses out on grace. It does not understand the concept of being a creature of God while at the same time being a beggar in need of grace (Luther). Grace is cheapened and perverted and becomes just another tool in our so-called 'pursuit of happiness'.

One biblical<sup>211</sup> example of spiritual affections and experiences having priority over God's grace is the crowd with palm branches in Jerusalem shouting 'Hosanna' when following Jesus (Matt. 21:1-11; Mark 11:1-11; Luke 19:28-40; John 12:12-19). Following the miracle of Jesus raising Lazarus from the dead, the affections of the crowd who saw and heard of the miracle was extremely heightened (John 12:18). However, many scholars concur that the crowd's affections were irrelevant as a demonstration of true faith. Regarding this, Donald A. Hagner (1995:596) states, "The crowds of the city thus do not appear ready to accept the hasty identification of Jesus as the messianic king, and their assessment of Jesus falls short of the full truth". George R. Beasley-Murray (1999:220) adds, "The tragic mistake of 'the great crowd' of Jerusalem was their failure to advance beyond excitement

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<sup>211</sup> Regarding this, Edwards (1986:57-59) offers various biblical examples.

over the signs of Jesus to authentic faith in him to which the signs pointed, and so to follow faith's beginnings with confession of Jesus as Lord and Messiah". In terms of false affections that are unrelated to true religion, Edwards (1986:177-178) insists that:

... [Hypocrites] put their experiences in the place of Christ and His beauty and fullness. Instead of rejoicing in Christ Jesus, they rejoice in their admirable experiences.... They take more comfort in their discoveries than in Christ discovered ... The affections of hypocrites are very often after this manner; they are first much affected with some impression on their imagination, or some impulse which they take to be an immediate suggestion or testimony from God of His love and their happiness, and high privileges in some respect, either with or without a text of Scripture; they are mightily taken with this as a great discovery, and hence arise high affections. And when their affections are raised, then they view those high affections, and call them great and wonderful experiences; and they have a notion that God is greatly pleased with those affections; and this affects them more; and so they are affected with their affections. And thus their affections rise higher and higher, until they sometimes are perfectly swallowed up: also self-conceit and a fierce zeal rise withal; and all is built like a castle in the air, on no other foundation but imagination, self-love, and pride ... As in their high affections they keep their eye upon the beauty of their experiences, and greatness of their attainments, so they are great talkers about themselves.

Sin "*hides* what ought to be seen and considered, conceals circumstances and consequences, presents what is not, or things as they are not, as we shall afterward manifest in particular" (Owen 1862b:213). Due to sin, affection can be full of improper fancy, and possess images, likeness, and appearances of sin (Owen 1862b:245). In the New Testament, there are few spiritual experiences and strong spiritual affections in the church, except for the church at Corinth. However, there is seldom any church mentioned in the New Testament in which "manifold imprudences, great and sinful irregularities, and strange confusion" occur (Edwards 1811:603). The mistake the church at Corinth seems to have made is that they did not consider their sin that led to false spiritual affections and experiences, but instead gave priority to their affections and experiences rather than God in their worship.

Since the general inclination of sin is to lust, sin leads us to love ourselves more than God (Owen 1862b:195). In other words, sin beguiles us to worship what we gain from worship rather than God's glory. Regarding this, Calvin (*Inst.* 1.4.3) argues that we "worship and adore [our] own ravings". Due to sin, we rejoice "not [in] the glory of God, or beauty of Christ, but the beauty of [our] experiences" (Edwards 1986:177). However, the aim of worship is not primarily "an experience that 'meets my felt needs'"; in other words, "worship is not *for me*" (Smith 2009:150). The primary goal of worship should be to give glory to God, namely, doxology.

In conclusion, sin has the actual power that corrupts human beings, although it could be non-existent.

Sin could lead the worshippers to participate in the music ministry for the wrong reasons. This is why spiritual emotions and affections should be verified in the music ministry and in worship. In the following section, the researcher discusses how to distinguish true spiritual affections and experiences from false ones.

#### ***4.3.1.2 In search of true spiritual affections and experiences***

Having discussed the reasons why spiritual affections and experiences should be verified in the paragraphs above, this section focuses on what true spiritual affections and experiences are. On the one hand, people often regard all extraordinary experiences and all immediate strong impulses and suggestions when in a heightened emotional state as true spiritual experiences that come from God (Edwards 1986:235). On the other hand, some argue that these have nothing to do with Christianity.

However, these affections and experiences may or may not result from the Holy Spirit. True spiritual experiences may be tainted by false spiritual experiences from Satan. Furthermore, it is overly simplistic to regard all kinds of emotional high as heretical enthusiasm.<sup>212</sup> In this regard, Owen (1862a:417) insists:

Yet I have somewhat to say unto those who have such impressions on their affections, and warnings by them ... *Despise them not*, for God is in them. Although he may not be in them in a way of saving grace, yet he is in them in that which may be preparatory thereto. They are not common human accidents, but especial divine warnings ...

It is thus incorrect to consider all religious affections as having nothing solid or substantial in them (Edwards 1986:48).

On the other hand, any heightened state of consciousness cannot be absolute evidence of the Spirit's signature (Packer 2005:41; cf. Edward 1986:57). This is because, as mentioned previously, human emotions and experiences can be distorted by sin. According to David Powlinson (1995:134), "An

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<sup>212</sup> For example, it is unfair to consider Blaise Pascal as a mere heretical enthusiast just because he wrote his dramatic spiritual experience during the night of November 23, 1654 as follows: "From about half-past ten in the evening till about half-past twelve. *FIRE*. God of Abraham, God of Isaac, God of Jacob, not of the philosophers and scholars. Certitude. Certitude. Feeling. Joy. Peace" (Cailliet 1944:48). In terms of his whole life, it would be more reasonable rather to regard him as a Christian dialectician who was pursuing the right balance between reason and emotion in order to fight against rationalists such as Descartes who despised Christianity.

atmosphere of intense expectation can produce almost anything”. It can therefore give rise to any spiritual affection or experience. Satan can also imitate “effects of God’s Spirit which are special, divine, and sanctifying” spiritual experiences in such an atmosphere (Edwards 1986:86, 216 cf. Bavinck 2006:190).<sup>213</sup> In other words, in the music ministry and worship, false spiritual affections and experiences derived from sin can greatly resemble those of Christians (Edwards 1986:112). Thus, we should distinguish between “the habitual change of affections”, namely false spiritual affections, and the “renovation by grace which renders them spiritual” (Owen 1862a:417; cf. Bohren 1980:86; see also 1 John 4:1 and 1 Th. 5:21).<sup>214</sup> Regarding this, Edwards (1986:48-50) states:

Thus we easily and naturally run from one extreme to another ... While [Satan] saw that affections were much in vogue, knowing the greater part of the land were not versed in such things, and had not had much experience of great religious affections to enable them to judge well of them, and distinguish between true and false; then he knew he could best play his game by sowing tares amongst the wheat, and mingling false affections with the works of God’s Spirit ... But now, when the ill consequences of these false affections appear, and it is become very apparent that some of those emotions which made a glaring show and were by many greatly admired, were in reality nothing; the devil sees it to be for his interest to go another way to work, and to endeavour to his utmost to propagate and establish a persuasion that all affections and sensible emotions of the mind, in things of religion, are nothing at all to be regarded, but are rather to be avoided and carefully guarded against, as things of a pernicious tendency... The right way is not to reject all affections, nor to approve all: but to distinguish between affections, approving some and rejecting others; separating between the wheat and the chaff, the gold and the dross, the precious and the vile.

The researcher asks: “What are true spiritual affections and experiences?”<sup>215</sup> Interestingly enough,

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<sup>213</sup> Edwards (1986:212) considers the experiences of the ancient Pythagoreans, the Essenes, the ancient Gnostics, the Montanists, etc. as instances of false spiritual experiences.

<sup>214</sup> Edwards (1986:19) argues that there will be at least seven negative results when true and false spiritual experience are not distinguished: “[1] By this means the devil gratifies himself, by bringing it to pass that that should be offered to God by multitudes, under a notion of a pleasing acceptable service to him, that is indeed above all things abominable to him. [2] By this means he deceives great multitudes about the state of their souls, making them think they are something when they are nothing; and so eternally undoes them; and not only so, but establishes many in a strong confidence of their eminent holiness, who are in God’s sight some of the vilest of hypocrites. [3] By this means he many ways damps and wounds religion in the hearts of the saints, obscures and deforms it by corrupt mixtures, causes their religious affections woefully to degenerate, and sometimes for a considerable time to be like the manna that bred worms and stank ... [4] By this means Satan mightily encourages the hearts of open enemies of religion, and strengthens their hands, and fills them with weapons, and makes strong their fortresses: when, at the same time, religion and the church of God lie exposed to them, as a city without walls. [5] By this means he brings it to pass, that men work wickedness under a notion of doing God service, and so sin without restraint, yea with earnest forwardness and zeal, and with all their might. [6] By this means he brings in even the friends of religion, insensibly to themselves, to do the work of enemies, by destroying religion in a far more effectual manner than open enemies can do, under a notion of advancing it. [7] By this means the devil scatters the flock of Christ, and sets them one against another, and that with great heat of spirit, under a notion of zeal for God...” [square brackets are mine]

<sup>215</sup> Cilliers (2004:41-44) introduces three signs of God’s presence, namely the Spirit’s work: 1) the Spirit’s work moves us from familiarity to fear of God; 2) the Spirit’s work moves us from formalism to freedom; and 3) the Spirit’s work moves us from a consumer mentality to expectation. Edwards (1811:610-621) suggests five distinguishing marks of the

whether a spiritual experience is true or not, both are summed up in love. In the other words, spiritual experiences or affections are based on either loving God or being an enemy of God (cf. Smith 2009). Spiritual affections based on loving God leads us to love our neighbours, while affections based on loving God's enemies guides one to be a "lover of oneself (φίλωντος)" (cf. 2 Tim 3:2, RSV). In other words, true Christian experiences that come from the Spirit always lead one to live an authentic Christian life dedicated to God and others (cf. Webber 1994:18), while the sheer immediacy of experiencing false feelings leads to temporary ecstasy that is only for oneself (cf. section 2.1).

Therefore, the chief sign of true affections that come from loving God is to live a Christian life in authentic love with others.<sup>216</sup> Jesus says: "You will know them by their fruits (καρπός)" (Matt. 7:16, 20; see also James 2:14). 'Fruits' (καρπός) is a natural and common metaphor for righteous deeds, such as loving others (Hagner 1993:193).<sup>217</sup> People who seek false affections cannot bear good fruit (Davies & Allison 2010:710). For instance, Edwards (1986:316-317) explains why true spiritual affections are able to produce good deeds as follows:

The reason why gracious affections issue in holy practice, also further appears from the kind of excellency of divine things, that it has been observed is the foundation of all holy affections, viz., "their moral excellency, or the beauty of their holiness." No wonder that a love to holiness, for holiness' sake, inclines persons to practice everything that is holy. Seeing holiness is the main thing that excites, draws, and governs all gracious affections, it is no wonder that all such affections tend to holiness

Thus, true affections and experiences should involve the practice of loving one's neighbours. Christian practice is "the chief of all the marks of grace" and "the sign of signs" that inner spiritual affections reveal both externally and visually (Edwards 1986:363-364). Spiritual affections mean nothing without Christian practice. Thus, the spiritual affections "in whose nature it is not to thrive and grow may justly be suspected" (Owen 1862a:451). In this regard, Hagner (1993:187, 188) writes:

Mere lip service (λέγων, "saying") to the lordship of Jesus is of no consequence. What is important is "doing" (ποιῶν) the Father's will ... We may conclude that charismatic activities, done apart from this [taught by Jesus] righteousness, have no self-contained importance and are in themselves insufficient for entry into the kingdom of heaven.

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work of the Spirit: 1) exalting the true Christ; 2) opposing interests of Satan; 3) pointing people to the Scriptures; 4) elevating Truth; and 5) love for God and others.

<sup>216</sup> Be cautious of the adjective 'authentic' in this sentence. The researcher distinguishes the *authentic* love of neighbours that is based on loving God, from the *fake* love of neighbours that is based on a selfish and pretentious life in more detail below.

<sup>217</sup> Matthew Chapter seven affirms that Christians can perform righteous deeds. This is because the image of God, namely the 'beauty of humanity' remains, yet is corrupted. The researcher deals with this in more detail in section 4.3.2.

According to Ralph P. Martin (1988:79), the apostle James regards mere pious affections as futile, and he requires “a living faith” where belief and practice are interwoven (James 1:16, 1:26b). When spiritual affections and experiences are unaccompanied by helping actions, they are futile (Martin 1988:99; James 1:16, 1:26-27; cf. 1 John 3:16-18). Thus, true Christians should discover some expression besides pious sentiment (Martin 1988:81; cf. James 2:15-16).

Christian praxis is “the proper evidence of a saving faith”. Similarly, the activities and movements of humans are a proper sign of life (Edwards 1986:365).<sup>218</sup>

However, there is something we have to be cautious of. False spiritual affections can cause fake Christian practices. These fake practices are based on narcissistic self-love rather than God’s glory. This ethical practice lacks the praxis of soteriological holiness (cf. Martin 1988:80). Regarding this, Edwards (1986:295-296) mentions the following:

And as there is a monstrous disproportion in the love of some, in its exercises towards different persons, so there is in their seeming exercises of love towards the same persons. Some men show a love to others as to their outward man, they are liberal of their worldly substance, and often give to the poor, but have no love to, or concern for, the souls of men. Others pretend a great love to men’s souls, but are not compassionate and charitable towards their bodies. To make a great show of love, pity, and distress for souls, costs them nothing; but in order to show mercy to men’s bodies, they must part with money out of their pockets. But a true Christian love to our brethren extends both to their souls and bodies, and herein is like the love and compassion of Jesus Christ.

In short, the true praxis of Christians always starts from God’s glory. The Bible refuses the need for ‘pre-conversion works’, but underscores the absolute necessity of ‘post-conversion works’ (Martin 1988:81). Thus, true spiritual affections caused by the *doxa* of God should relate to our actual doxological practices (Saliers 1994:42).

Just like fake Christian practices are based on narcissistic self-love, a chief characteristic of false spiritual affections and experiences is self-love which is based on narcissism, as was examined in the

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<sup>218</sup> The researcher does not argue that true Christians cannot fail to do Christian praxis. Rather he insists that they can fail to practice Christian life anytime. However, they can never fail “so as to grow weary of religion and the service of God, and habitually to dislike it and neglect it” and “to continue no longer in a way of universal obedience” (Edwards 1986:313; cf. Gal. 5:9; Rom. 2:7; Heb. 10:36; Isa. 43:22; Mal. 1:13). This is because, as the researcher mentioned before, the image of God, namely human beauty, is corrupted, but not destroyed. The image of God still remains in man. The researcher explores this in the following section.

previous chapter.<sup>219</sup> Worship dominated by false spiritual affections “must work and it must work for me, and I *make* it work for me” (Cilliers 2004:43). The worshipper who has false spiritual affections is “apt to think highly of his [or her] attainments in religion, as comparing himself with others” (Edwards 1986:246). False spiritual affections can make congregations regard themselves as “eminent saint[s]” (Edwards 1986:246). False spiritual affections lead one to only be satisfied with heightened consciousness rather than to desire God’s holiness and spiritual growth. In this regard Martin (1988:55) insists that self-deception can be caused by false spiritual affections, i.e. ecstasy. Calvin (*Inst.* 1.9.2) also regards those who seek spiritual emotions and experiences from themselves rather than from the Spirit as “miserable men ... [who are] bent on their own destruction”.

However, true Christians who have “the nature of grace and of true spiritual light” regard “their grace and goodness little, and their deformity great” (Edwards 1986:249). Regarding this, Edwards (:248) declares: “Such will be much more likely to profess themselves to be least of all saints, and to think that every saint’s attainments and experiences are higher than his.” Great spiritual affections and experiences are not caused by oneself, but by “great grace.” (:247)

In conclusion, true spiritual affections and experiences are confirmed by loving others and by being humble (the ethical side), attitudes which are based on loving God (the soteriological side). Christian praxis as the sign of true religious emotions and experiences can be connected with doxological ethics rather than the ethics of narcissistic self-satisfaction. Thus, Christian praxis can work because of the image of God in man. In the following section, the researcher will examine the image of God that makes the beautiful work of humans possible in both public worship and life worship.

#### **4.3.2 How human beauty works in worship**

Paradoxically, ignorance of human sin can result in ignorance of human beauty, namely the image of God (cf. sections 2.2 and 3.3). Ignorance of human sin causes trust in false spiritual affections and experiences, such as false direct revelation, which removes the role of humans based on the image of God in worship. For example, the work of humans, such as the preparation for both leading and

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<sup>219</sup> For more detail, see the preceding section (section 4.3.1.1).

composing liturgical music, is often regarded as weak, stupid and non-spiritual, and does not depend on the work of the Spirit, such as direct revelation (section 2.2). However, the researcher argued previously (cf. sections 2.2.2 and 3.3.2) that worship is both the work of the Spirit and the work of people.<sup>220</sup> Human beings created by God should be creative for Him (and others) (Cilliers 2010:1). In this section the researcher explores the foundation of human beauty that enables the work of humans in worship.

Evidence for the beauty of humanity can be found in the fact that the human person was created in the image of God (Gen. 1:26; cf. Gen. 1:31).<sup>221</sup> Thus, despite human sin, “the essence of human nature is its being [created in] the image of God” (Bavinck 2004:530). Regarding this, Thomas C. Oden (1995:100-101; cf. Bray 1998:41) mentions, “Orthodox and evangelicals agreed that the affirmation of the integrity of all creation should not lead to neglect of the biblical truth that human persons alone are created in the image of God”. Bavinck (2004:531) also says:

But among creatures, only man is the image of God, God’s highest and richest self-revelation and consequently the head and crown of the whole creation, the *imago Dei* and the epitome of nature, both *mikrotheos* (microgod) and *mikrokosmos* (microcosm).<sup>222</sup>

Genesis Chapter 1 verses 26 and 27 provide an essential clue concerning the image of God. It explains that human beings are created in God’s image (לְצַם) and in His likeness (דְמוּת). What is meant by

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<sup>220</sup> The researcher deals fully with this duality of worship in the following section.

<sup>221</sup> However, human beings as the image of God, does not signify that human beings essentially identify with God (Bohren 1980:75). Human sin is caused by desiring to be God, namely, “*sicut deus*” (Bonhoeffer 2004:116).

<sup>222</sup> The researcher believes that the essential difference between humanity and other creatures cannot justify the harsh governance of human beings, which causes ecological crises. It would be interesting to follow up on this point, but this is not our present concern.

‘God’s image’ and ‘in His likeness?’<sup>223</sup> What we can infer from the Bible,<sup>224</sup> is that no essential material distinction can be made between God’s image and likeness, although the words are certainly not identical (Bavinck 2004:532).<sup>225</sup> Thus, the use of the two words can be regarded as a kind of parallelism, and the two words can be seen as a word pair or synonym (Calvin *Inst.* 1.15.3; Berkouwer 1962:67-68).<sup>226</sup>

Concerning the interchangeable use of these terms in the Bible, Bavinck (2004:532) notes the following:

They are used interchangeably, and alternate for no specific reason. Both occur in Genesis 1:26 (cf. 5:3); but in 1:27 and 9:6 (cf. Col. 3:10) only the image is referred to, and in Genesis 5:1 and James 3:9 only the likeness.

Louis Berkhof (1932:197) concurs: “The words ‘image’ and ‘likeness’ are used synonymously and do not refer to two different things.” Calvin (*Inst.* 1.15.3) also argues that ‘likeness’ has been added by way of explanation of [image]” because it is the Hebrew custom that if two words repeat the same

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<sup>223</sup> There are various discussions about the location of the image of God. The first suggestion is that “the image of God resides in man’s reason, personality, free will, self-consciousness or his intelligence”, but not in his body (Wenham 1987:30). This opinion can be found in early churches that were influenced by Gnosticism that insisted that the body is evil, i.e. among scholars such as Clement, Origen, the Stoic philosophers, Thomas Aquinas, Augustine, Irenaeus, Walter Kaiser, etc. The second argument regards the image of God as a “physical resemblance, i.e., man looks like God” (Wenham 1987:3). This anthropomorphism can be found in the writings of L. Kohler, H. Gunkel, J. Skinner, A. Osiander, etc. The third view that is the most reliable is that there is no part of the human being that is not the image of God. Regarding this, Calvin (*Inst.* 1.15.3) mentions that “there was no part of man, not even the body itself, in which some sparks did not glow”. Bavinck (2004:644) also states that “[human being] does not just bear but *is* the image of God”. Wolfhart Pannenberg (1994:207) too states that “The reference of the passage [*Gen.* 1:25f] is to the whole person, with no differentiation of body and soul nor localizing of the image in the soul”. G.C. Berkouwer (1962:194-233), who dealt extensively with the *imago Dei*, also understands that the image of God is related to the whole of humanity. The researcher opposes the stance that there is no image of God in the human body because it seems to be based on Plato’s soul-body dualism or Aristotle’s substance dualism that regards body or the material world as evil. The researcher also does not accept anthropomorphism because the Bible does not tell us that God has a physical body. Even though Jesus Christ had a physical body, human beings are created in the image of the Trinity God, not just in the Son’s image (cf. Calvin *Inst.* 1.15.3). Thus, the strongest case has been made for the latter stance.

<sup>224</sup> The Bible does not pinpoint what the image itself is (Wenham 1987:32). It just illustrates “the function or the consequences of the divine image”, which is that “the divine image makes man God’s vice-regent on earth” (Wenham 1987:31-32).

<sup>225</sup> Bavinck (2004:532) discusses the difference between the views of F. Delitzsch and W. Riedel as follows: “The distinction between them comes down to this: *selem* means ‘image,’ both archetype (*Urbild*) and ectype (*Abbild*); *dēmūt* means ‘likeness,’ both example (*Vorbild*) and copy (*Nachbild*). The concept of ‘image’ is more rigid, and that of ‘likeness’ more fluid and more ‘spiritual,’ so to speak; in the former the idea of a prototype predominates, in the latter the notion of an ideal.”

<sup>226</sup> On the other hand, there is the view that ‘image’ is different to ‘likeness’ (cf. Wenham 1987:29; Bavinck 2004:534). The Valentinians argued that the material part of the human being is created in God’s image, and the spiritual part is created in God’s likeness (Weber 1981:565-566). Augustine also distinguished God’s image as human nature from His likeness as a gratuitous gift (Calvin 1979). Tertullian, Athanasius, Clement of Alexandria, Origen, Hilarius, Cyril of Alexandria, etc. separated the image from likeness (cf. Berkhof 1996).

thing, one is to do so using different words. Like Calvin, Wenham (1987:29) regards “likeness” as “an explanatory gloss indicating the precise sense of [image]”. Gerhard von Rad (1973:58) adds:

The basic word *selem* (“image”) is more closely explained and made precise by *d’mūt* (“similarity”), with the simple meaning that this image is to correspond to the original image, that it is to resemble it.

Thus, God’s image (לְצַם) and His likeness (דְמוּת) could be regarded as a synonym.

If so, after Adam sinned, did human beings wholly lose the image of God (or His likeness)? There is a view that the image of God was entirely destroyed by human sin. Lutheran theologians originally insisted that “humanity had totally lost the image of God inasmuch as that image consisted exclusively in moral attributes and that human beings were now like inanimate blocks” (Bavinck 2006:247). However, free will (*liberum arbitrium*) merely exists nominally. This view is confirmed by Origen, Athanasius, Basil of Caesarea, Klass Schilder, Berkouwer, to name a few.

However, this view is in conflict with biblical passages that regard human beings as the image of God after the fall (Gen 9:6; 1 Cor. 11:6; James 3:9; Acts 17:28). Regarding this, Bavinck (1977:207) states the following:

[I]t is remarkable that after the Fall, too, man still continued to be called the image of God. In Genesis 5:1-3 we are reminded once more that God created man, man and woman together, in His image, and that He blessed them, and that Adam thus begot a son in his own likeness, after his image. In Genesis 9:6 the shedding of man’s blood is forbidden for the reason that man was made in the image of God. The poet of the beautiful eighth psalm sings of the glory and majesty of the Lord which reveals itself in heaven and earth, and most splendidly of all in insignificant man and his dominion over all the works of God’s hand. When Paul spoke to the Athenians on Mars’ Hill, he quoted one of their poets approvingly: For we are also His offspring (Acts 17:28). In James 3:9 the Apostle by way of demonstrating the evil of the tongue makes use of this contrast: that with it we bless God, even the Father, and with it we curse men who are made after the similitude of God. And Scripture not only calls fallen man the image of God, but it keeps on regarding and dealing with him as such throughout.

According to Bavinck (2004:548-550), reformed theologians suggest a ‘double aspect of the image of God’, which means that the image of God is lost in the broader sense, while it is not entirely destroyed in the narrower sense, though it is totally corrupted.<sup>227</sup> In the narrow sense, the Reformed

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<sup>227</sup> The Roman Catholics argue that original righteousness is not corrupted by the fall, while supernatural righteousness is lost. This argument seems to have influenced Thomas Aquinas, who was impacted by Aristotle’s concept of ‘matter and form’. It would be same with the Roman Catholic theologians’ view if Reformed theologians merely argued that the image of God in the narrower sense is alive, while in the broader sense is lost. However, Reformed theologians understand

tradition perceives the image of God as “the primary content of the image of God (i.e. knowledge, righteousness, and holiness)” (Bavinck 2004:550), while in the broader sense, they view the image of God as a natural, moral or spiritual element, i.e. the intellect, affection, and will (Berkhof 1932:198). Berkhof (:191-199), who makes this distinction, also insists that there is the image of God in the broader sense in humanity after the fall. Anthony A. Hoekema (1994:68), who differentiates the *imago Dei* structurally and functionally, similarly states that there is a structural image of God in humanity after the fall. Based on Augustine’s teachings, Calvin (*Inst.* 2.2.12) divided the image of God into natural gifts and supernatural gifts. For Calvin (*Inst.* 2.2.12) supernatural gifts were “previously abolished, but natural gifts are not “entirely destroyed; but being partly weakened and partly corrupted, a shapeless ruin is all that remains”. He views supernatural gifts as “the light of faith and righteousness, which would have been sufficient for the attainment of heavenly life and everlasting felicity”. In other words, this means “faith, love to God, charity towards our neighbour, the study of righteousness and holiness”, whereas natural gifts, for him, are “reason”, “intelligence”, “judgment” and “will” (Calvin *Inst.* 2.2.12).<sup>228</sup>

G.C. Berkouwer (1962:119) criticises the double aspect of the image of God and thereby proposes a dualism in the theology of the image. He (:57), in other words, questions whether the concept of two aspects of the image of God actually “involve the postulating of two very different things, two separate images?” However, this concept does not mean the image of God in the narrower sense and that in the broader sense are dichotomously separated, rather it means that they are organically connected, though there is distinction between the two (cf. Calvin *Inst.* 2.2.17). Thus, the image of God may be lost in the narrower sense, yet retained in the broader sense, despite it being totally corrupted.<sup>229</sup>

Therefore, the essential difference between a true worshipper and a false worshipper is based on

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the image of God in the broader sense as being corrupted, unlike the Roman Catholic theologians.

<sup>228</sup> In terms of the image of God remaining in human beings, Calvin’s view seems to be inconsistent. In some of his works, Calvin (1847:94; 1849:187) insists “the image of God has been destroyed in us by the fall” and it has been “effaced by sin”, while in the other parts he (*Inst.* 1.15.4) mentions that there is still the image of God in human beings. However, in the comprehensive view, Calvin may be referring to supernatural gifts when he argues that the image of God has been destroyed and to natural gifts when he states that the image of God still remains in human beings.

<sup>229</sup> The argument that the image of God still exists in humanity does not conflict with the doctrine of total depravity, because the latter says there is no place in humanity that is corrupted by sin and not that there is no image of God (cf. Adamson 1976:146).

recovering the image of God in the narrower sense. This is what distinguishes a true Christian from a false one. In this regard, the sixth question and answer in the Heidelberg Catechism states that people restored to the image of God “...might rightly know God, [their] Creator, heartily love him, and live with him in eternal blessedness, to praise and glorify him” (Ursinus 1888:27). Thus, recovering the image of God in the narrower sense always means to restore communion between God and humanity (Brunner 1953:58; Barth 1948:242; Wainwright 1980:16-23; Neumann-Gorsolke 2004:204). In other words, human beings become true worshipers though God’s image restored by God’s grace (cf. Augustine *De sp. et Litt.* 52).<sup>230</sup>

If so, how can the image of God be mended? In other words, how can humanity come to a fit state to communicate with God or to worship God? Thus, restoring the image of God is only possible through God’s grace. On this topic, Tito Paredes states:

Yet despite their sin and need of redemption, all people in the created order still reflect in some way the grace, likeness, and image of the Creator; they are still able to do and to express much that is good. This remnant of good is **a gift of God’s grace**...

[emphasis mine]

In short, God’s grace is given by the work of the Spirit.<sup>231</sup> In this regard, the eighth statement in the Heidelberg Catechism says that we are “...so corrupt that we are wholly incapable of doing any good, and inclined to all wickedness ...except we are regenerated by the Spirit of God” (Ursinus 1888:56). Calvin (*Inst.* 1.15.4) also mentions that people can recover the image of God “in so far as they have been reborn in the spirit”.<sup>232</sup>

The image of God involves the responsibility of doing good deeds while it is God’s grace. This is because “the divine gift (*Gäbe*) involves responsive human activity (*Aufgabe*)” (Whale 1962:92). Regarding this, Hongsuk Choi (2005:178) insists that “sanctification as the process of restoring the image of God can be understood as the work of the Holy Spirit that involves the work of humanity”.<sup>233</sup>

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<sup>230</sup> All of the quotes from *De Spiritu et Littera ad Marcellinum* are cited from: Augustine, *The Spirit and the Letter*, in *Later works*, by Burnaby, J, Louisville: Westminster John Knox Press, 2006. The abbreviation used for these is *De sp. et Litt.*, followed by the appropriate chapter.

<sup>231</sup> Wainwright (1980:18) argues, “By feeding on the word of God, the believer is changed according to God’s character”. For him, in this case, the work of the Spirit might also be necessary.

<sup>232</sup> What we have to note is that the image of God is not restored in a moment, rather it comes “through the whole course of life” (Calvin *Inst.* 3.6.5; cf. Stott 2006:106-108).

<sup>233</sup> The original source is as follows: “형상 회복의 과정적인 측면으로서의 성화는 인간의 참여를 내포하는 성령의 역사로 이해될 수 있다.” (Choi 2005:178)

Because the image of God is a human task (*Aufgabe*) as well as a divine gift (*Gäbe*), it requires that people be restored to the image of God to do good deeds. Thus, doing good deeds is the task and vocation of Christians in life as well as in worship (cf. Smith 2009:226). The image of God, namely human beauty, can make people work in worship. In other words, the work of people (*leitourgia*) is possible because human beauty is given by the Spirit. Therefore, worshippers who have the image of God restored by God's grace should depend on the work of the Spirit while they perform their work in worship.

In worship, there is not an inverse relationship between the work of the Spirit and the work of human beings. Rather, they have asymmetrical reciprocity, and the Spirit has priority. This relationship is not synergistic with the work of humans competing with the work of the Spirit. Instead, it is paradoxical in that the work of the Spirit does not decrease the work of humans. This asymmetrical reciprocity is examined in more detail in the next section.

#### **4.4 RECOVERING THE PNEUMATOLOGICAL DIMENSION: UNDERSTANDING HOW THE SPIRIT WORKS IN WORSHIP**

Above, the researcher looked at restoring the musicological and anthropological dimensions in the worship and music ministry. It was noted that the musicological dimension should be based on the anthropological dimension. Likewise, in this section, the researcher argues that both the anthropological and the musicological dimensions should be based on the pneumatological dimension.<sup>234</sup> This is because the Spirit is the source of all activities in the worship and music ministry (cf. Bohren 1980:76). According to Bohren (:87), the Spirit “inspires [us] to praise by giving joy. He arouses enthusiasm for singing” [translation mine].<sup>235</sup> Moreover, music becomes “the expression and vehicles of the traffic between humanity and God in which communion consists” by

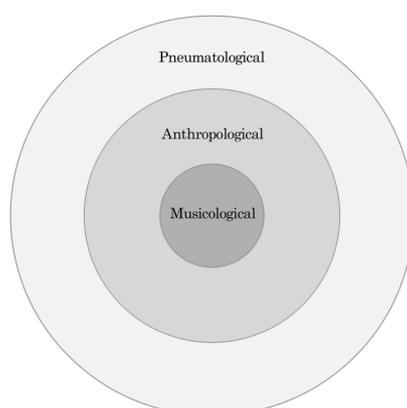
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<sup>234</sup> Even though Christology is not mentioned here, its importance is not overlooked. Restoring the anthropological dimension (dealt with in section 4.2) is necessarily connected to Christology. This is because both the fall of humanity and restoring the image of God (human beauty) cannot be separated from the work of Jesus Christ. Regarding this, Webber (1994:67) states, “We rehearse the Creation, Fall, Incarnation, death and resurrection of Christ, and the consummation of all things. Therefore, our worship, whether baptism, preaching, or Eucharist, proclaims Jesus Christ and his saving reality again and again”. Therefore, worshippers should confess ‘Glory and honor the Father, through the Son, in the Holy Spirit’ when they worship God.

<sup>235</sup> The original source is as follows: “Wo er sich schenkt, wird Freude sein. Im Schenken der Freude inspiriert er zum Lob, weckt er Begeisterung für das Singen.” (Bohren 1980:87)

the Spirit (cf. Wainwright 1980:19). Thus, the music ministry or worship is “from the spirit, by the Spirit, and to the Spirit” (cf. Bohren 1980:74). Regarding this, Wainwright (1980:89) argues, only the Holy Spirit released after Christ’s death makes true worship possible. We can worship God because of “the spirit of sonship” (Rom. 8:15, RSV). If the Spirit does not work, the best worship team or the finest musicians are useless in the music ministry or in worship (cf. Bohren 1980:66).

On the other hand, the “human” (*Menschlichen*) and the “feasible” (*Machbaren*) would become a “miracle” (*Wunder*) in a music ministry that starts with pneumatology (Bohren 1980:74). The work of humanity is often regarded as a rival of the work of the Spirit due to the misunderstanding of pneumatology. However, restoring the pneumatological dimension can rightly position the anthropological dimension. As the researcher explained in Chapters 2 and 3, a music ministry that ignores the pneumatological dimension provides the wrong place to the anthropological dimension, giving rise to two extreme problematic phenomena: One extreme is overly manipulated worship with the depersonalisation of the Spirit, and the other extreme is overly indulged worship with superstitionisation of the Spirit.<sup>236</sup> In other words, false worship without the pneumatological dimension could either become worship without mystery or worship that remains a mystery. In order to avoid both polarities, the other parts of worship, i.e. the anthropological and musicological dimensions, should be based on the pneumatological dimension. Figure 4.9 below illustrates the relationship between the pneumatological, anthropological and musicological dimensions.



**Figure 4.9: The three dimensions of a holistic music ministry**

<sup>236</sup> People sometimes go to one extreme in order to avoid another.

The pneumatological dimension indicates that worship completely is the work of the Spirit, while it is the work of the people who participate in it. Is it possible to contribute to worship without reducing the divine contribution for human beings? In response to Bohren's (1980:76) argument, Cilliers (2004:34) says, "To this [question] there is no logical answer".<sup>237</sup> However, this question should be the concern of all worshippers. Regarding this, Anthony A. Hoekema (1994:6) states, "Though we cannot rationally comprehend how it is possible for the human being to be a creature [which completely depends on God] and a person [who has personal freedom to make our own decisions] at the same time, clearly this is what we must think".

This paradoxical duality of worship is well described by the German term *Gottesdienst*, which means 'the worship'. This German word "carries a fine ambiguity reflecting both God's service to humans and humans' service to God" (White 1983:17; cf. White 2000:25).<sup>238</sup> In this regard, Saliers (1994:73) states, "The 'divine service' (*Gottesdienst*) is precisely the event in which God's speaking and human answering correspond". White (2000:23) also insists that "[w]orship has a duality revelation and response—both of them empowered by the Holy Spirit". Along the same lines, Luther (1959:333) defines worship as: "Our dear Lord himself may speak to us through his holy Word and we respond to him through prayer and praise." Dawn (1999:257) insists, "Most important, God needs you [in the worship] because he loves to be with you in his house". In addition, Cilliers (2004:43) mentions, "The worship service is not in our hands; it is in God's hands. And yet — this is awesome— it also is in *our* hands!" Thus, both the "passive" (*Passivum*) and the "active" (*Aktivum*) are all important in the worship (Bohren 1980:84). Both "what God is doing with [people] and what [people] are doing [themselves]" are crucial (Bohren 1980:84).

Thus, worship should have reciprocity between God's calling (pneumatological dimension) and the response of humans (anthropological dimension). Cilliers (2004:42) explains this reciprocity as follows: "There is freedom where the Spirit of the Lord is present, and where there is freedom, God must be praised heartily. This is inevitable."

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<sup>237</sup> Bohren (1980:76) states, "The question remains, 'How is [theonomic reciprocity] possible?'" [Translation mine]. The original source is as follows: "Immer noch steht die Frage im Raum: »Wie kann man das«?"

<sup>238</sup> For more detail concerning the origin of the English term 'worship', see White (2000:25-30).

Moreover, this reciprocity must be asymmetrical, where God's calling has priority.<sup>239</sup> The reason why it is asymmetrical, is because only God's divine love which "has been poured into our hearts through the Holy Spirit" makes "possible the human response" to God's calling (Wainwright 1980:170). Regarding this, Cilliers (2004:42) argues:

Liturgy is God's work and it is human work - always in this sequence. Liturgy is always first God's service to us, i.e. his merciful approach to us, before we can serve Him... God always takes the initiative: He calls us closer, He is present with us, and He transforms us.

This asymmetrical reciprocity in worship restores the pneumatological dimension that could maintain both the divine aspect and the human aspect in worship (Bohren 1980:145).

Asymmetrical reciprocity can be understood through Bohren's pneumatology that applies Arnold van Ruler's *theonomer Reziprozität* to practical theology, especially homiletics. Bohren (1980:76) defines theonomic reciprocity as "a peculiar partnership (*eine eigentümliche Partnerschaft*)".

This partnership should not be regarded as synergism. If it is synergistic, the work of humans reduces the work of the Spirit. This is because we often understand 'dependence' (or *heteronomy*) and 'freedom' (or *autonomy*) as incompatible concepts (Hoekema 1994:6). However, this asymmetrical reciprocity is not synergistic, and should rather be understood as a paradoxical concept that refers to the organic ministry between God's calling and the response of humanity. Regarding this, Cilliers (2004:192) mentions the following:

This theonomic reciprocity must not be conceived as a kind of identification of God and humans, so that one eventually cannot distinguish who does what, or as a theory in which people complement God's work, i.e. bring it to fulfilment, but as a way in which the biblical view of God's grace and human gratitude therefore is expressed.

When the work of humans is inversely related to the work of the Spirit, worship is seen as being on a continuum between two poles, with the extreme ends labelled synergism (cf. section 3.2) and automatism (cf. section 3.3), respectively. Bohren (1980:57) argues that the distinctions between the Spirit's work and human work can lead us to "forbidden simplification" (*unerlaubter Vereinfachung*), the outcome of which is two oversimplified theologies, namely: dialectical theology<sup>240</sup> that denies

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<sup>239</sup> Bohren (1980) calls this asymmetrical reciprocity 'theonomic reciprocity' (*theonomer Reziprozität*).

<sup>240</sup> In this theology, the important questions is not "how does one prepare [the worship], but rather: How could one (dare to) [worship]?" (Cilliers 2004:191).

the human and the feasible, including human experience (:52-53, 74), and empirical theology that misses a miracle by confirming only existence, calculation and control (Bohren 1980:48-49; Schultze 2004:54).

For Bohren (1980:78), this forbidden simplification occurs when the structure of Christology is confused with the structure of pneumatology. In Christology, God became a human being. Thus, Christology refers to the humanity of Christ as well as the deity of Christ. On the other hand, in pneumatology, God did not become a human being like Jesus Christ; rather, God indwells in human beings (:75). Essentially, God and human beings can never coincide in pneumatology. Therefore, Christology includes perfectionism (*Perfektionismus*), while pneumatology excludes perfectionism (:77-78). Thus, pneumatology acknowledges the possibility of human mistakes.<sup>241</sup> For Bohren (:78), the miraculous is a dubious area in pneumatology. Therefore, “Christmas and Pentecost open up different perspectives” (:75) [translation mine].<sup>242</sup>

For an asymmetrical reciprocity between the work of humans and the work of the Spirit, the term ‘asymmetric’ needs more attention. On the one hand, it means that the miracle in worship depends on the work of the Spirit (cf. Cilliers 2004:51). Worship starts with God (cf. 1 Cor. 12:3, 12:13). The reason why we serve God is because he served us first (Wainwright 1980:51). How can the music ministry be worship instead of a mere music concert? Every element of worship can become a miracle in consequence to the work of the Spirit (Bohren 1980:84; cf. Calvin *Inst.* 3.2.33). Bohren (:25) argues that, “This event which allows the miracle to be a miracle is what God does; it is unpredictable and arouses wonder. It cannot be planned” [translation mine].<sup>243</sup> Worship without “*epiclesis*” is not worship (cf. Cilliers 2004:49). Thus, asymmetrical reciprocity in worship expresses that “[God’s] grace is always primary” (:51). The work of humans and the work of the Spirit are not equal in relation. The work of humans, which is separated from the work of the Spirit, or becomes more important than

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<sup>241</sup> One may uncritically accept every word that proceeds from the mouth of a worship leader, especially that of a preacher when one juxtaposes them with Jesus Christ. Because of the Christological view that Ignatius proposed extends to this day, there is the misconception that every part of worship is perfect, just like Christ is perfect (Bohren 1980:80). However, the authority of worship should be understood in the pneumatological dimension that reflects theonomic reciprocity, rather than in the Christological dimension that reflects divine perfection (:80).

<sup>242</sup> The original source is as follows: “Das aber heißt: Weihnachten und Pfingsten eröffnen je andere Perspektiven.” (Bohren 1980:75)

<sup>243</sup> The original source is as follows: “Dieses Geschehen aber, das das Wunder zum Wunder macht, ist göttlicher Art, unberechenbar und weckt Verwunderung. Es ist nicht planbar.” (Bohren 1980:25)

the Spirit's work, is not the activity of worship (cf. Adamson 1989:307).

On the other hand, asymmetrical reciprocity means that the Spirit provides the capacity to methodologically fulfil the miracle of worship for human beings (cf. Cilliers 2004:42-44). The work of the Spirit does not impeach the work of humans. Rather, the Spirit's work makes the work of human beings possible (Bohren 1980:76). The work of the Spirit is God's gift (*Gabe*) His gift brings human vocation (*Aufgabe*) (Brunner 1968:125). In terms of pneumatology, asymmetrical reciprocity especially respects the work of humans (cf. Bohren 1980:77). Wainwright (1980:26) defines the work of humans in worship as "energy directed towards [God]":

It is Christian experience, however, that the adage can also be reversed: to pray is to work. The Hebrew word '*abad*' (to serve) is used for both work and worship. Our word 'liturgy' contains the Greek *ergon* (work). The early Fathers called prayer a *kopos*, a hard task. Work is energy directed towards a goal. The offering of ourselves in worship is the active direction of our whole personal being towards God.

J.J. von Allmen (1965:179) argues that worship has two main elements, namely: an objective element (God draws near to us), and a subjective element (we approach God). In the pneumatological dimension, all human works, i.e. skills, techniques and methods, can be a miracle by the work of the Spirit (Bohren 1980:77).

Therefore, the worship team should "choose the most excellent music [they] can find" and church musicians should "sing or play it with the finest skill [they] can gain through practice and development" (Dawn 1999:14). Bohren (1980:96) warns, if the work of humans is autonomous (*autonom*), it can become idolatrous (*götzendienerisch*). Regarding this, Wainwright (1980:35) states the following:

The potential for creativity which humanity derives from God becomes devoted to the manufacture of idols. Herein lies the demonic possibility of art, to which reference was made earlier. Idols are in the last resort a form of human self-worship: I give value to what I choose. The God-given capacity to love turns in upon the self and becomes human self-love.

In conclusion, the right work of humanity in worship should start with the work of the Spirit. Saliers (1994:36) notes that, in the context of worship, human work without the Spirit's work is a tragic self-expression, while the work of the Spirit without the human work is opaque. Just as Jesus Christ worked with His disciples, so too does the Spirit work with worshippers as a team in worship. The primary goal of this teamwork should be to give glory to God, namely, doxology, rather than to satisfy one's intellectual or emotional appetites. Thus, worship is not "something done to us or for us, but

by us” (Webber 1992:2). The worship offered by humanity is only possible with the work of the Spirit. Thus, when there is asymmetrical reciprocity between the work of humans and the Spirit’s work in worship, it becomes true worship that cannot be reduced to the mere work of humans, namely, “a *pneumatological mystery*” (Cilliers 2004:22-28).

#### 4.5 CONCLUSION

In this chapter, the researcher proposes a formula for music ministry or worship, consisting of three dimensions: In this formula, the three dimensions of a holistic music ministry as explained as follows: The Spirit (pneumatological dimension) should incorporate human elements (anthropological dimension), while human elements (anthropological dimension) should encompass musical elements (musicological dimension).

First of all, in terms of the musicological dimension, the researcher insists that music reflects at least six theological mysteries, more so than constative language (cf. Chapter 3.4.2). These are: 1) musical silence can echo God’s voice and eschatological hope; 2) musical repetition can reflect the theological meaning of repeated daily lives, of repeated liturgy, of re-birth (resurrection) and of re-creation (eschaton); 3) musical resonance can be a helpful analogy that reduces the theological mystery of both the Trinity and the two natures of Christ; 4) musical tension and resolution can reflect eschatological liminality, namely the tension between God’s presence and his absence, the already and the not-yet of salvation, vision and reality; 5) musical temporality can reflect *Kairos*, and more specifically, the temporality of the Kingdom of God between the already and the not-yet, which is experienced now; and 6) musical improvisation can reflect the interrelationship between transcendence and immanence, divine work and human work. Music is not merely sensual or to adorn the text; rather it is a tool that can be used to serve theology. Furthermore, the researcher rejects the suspicion that emotions arising from music are primarily dangerous.<sup>244</sup> Thus, he explored the positive effects caused by the aesthetic dimension. The supplement of informative intelligence alone is not enough for Christian praxis. The role of true kinaesthetic affection is necessary for praxis. Thus, liturgical music can help doers value the Kingdom of God by helping them to love God at the affectional level. In the musicological dimension, one needs to be cautious of the following: First,

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<sup>244</sup> Note the term ‘primarily’.

music becomes a miracle and vehicles of traffic between humanity and God by divine work only (cf. Wainwright 1980:19). Secondly, the affections caused by music should be verified, i.e. whether they are related to the Spirit or not. Based on this, the musicological dimension should be incorporated into the anthropological and pneumatological dimensions.

Secondly, in terms of the anthropological dimension, the researcher regards human sin and human beauty as two aspects of the anthropological dimension in the music ministry. On the one hand, the right understanding of human sin can be helpful to distinguish true affections from false affections. True affections are based on loving God, while false affections are based on a narcissistic self-love. Doxological Christian praxis shaped by the *doxa* of God, namely loving one's neighbour based on loving God, is a sign of true religious affections and experiences. On the other hand, a right understating of human beauty can help retain the responsibility of humans in the music ministry. The evidence of human beauty is the image of God (in the narrower sense) restored by the Spirit. Restoring the image of God always involves human responsibility. Human beauty repaired by the Spirit can make one participate in worship as a responsible being, even though corrupted.

Thirdly, the researcher insists that both the anthropological and musicological dimensions should depend on the pneumatological dimension. This is because human beauty and liturgical music, which is corrupted by sin (anthropological, musicological dimension), can only be restored by the Spirit's work (pneumatological dimension) (cf. section 4.3). Furthermore, the musical techniques or skills in the worship (anthropological, musicological dimension) can be a miracle by the work of the Spirit (pneumatological dimension). Regarding this, the researcher emphasises the asymmetrical partnership between the work of humans and the Spirit's work, following Rudolf Bohren's pneumatology, namely theonomic reciprocity. This partnership does not mean synergism. Rather, it is a paradoxical concept that refers to organic ministry between God's calling and human response (cf. section 4.1.1.6). Thus, the work of humanity in the music ministry does not reduce the divine contribution, just like the works of the disciples of Jesus Christ in His ministry did not reduce His contribution. The Spirit allows the capacity to methodologically fulfil the miracle of worship for human beings (cf. Cilliers 2004:42-44). The work of humanity (*Aufgabe*) in worship is the gift of the Spirit (*Gäbe*). Therefore, the relationship between the work of the Spirit and the work of humanity is asymmetrical.

To sum up, the right understanding of a holistic music ministry between the musicological dimension (the positive role of music), the anthropological dimension (human sin and human beauty), and the pneumatological dimension (asymmetrical dimension between the work of the Spirit and the work of humanity) could be very helpful to rectify a lot of errors in the music ministry of the South Korean church examined in Chapter 2: Restoring the pneumatological dimension could rectify the over-entertainmentisation of the music ministry, the disappearance of the congregation, and the fossilisation of the music ministry. Rectifying the anthropological dimension could prevent shamanic worship and recover the rightful place for the work of humans in worship. Recovering the musicological dimension could help remove the suspicion that music is potentially dangerous and damaging, and prevent it from being devalued as mere decoration of the text. Therefore, this proposed holistic music ministry, comprised of the above-mentioned three dimensions, could be the norm for worshippers and the practice for worshippers.

Next, the researcher offers another formula that serves as a hermeneutical continuum for the holistic music ministry with its three dimensions. This formula will be called a ‘hermeneutical circle of reciprocity’ among *lex orandi* (worship rituals), *lex credendi* (theology), *lex canendi* (liturgical music), *lex vivendi* (Christian life). This hermeneutical circle of reciprocity will be the outcome of such a holistic music ministry and its three dimensions, as well as the cause of it. In other words, restoring a holistic music ministry can produce a hermeneutical circle of reciprocity, and vice versa.

## CHAPTER 5:

### HERMENEUTICAL CIRCLE OF RECIPROCITY: CORRELATIVE NORMS FOR A HOLISTIC MUSIC MINISTRY

#### 5.1 INTRODUCTION: *LEX ORANDI, LEX CREDENDI, LEX VIVENDI AND LEX CANENDI*

In the previous chapter, the researcher proposed a model for a holistic music ministry composed of three dimensions that can be used as a tool to rectify the problematic phenomena that occur in the music ministry in South Korea. In this chapter, the researcher provides another formula referred to as ‘hermeneutical reciprocity’ among the worship rituals (*lex orandi*), theology (*lex credendi*), liturgical songs (*lex canendi*), and Christian life (*lex vivendi*).<sup>245</sup> Basically, it describes the interrelationship between worship rituals, theology, liturgical songs and Christian life. To clarify, ‘*lex orandi, lex credendi, lex canendi, lex vivendi*’ means ‘as you pray, so you will confess, so you will sing, so you will live life’.<sup>246</sup> It could be said that liturgy – theology – aesthetics – Christian lives can be, and should be, undertaken with a wholesome understanding of each other (cf. Cilliers 2010:1).

On the one hand, the hermeneutical circle of reciprocity is the product of the holistic music ministry, as discussed in Chapter 4. Restoring a holistic music ministry can create the right correlation between worship rituals, theology, liturgical music and Christian life. On the other hand, interestingly enough, the hermeneutical circle of reciprocity is not only the cause of a holistic music ministry, but also the outcome. In essence, a holistic music ministry constitutes a hermeneutical circle of reciprocity, and vice versa. Therefore, the two act as a “hermeneutical continuum” and there is an inseparable dialectic

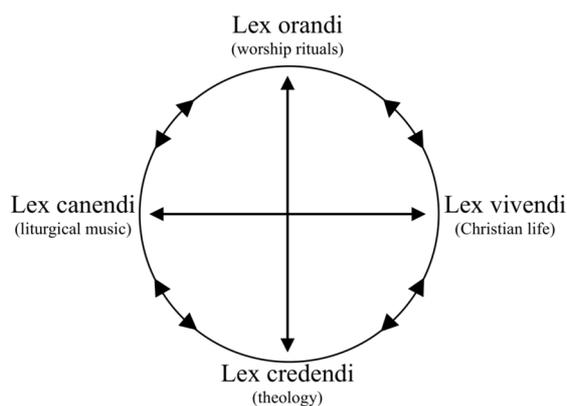
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<sup>245</sup> The researcher does not limit the meaning of *lex canendi* just to singing. More widely, it means all activities that are connected to liturgical music.

<sup>246</sup> The researcher admits that this translation is incomplete. This is because of the possibility of misunderstanding that *lex orandi* is only the cause of other elements, while *lex vivendi* is only the result of other elements. It does not mean that there is a chronological order between these four elements. Rather, the four elements are norms for each other. Thus, the exact meaning of ‘*lex orandi, lex credendi, lex canendi, lex vivendi*’ is expressed in the these six sentences: 1) What we practice (*lex orandi*) should correspond to what we confess (*lex credendi*) and vice versa; 2) What we practice (*lex orandi*) should be identical to what we live (*lex vivendi*) and vice versa; 3) What we confess (*lex credendi*) should concur with what we live (*lex vivendi*) and vice versa; 4) What we sing (*lex canendi*) should congruent with what we practice (*lex orandi*) and vice versa; 5) What we sing (*lex canendi*) should coincide with what we confess (*lex credendi*) and vice versa; and 6) What we sing (*lex canendi*) should conform to what we live (*lex vivendi*), and vice versa.

between the two (cf. Wainwright 1980:187; cf. Kavanagh 1992:177). In other words, the two act as correlative norms, while they act as correlative practice. Firstly, *lex orandi*, which focuses on the work of humans in worship, interacts with the pneumatological dimension of a holistic music ministry. Secondly, *lex credendi*, which emphasises human sin, interchanges with the anthropological dimension of a holistic music ministry. Thirdly, *lex vivendi*, which means Christian life, correlates with the anthropological dimension of a holistic music ministry and provides the proper place for human beauty (the image of God). Finally, *lex canendi* interconnects with the musicological dimension of a holistic music ministry. Therefore, a hermeneutical circle of reciprocity and a holistic music ministry are organically interconnected and interpenetrate in interesting ways.

Moreover, this organic interconnection will be used as the methodological tool for the relationship of *lex orandi*, *lex credendi*, *lex canendi* and *lex vivendi*. Figure 5.1 illustrates the hermeneutical circle of reciprocity between these four elements.



**Figure 5.1: Hermeneutical circle of reciprocity**

This hermeneutical circle is based on the Latin axiom ‘*lex orandi, lex credendi*’ that describes the relationship between the practice of the worship ritual and theology.<sup>247</sup> This Latin axiom is sometimes regarded as an expression signifying that worship rituals (*lex orandi*) determine theology (*lex credendi*) (Mitchell 2006:223). However, this ancient Latin adage is ambiguous. *Lex orandi, lex*

<sup>247</sup> Today scholars understand this epigram ‘*lex orandi, lex credendi*’ as being derived from the argument “*ut legem credendi statuat lex supplicandi* — let the rule of supplication set the rule of belief” that was used by Prosper of Aquitaine to combat pelagianism and semi-pelagianism (De Clerck 1994; Jesson 2001:6-7; Taft 1996:210; Wainwright 1980:224-225; cf. McKim 1996:159). Prosper of Aquitaine used ‘*lex supplicandi*’ which is an equivalent term for ‘*lex orandi*’.

*credendi* does not just mean that the practice of worship rituals determine theology. Rather, worship rituals influence theology, and vice versa (Wainwright 1980:218).

There are two extremes when only one side of *lex orandi* and *lex credendi* is emphasised. First, when only *lex orandi* (worship rituals) is overstressed and *lex credendi* (theology) is regarded as the outcome of *lex orandi*, unacceptable theology shaped by false worship rituals can be ingeniously justified, for example, just like the Marian doctrine of the Immaculate Conception in the Roman Catholic Church, which is established by the church's worship rituals. In the Korean context, pragmatic worship that satisfies only the felt needs of people has cunningly shaped human-centred theology that ignores both the work of the Spirit and human sin (cf. sections 2.1 and 2.2.1). In this regard, Unyong Kim (2015:148-149) insists that worship in the Korean church is faced with the problem of rootlessness and of being side-tracked by over-enculturation and seeking practicality. It should be realised that the change of worship rituals brings about the change of theology.

Secondly, when *lex credendi* (theology) excessively overwhelms *lex orandi* (worship rituals) theology can be separated from the worship context and cannot be expressed in the worship. Worship only provides theology with “data” (Schmemmann 1963:168). This problem is often found among the reformers who protested against the medieval theology of worship (:13). In this regard, theology could lose its mystery and only develop rationality and logicity. Theology judges worship, and worship becomes “an object which has to be defined and evaluated” by theology (:168).<sup>248</sup>

Thus, this Latin binary formula *lex orandi, lex credendi* acts as a “hermeneutical continuum” that forms each other. There is a dialectical relationship between *lex orandi* and *lex credendi*, which cannot be disengaged, like an organic connection between a holistic ministry and a hermeneutical circle of reciprocity (Wainwright 1980:176; Kavanagh 1992:177). Worship rituals can be a source as well as an object of theology, and vice versa. Regarding this, Wainwright (1980:218) mentions the following:

The Latin tag *lex orandi, lex credendi* may be construed in two ways. The more usual way makes

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<sup>248</sup> Schmemmann (1963:167-168) calls this type “*the scholastic type*”. In this case, the term ‘scholastic’ does not refer to a “definite school or period in the history of theology”, but rather indicates “a theological structure which existed in various forms in both the West and the East”. He (:167) calls the type that rightly understands the relationship of *lex orandi, lex credendi* as “an organic connection”, the “*patristic type*”.

the rule of prayer a norm for belief: what is prayed [worship] indicates what may and must be believed [theology]. But from the grammatical point of view it is equally possible to reverse subject and predicate and so take the tag as meaning that the rule of faith is the norm for prayer: what must be believed governs what may and should be prayed.

The correlation between worship rituals and the theology that emerges is compatible with it (Saliers 1994:235). A dichotomy between *lex orandi* and *lex credendi* should be rejected. Theology can be animated by connecting it to worship, while worship can be wholesome by relating it to theology. Although it is not a perfect translation *lex orandi* and *lex credendi* could be translated as “the law of prayer is the law of belief, and vice versa” (Kilmartin 1988:97). The worship should establish the theology, and the theology should be expressed in the worship (Wainwright 1980:3).

Furthermore, Christian life (*lex vivendi*) cannot be, and should not be separate from both worship and theology while both liturgy and theology should interplay with Christian lives as ‘lightness of being’ that involve experiences of unbearable suffering and therefore theodicy (cf. Cilliers 2010:1). This can be described as ‘*lex orandi, lex credendi, lex vivendi*’. This might not be a new concept, as many theologians have studied *lex orandi, lex credendi*. From among these, Wainwright or Schmemmann suggested a close connection between worship, theology and Christian life, although they have not used the term *lex vivendi* directly. For example, Wainwright mentions that:

[The three areas — worship, doctrine and life] overlap and it may be that their relationship is better not conceived in terms of discrete areas at all ... I see Christian worship, doctrine and life as conjoined in a common ‘upwards’ and ‘forwards’ direction towards God and the achievement of his purpose, which includes human salvation.

Schmemmann (1990:95) also argues, “It is the very essence of the Christian faith that we live in a kind of rhythm—leaving, abandoning, denying the world, and yet at the same time always returning to it”. John F. Baldovin, S.J. (1998:120) also insists that “Belief and interrelated action (*praxis*) are required if any ritual, especially Christian ritual, is to have its intended effect”. Thus, true worshipers who “belong to God as a ‘living sacrifice’” (cf. Rom. 6:13, 16) should “live out that consecrated relationship in terms of practical holiness (*hagian*, [Rom.] 12:1) and so prove to be acceptable or pleasing to God (*euaireston tō theō*)” (Peterson 1992:177). Therefore, worshippers should be verified by the fruit they bear in their lives (cf. Matt. 7:20; James 2:14-26). Liturgy and life are not two different substances, but one entity “grafted together onto God’s life” (Dallen 1998:183). Theology separated from life could function as play material for scholars to satisfy their intellectual appetite or it could be misused to justify inexcusable behaviours or policies such as the Holocaust and Apartheid.

The researcher has explained the relation between *lex orandi* (worship rituals), *lex credendi* (theology), and *lex vivendi* (Christian life) in this section. In the following sections the researcher examines the interrelation of *lex canendi*, which means liturgical music, and the three elements (*lex orandi*, *lex canendi* and *lex vivendi*). The four elements of the hermeneutical circle of reciprocity form the structure structured by each other and the structure structuring each other.<sup>249</sup> Therefore, the four can be the ontological condition of each other, as well as the living norm and living source for each other (cf. Schmemmann 1990:167, 170). The researcher will explore the organic connection between *lex canendi* (liturgical song) and *lex orandi* (worship rituals) in the next section.

## **5.2 LEX CANENDI, LEX ORANDI: OVERCOMING THE POLARITIES BETWEEN TRADITIONALISM AND CONTEMPORARYISM**

Just as *lex orandi* and *lex credendi* are related, as explored in previous sections, so are *lex canendi* (liturgical song) and *lex orandi* (worship rituals) organically connected, and they cannot be disengaged from each other. *Lex canendi*, *lex orandi* could be understood that what we sing should coincide with what we have practised, and vice versa. *Lex canendi* (liturgical song) could prevent traditionalistic worship from being fossilised (cf. sections 2.1.1 and 2.1.2), while *lex orandi* prevents nondescript contemporaryistic worship that consists of “a liturgy of convenience of instrumental imperatives” (Schultze 2004:74; cf. section 2.1.3). In other words, *lex canendi*, *lex orandi* could be helpful to balance contemporary and traditional worship.

Schmemmann (1998:25) rightly states, “There exist today ‘liturgical’ and ‘non-liturgical’ churches and Christians”.<sup>250</sup>

Excessive liturgical Christians are often called “traditionalists”, while immoderate non-liturgical Christians are usually called “contemporaryists” (Dawn 1999:66).

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<sup>249</sup> This is similar to *habitus*, which is one of the notions of Pierre Bourdieu, a well-known French sociologist and philosopher. In his book ‘*The Logic of Practice*’ Bourdieu (1990:53) defines *habitus* as “systems of durable, transposable dispositions, structured structures predisposed to functions as structuring structures”.

<sup>250</sup> Saliers (1994:194) insists that the issue is not “liturgical” (forms) versus “nonliturgical” (freedom). Rather, he argues, “what kinds of significant forms (patterns, symbolic languages, and so on) invite and permit what kinds of freedoms in the assembly?” should be the main issue.

Contemporaryists may say, “I’ll bet they don’t have this much fun at the Episcopal church!” whereas traditionalists perhaps say that contemporary worship services are “dumbed-down[!]” (Plantinga & Rozeboom 2003:100). Thomas Long (2001:2) bluntly refers to such confrontation between traditionalists and contemporaryists as: “Hippolytus versus Willow Creek.” Regarding this, Dawn (1999:233) says,

[Contemporaryists] respond by throwing out the old traditions and plunging into the new without adequate theological thought, or preparation, or sorting of the new, or recognition of the weaknesses associated with some things new. [Traditionalists] respond in the opposite way by clinging so tightly to the old that the traditional is worshiped instead of God. Both extremes wind up with less than the whole Church.

A noteworthy point here is that it is neither traditional worship nor contemporary worship that needs to be avoided, but rather ‘contemporaryistic worship’ and ‘traditionalism’. Thus, the term ‘traditional’ should be distinguished from the term ‘traditionalistic’, and the term ‘contemporary’ should not be confused with ‘contemporaryistic’ (cf. Dawn 1999:66, 278-279).

On the one hand, when distinguishing between the terms ‘traditional’ and ‘traditionalistic’, Jaroslave Pelikan (1984:65) explains: “Tradition [or traditional] is the living faith of the dead, traditionalism is the dead faith of the living. And, I suppose I should add, it is traditionalism [or traditionalistic] that gives tradition [or traditional] such a bad name.” Unlike traditional worship, which sustains “the wisdom of all the ages of the developing Church”, traditionalistic worship is the worship of elitists who regard all contemporary elements in worship as kitsch. Thus, traditionalistic worship might lead people to be “stuck in ruts and frequently inhospitable and therefore not ‘reaching out’” (Dawn 1999:151).

On the other hand, the term ‘contemporary’ is different from the term ‘contemporaryistic’. It is virtually impossible to reject contemporary worship. This is because almost everything that is used these days is in some way contemporary. All liturgical music was “contemporary when they were written” (Chapell 2009:299). Regarding this, Dawn (1999:278) states:

What makes music contemporary? Much of what I have heard in “contemporary worship services” has been at least two to ten years old — sometimes it includes folk songs that go back to the 1960s. The truth is that in a way all music in worship is contemporary if we are engaging in it now.

However, contemporaryism or contemporaryistic is to assume that “whatever has gone out of date is on that account discredited” (Lewis 1956:207; cf. Plantinga & Rozeboom 2003:91).<sup>251</sup>

Therefore, both traditional worship and contemporary worship should not be neglected. Moreover, there should not be an adversarial relationship between the two. When traditional worship and contemporary worship are placed on the two ends of the continuum, and only one pole is taken, then worship should be either “traditionalistic worship with excess sternness” or “the opposite side of an oversupply of hype” (Dawn 1999:232; cf. Peterson 1992:130). Thus, the church should deny both polarities and take the best from both extremes because there is both old and new in the treasure warehouse of the Church (Dawn 1999:66). Regarding this, Dawn (1999:66) states the following:

Since our congregations are linked to all God’s people throughout space and time, we need both continuity with our heritage and constant reformation using faithful new forms and words and musical styles.

In this sense, *lex canendi*, *lex orandi* might help worship avoid choosing only one of the polarities, that is, between the traditional and the contemporary.

On the one hand, there would be at least three positive results when *lex orandi* is accompanied by *lex canendi*. Firstly, *lex orandi* with *lex canendi* could prevent the rich ritual heritage of Christianity to degenerate into mere entertainment, like a pop-idol concert (Baldovin 1998:121, 128). Contemporaries seem uncomfortable with traditional rituals in the worship. This is because they are largely influenced by postmodernity, which rejects the “past” and “authority” (Dawn 1999:68). Thus, contemporaryists refuse traditional rituals that are reminiscent of both past and authority, and fill the worship with contemporary culture or music that concerns freedom and intimacy. However, Dawn (1999:232) identifies three outcomes of such user-friendly worship:

The first is that worship becomes *private* devotional praise instead of *corporate* worship. The second is that the freedom becomes libertinism if there is no disciplining boundary. And the third is that self-expression itself can become what is worshiped, and the idolatrous focus can become not God, but how much fun it is to be jiving.

The argument by Duane K. Kelderman (2003:71) that “much of our cultural resistance to authority [or tradition] is not really a resistance to fitting authority [or tradition] but a resistance to abuses of authority [or tradition]” is right. Therefore, what we have to refuse is not traditional worship that

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<sup>251</sup> C.S. Lewis (1956:207) calls this attitude “chronological snobbery”.

sustains a long history of wisdom, but rather traditionalistic worship that abuses tradition and authority. Hence, the music ministry could use both “the wisdom gathered throughout the Church’s existence” and “history’s sorting of the good from the less-than-good in hymns and liturgies and interpretations” when what we are singing (*lex canendi*) does not lose what we have done (*lex orandi*) (Dawn 1999:116). The right emphasis of *lex orandi* could lead to the correct use of historical insights and historical anamnesis, and remove anti-historical prejudice that arrogantly denies matters of the past (Webber 1982:12).

Secondly, *lex orandi* accompanied by *lex credendi* could put the brakes on the worship of contemporaryists, with their excessively strange new music genres.<sup>252</sup> *Lex orandi* could help us to regard traditional ritual as an opportunity to “gain from the faith experience and maturity of older members” (Dawn 1995:177). In other words, *lex orandi* works as a brake system to prevent excessive newness that disturbs the participation of the congregation. The variations of ritual and music can be allowed, but “only within certain limits recognized by the practitioners” (McLeod 1990:92). This is because worship is a “communal or group experience” (*lex con-orandi*) (:93). This conventionalisation of rituals is necessary in worship. Regarding this, James R. McLeod (:92) argues, “The ritual must have certain rules for performance that are widely distributed throughout the society or culture for and through whom it is performed”.

Thirdly, *lex orandi* with *lex canendi* could bring fittingness between music and the rest of worship. In other words, *lex orandi* helps to incorporate liturgical songs that consider the sermon and symbolic meaning of worship rituals. When the church fails to teach the meaning of worship rituals, worshippers never consider these as important and even surrender to “a purely negative estimation of ritual” (Baldovin 1998:120).<sup>253</sup> Due to this attitude of the worshippers, liturgical music (*lex canendi*) can be separated from worship rituals (*lex orandi*). Moreover, liturgical songs can usurp the place of the rest of worship rituals that are regarded as boring. Dawn describes this problem as follows:

[Many churches that do not understand why we do what we do when the Church worships]

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<sup>252</sup> Therefore, it would be more important to be concerned about “whether the congregation will sing them well and with confidence” than to be concerned about the genre of music (Ferguson 2003:118). Making and choosing proper worship songs are a “moral rather than a musical issue” (Ferguson 2003:118). Thus, the “‘Christian’ aspect of church music is present in that situation in which each is willing to subordinate his or her own tastes and desires to those of others within the community” as Robert H. Mitchell (1978:143) claims, following the argument of C.S. Lewis.

<sup>253</sup> John F. Baldovin, S.J. (1998:120) calls this attitude “*ritual embarrassment*”.

eliminate anything that is different from the surrounding culture and reduce their worship services to a few songs that are simple to sing, a band that always plays in ways that sound familiar, and a preacher who does everything else.

This is why the church should teach the meaning of worship rituals. Regarding this, Webber (1994:90) states: “Because worship is for the believer, it is important to teach the believer the meaning of the action, so that the work of worship will be done out of faith as it is directed to the glory of God.” Dawn (1999:235) also explains the reason why we have to learn worship rituals as follows:

If children join the Boy Scouts and don’t understand how to tie knots the troop won’t eliminate knot-tying so that the kids will stay; the Scouts do all they can to help the children learn it... Our churches must make a far greater effort to help worship participants know that it is good to make worship such a delight that everyone knows it is *worth* learning more as we participate in this splendor. Moreover, what we must do instead of reducing worship is continually teach people more and more of the meaning of what we do in worship and immerse them in the beauty of its practices.

When *lex orandi* influences *lex canendi*, i.e. the worshippers can rightly understand the meaning of worship rituals, liturgical music can be harmoniously fitted with other worship rituals.<sup>254</sup>

On the other hand, *lex canendi* accompanied by *lex orandi* could prevent the worship from being anesthetic.<sup>255</sup> Traditionalists often repeat vain and dead worship rituals which have the effect of an anaesthetic. They are not concerned about the value, meaning, and beauty of rituals. In Chapter 2, section 2.1.3, the researcher called such tendency ‘fossilisation’. Ulrich Beck’s notion of ‘zombie categories’ is very helpful to understand ‘fossilisation’. Zombie categories are “‘living dead’ categories which govern our thinking but are not really able to capture the contemporary milieu” (Beck 2001:262; cf. Beck 2004:19). Today, worship rituals seem to be for zombies, who are dead but still seem alive in congregations. This is because worshippers often repeat them mechanically. Thus, they also seem to be worthless at present but valued in a classical sense (cf. Beck 2002:204).

However, *lex canendi* with *lex orandi* could accompany rigid and hackneyed worship rituals with fresh and new expressions of faith. Therefore, when *lex canendi* rightly influences *lex orandi*, worship

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<sup>254</sup> The researcher does not insist that every worship ritual is sacred and must be sustained in worship. However, the development of worship rituals is primarily based on the work of the Spirit, although there are human errors (cf. section 4.4; Webber 1994:13-14; Dawn 1999:234). Thus, we should distinguish “what might be human idolatries” from “what is of God” (Dawn 1999:234).

<sup>255</sup> Interestingly, the antonym of *aesthetic* (unaesthetic) is very close to *anesthetic*, which is an adjective of the term anesthesia, a widely used medical term.

rituals that are virtually dead can become the “living voice of the gospel” (cf. Cilliers 2004). *Lex canendi* makes anesthetic worship become aesthetic.<sup>256</sup>

To sum up, *lex canendi*, *lex orandi* could help to avoid the two extremes of traditionalistic worship and contemporaryistic worship, or that of liturgical and non-liturgical. *Lex canendi*, *lex orandi* could lead the worship to be both formative and transformative by bringing a sound balance between the contents of worship and the experience of worship. The researcher will examine *lex canendi*, *lex credendi*, which is the second relationship of the hermeneutical circle of reciprocity.

### 5.3 LEX CANENDI, LEX CREDENDI: BALANCING NORMS AND PRAXIS

*Lex canendi*, *lex credendi* can be translated as “what we sing should coincide with what we confess, and vice versa”. *Lex canendi* (liturgical music) could prevent worshippers from being hung up on aridly intellectual dogma, while *lex credendi* (theology) could prevent them from engaging in non-reflective practice.<sup>257</sup> In other words, *lex canendi* (liturgical music) moves the message of theology that stays in our head into our heart (cf. Section 4.2.2) and it reflects the metaphysics of theology, which is difficult for scientific language to convey (cf. Section 4.2.1), whereas *lex credendi* (theology) offers a norm for liturgical music to keep its primary goal, namely the *doxa* of God.<sup>258</sup> Thus, the music ministry that has a right relationship between *lex canendi* and *lex credendi* could enable worship that focuses on giving glory to God, and it could prevent theology from being removed from worship, since theology is regarded as a muddled dogma.<sup>259</sup>

When *lex canendi*, *lex credendi* fails, what will happen? On the one hand, the music ministry will lose “the primary goal of doxology” when there is only *lex canendi* without *lex credendi* (Flynn 1998:253; cf. WSC #1).<sup>260</sup> N.T Wright (1997:73), focusing on liturgical music losing its aim, states:

<sup>256</sup> While *lex orandi* can help to avoid irresponsible aestheticism in worship (cf. Kierkegaard 1946a; Kierkegaard 1946b).

<sup>257</sup> According to Macran (1902:88), “The artists were musicians without science, the physicists and mathematicians were men of science without music”. In other words, musicians lost philosophy, while philosophers lost music or aesthetics. Likewise, in the Korean context, there seems to be both church musicians without theology and liturgists without music.

<sup>258</sup> The edification of worshippers, namely, the sanctification of worshippers is the result of giving glory to God (the primary aim of worship), while it can be concerned with the aim of worship like the *doxa* of God. Note the term ‘primary’.

<sup>259</sup> Dorothy L. Sayers (1947:1) emphasises the importance of the theology. She argues that what makes for dullness is not dogma, but “the neglect of dogma”. According to her (1947:1), “the Christian faith is the most exciting drama that ever staggered the imagination of [human beings] – and the dogma is the drama ...”

<sup>260</sup> WSC is the abbreviation used for the *Westminster Shorter Catechism*, hereafter referred to as the WSC.

Church music is meant to be a polished silver chalice, in which the strong wine of God's love is given to the rest of us. It is meant to be a burnished brazier which allows the congregation to warm themselves at God's fire. Woe betide, of course, the chalice or brazier that forgets what it is there for; but woe betide those who scoff at the polish or the burnishing because they cannot see what lies within.

Plantinga Jr. and Rozeboom (2003:74) ask the question: "Are we really singing the Lord's song, or just another rendition of the Babylonian national anthem? What is moving us, and to where?" About this question, *lex credendi* (theology) answers that what is moving us is primarily that which gives glory to God by the work of the Holy Spirit (cf. Section 4.4). Thus, when liturgical music (*lex canendi*) forgets its original aim by separating from theology (*lex credendi*), the worshippers can try to use music as a tool for complacency (quasi-grace of God). In other words, people attempt to "become self-sufficient by replacing [the music ministry] with make-believe worlds of [their] own construction", regardless of what God wants when liturgical music loses theology (Harries 1968:53).<sup>261</sup> The researcher does not reject "good feelings" in itself, because these can be "a fine by-product of focusing upon Christ in worship" (Plantinga & Rozeboom 2003:135-136). However, when good feelings become the goal of the music ministry, they become idols. Dawn (1999:242) refers to this inadequate goal that takes the place of God's glory as "idolatries".

When the worshippers use liturgical music as a tool of self-expression for self-satisfaction, there will be at least two negative results.<sup>262</sup> The first result is that the music ministry degenerates into a mere pop idol concert for the musicians' glory. In this case, the music ministry is completely manipulated by human beings, as a pop idol concert is totally controlled by producers (cf. Sections 2.1.1, 2.1.2 and 3.1.2). The second result is that liturgical music is used just for "an emotional high or a feel-good experience" (cf. Schultze 2004:57). The first result can bring "chaos", while the second can offer "libertinism" (Schultze :50; Dawn 1999:232; cf. Sections 2.2 and 3.2). However, when liturgical music corresponds with the norm that sound theology suggests, we can avoid "the twin evils of

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<sup>261</sup> Harries (1968:53) insists that this tendency can be found in "Kierkegaard's aesthete[s]". These people assert that art has autonomous form. Namely, they require music to be independent from extra-musical affairs such as thought, ethics, emotions, etc. For them, the true value of music is taken in only by the senses. When liturgical music (*lex canendi*) seeks to escape from theology (*lex credendi*), it could give rise to the attitude displayed by Kierkegaard's aesthete. The researcher deals with the aesthete in the next section in more detail.

<sup>262</sup> Dawn (1999:232) offers three negative results that occur from worship that is a tool of self-expression for self-contentment: "The first is that worship becomes private devotional praise instead of corporate worship. The second is that the freedom becomes libertinism if there is no disciplining boundary. And the third is that self-expression itself can become what is worshiped, and the idolatrous focus can become not God."

control and chaos” that comes from the idolatry of self-satisfaction (Schultze 2004:61).<sup>263</sup> Therefore, a basic theological education should be mandatory for people in the music ministry, while the church should learn to respond to music theologically (Flynn 1998:261).<sup>264</sup>

On the other hand, the music ministry will forget an important “carrier of theological import” when there is only *lex credendi* without *lex canendi* (Saliers 2007:3). By moving theology from our head into the heart, liturgical music will considerably support the formative role<sup>265</sup> of worship that shapes and creates a certain kind of people who follow theological norms (cf. Smith 2009:26).<sup>266</sup> Regarding this, Saliers (2007:33, 36) states:

When I want to know someone’s conception of God I ask what his or her favorite hymns are...Hymns are theological miniatures. If you ask ordinary worshipers what has shaped their theological convictions about God, Jesus, Church, and the Christian life, they will most likely refer to hymns. Hymns are, especially in Protestant traditions, the bearers of the images that are both theological content and experiential patterns of faith and affection.

Theology is not a mere “matter of intellectual algebra” (Wright 1997:27). In other words, theology is not merely related to “right thought” (Chapell 2009:67), but rather is directly related to “the way people behave” (Wright 1997:27). Thus, *lex credendi* (theology) with *lex canendi* (liturgical music) can shape Christian behaviour, rather than just existing for philosophical reflection (cf. section 4.2.2). Furthermore, music can help to “approach the inexpressible” world of theology, as explored in Chapter 4, section 4.2.1 (Saliers 2007:61).<sup>267</sup> In this regard, Begbie (2000:20) argues, “Music has its own distinctive contribution to make to theology precisely because it is a distinctive human practice”. Abraham Heschel (1966:248) adds, “Religious music is an attempt to convey that which is within our

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<sup>263</sup> Regarding the reason why theology is needed in worship, Wright (1997:28) argues that: “... the place of doctrine within Christianity is absolutely vital. Christians are not defined by skin colour, by gender, by geographical location, or even, shockingly, by their good behavior. Nor are they defined by the particular type of religious feelings they may have. They are defined in terms of *the god they worship*. That’s why we say the Creed at the heart of our regular liturgies: we are defined as the people who believe in this god. All other definitions of the church are open to distortion. We need theology, we need doctrine, because if we don’t have it something else will come in to take its place. And any other defining marks of the church will move us in the direction of idolatry.”

<sup>264</sup> Peterson (1992:278) argues that “It is not good enough to sing certain items merely because they make the congregation feel good!” and he (1992:278) suggests five questions that the worship team should consider: 1) “Do our hymns and songs concentrate on praising God for his character and his mighty acts in history on our behalf?”; 2) “Do they focus sufficiently on the great truths of the gospel?”; 3) Is the language we use as powerful and as simple as in the material given to us by John?”; 4) “Do our hymns and acclamations help us to rejoice in God’s gracious and powerful rule, acknowledge its blessings and look forward to its consummation in the new creation?”; and 5) “Do they challenge us to take a firm stand against every manifestation of Satan’s power and to bear faithful witness to the truth of the gospel in our society?”

<sup>265</sup> This formative role of worship is primarily based on the work of the Spirit (cf. section 4.4).

<sup>266</sup> The researcher investigated how music supports the formative role of worship in detail in section 4.2.2.

<sup>267</sup> For a more detailed discussion see section 4.2.1.

reach but beyond our grasp”. Therefore, music should not be concerned with attacking the seriousness of worship or what threatens reason or be a mere tool for charismatic churches.

In conclusion, firstly, *lex canendi*, *lex credendi* indicates that liturgical music should convey meaningful truth. Providing enjoyment or making an impression is simply not enough for liturgical music. It should be a sung theology that has “theological breadth and richness” (Ruth 2003:33). Secondly, *lex canendi*, *lex credendi* means that theology should be delivered to the gut (*kardia*) through liturgical music. The aim of theology is not just to provide the head with theological information. When theology travels from the head to the heart, there are people who practise the norms of theology in the world. Regarding these two views, the argument of Ted A. Gibboney (2003:88) is especially noteworthy:

Often we approach examples like these from one of two simplistic points of view. The first, concerned with “truth”, marshals all the resources of theology and aesthetics to critique. The second, concerned with “grace”, scoffs at these potentially heartless critiques, and seeks to minister with the music people love. But what would it look like to minister with a concern for both grace and truth? What would it mean to take seriously the important, soul-shaping experiences people have with music, and the significant insights that come from unapologetically deep reflection on Scripture and theological tradition?

The researcher examines *lex canendi*, *lex vivendi*, the last correlation in the hermeneutical circle of reciprocity, in the next section.

#### **5.4 LEX CANENDI, LEX VIVENDI: BREAKING AWAY FROM THE IRRESPONSIBLE AESTHETE’S LIFE**

*Lex canendi*, *lex vivendi* can be understood as that which we sing should conform to how we live, and vice versa. This formula refers to the interrelation between music and life; true liturgical music namely leads us to live as true Christians, while the life of a true Christian shapes true liturgical music. Regarding this, Cilliers (2016:78) explains, “It is clear that there are fundamental links between singing and life. As a matter of fact, singing is (a mode of) life, and expression of the existential dimension of life”.<sup>268</sup> Therefore, *lex canendi* (liturgical music) can be created by *lex vivendi*

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<sup>268</sup> For a more detailed discussion, see Cilliers’ article (2011) ‘*Faith in Search of Sound: The interaction between Religion, Culture and Hymnology*’.

(Christian life), while *lex vivendi* (Christian life) can be shaped by *lex credendi* (liturgical music) through the work of the Holy Spirit.<sup>269</sup>

Charlie Parker, a well-known jazz saxophonist and composer, has spoken about the interaction between music and life, which is expressed by the following maxim: “Music is your own experience, your own thoughts, your wisdom. If you don't live it, it won't come out of your horn” (Reisner 1962:27). John Coltrane, another well-known jazz saxophonist and composer, also argued that there is a mutual relationship between music and life. In an interview with Newsweek in 1966, Coltrane said:

My goal is to live the truly religious life, and express it in my music. If you live it, when you play there's no problem because the music is part of the whole thing. To be a musician is really something. It goes very, very deep. My music is the spiritual expression of what I am - my faith, my knowledge, my being.

(Porter 1998:232)

On the one hand, *lex vivendi* accompanied by *lex canendi* could prevent liturgical music from degenerating into a tool for mere sensual pleasure, and help music provide a vision for the Christian life. Worshippers who live true Christian lives do not use music for mere self-satisfaction. They use music as a tool to convey the vision of the kingdom of God. Merely listening is not enough for liturgical music. Sentimentality cannot be an aim for liturgical music (Cilliers 2010:1). Liturgical music should be directly connected to how we live. Thus, it should offer a “better hope” that reflects the value of God’s kingdom (Sarisky 2007:92; cf. Heb. 7:19). For example, a Zulu folk song “*Siyahamba*” translated into “*We are marching in the light of God*” has become a particular song that conveys the biblical view and struggles against apartheid when is related to the dimension of life, namely *lex vivendi* (cf. Albrecht 2005:32).

Music that is disconnected from life leads worshippers to a fantasy that escapes reality. Such music brings “escapism” that is a “vision without action” (Wright 1997:71). As the researcher has mentioned in Chapter 2, section 2.2.2, there is no holiness in worshippers who merely seek “an emotional high or a feel-good experience” in a fantasy that escapes reality (cf. Schultze 2004:57). For

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<sup>269</sup> Regarding the work of the Holy Spirit, the researcher discussed the musicological dimension’s incorporation into the pneumatological dimension in Chapter 4. Ultimately, music does not sanctify people. “Only God can do that” as Sarisky (2007:94) points out.

them, the function of music is limited to “its capacity to please or distract” (Bowman 1998:140). However, as argued by J.S. Bach (*Dok.*<sup>270</sup>, 2.334 quoted in Butt 1997:53), “the ultimate end or final purpose of all music...should be...the praise of God and the recreation of the soul”.

Musical formalists tend to use music merely for sensual pleasure (Bowman 1998:194-195). They believe that “music’s beauty, its essential nature, and its highest value are things that are music’s and music’s alone” (:194). For them, music is just for the audible sound, namely sensual pleasure. Edward Hanslick (1986:78), a representative musical formalist, argues that “music speaks not merely by means of tones, it speaks only tones”. Thus, for the formalist, music’s worth cannot be “a function of its relation to anything” and music should be ‘about’ itself (Bowman 1998:150).<sup>271</sup> In terms of liturgical music, they do not regard music as a tool to glorify God or provide God’s vision about a better life because music cannot be a tool for extramusical affairs.

The attitude of a musical formalist can be identified with the aesthete who states “art never expresses anything but itself” (cf. Wilde 1966:987). For aesthetes, art does not care about the life of the real world. For them there is no such thing as immoral music (cf. Holland 2003:68-69; Kierkegaard 1946a). Thus, for aesthetes music seems to be a tool for a “narcotic trip into another world” to escape real life (Willimon 1983:4). They even degenerate serious art into “the most charming jest” (Kierkegaard 1949a:25). The most important matter for aesthetes is the sensual pleasure that comes from art itself. For aesthetes, there is merely an inverted and simulated form of aesthetics that sentimentalises and sugar-coats music (or arts), but no aesthetics that interplay between “beauty, goodness and truth” (cf. Cilliers 2010:1-2).

According to Dawn (1999:17), aesthetes rejoice “in the holiness of the beauty [they] produce, rather than the beauty of God’s holiness”. For them, music is for its own sake (Dawn 1999:17). Kierkegaard (1946a) also argues that art is a tool for the aesthete<sup>272</sup> to escape reality. According to him (1946a),

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<sup>270</sup> *Dok* is the abbreviation for *Bach-Dokumente*, ed. W. Neumann and H. J. Schulze, vols. 1-3, Leipzig and Kassel, 1963, 1969, 1972.

<sup>271</sup> About the musical formalist, Bowman (1998:195) comments that “formalism seriously underestimates what music is and tragically undervalues its broader human significance”.

<sup>272</sup> Kierkegaard (1946a; 1946b) categorizes the aesthete into the immediate aesthete and the reflective aesthete. Immediate aesthetes do not have reflective consciousness. Thus, they cannot reflect both the fact that the real world makes them boring by limiting their pleasure and the possibilities that they make a world of fantasy. They only find their pleasure in an objective world. However, reflective aesthetes can reflect both. Thus, they find their pleasure in fantasy. To explain

aesthetes live in a world of fantasy or of possibilities that keeps a distance from reality because aesthetes realise that the real world is boring and it can limit their pleasure. In other words, they stay in a “me-world of pure subjectivity” for their own pleasure (Hamman 2007:52). Regarding this, Karsten Harries (1968:53) insists that:

Kierkegaard’s aesthete chooses the first route. Instead of accepting the world as it presents itself or surrendering to the infinite, he attempts to become self-sufficient by replacing the world with make-believe worlds of his own construction.

Aesthetes constantly seek pleasure and enjoyment in a world of fantasy that consists of irresponsible imagination, namely “a sugar-coated version (the party of) of life”<sup>273</sup> (cf. Cilliers 2010:2). For them, music becomes “a type of souvenir kitsch, souvenir faith: like sentimental figurines and artefacts it bypasses reality, also the reality of suffering, poverty and being truly human” (Cilliers 2010:4).<sup>274</sup> Regarding this, Cilliers (2010:4) argues that

[This kind of music] has no inclination towards taking obedience (the Torah) into the rhythms of everyday experiences, also those that all for lament. [It] knows nothing about the real struggles of life; theologically speaking, it has *domesticated – plastified – eschatology*.

However, the pleasure and enjoyment derived from this fantasy world cannot be true or eternal. This is because “boredom” or “lassitude” always accompany pleasure or enjoyment (Kierkegaard 1946a:234ff; 1946b:15). Thus, pleasure and enjoyment are always evanescent. Like their slogan ‘*Carpe diem*’ shows, they always try to seize the moment of pleasure<sup>275</sup> (cf. Horace *Odes* 1.11).<sup>276</sup> In this regard, according to Johannes de silentio, who is posed as the fictional author of *Fear and Trembling* by Kierkegaard (1994:75), “For aesthetics does not trouble itself greatly about time, whether in jest or seriousness time flies equally fast for it”.

As soon as the pleasure of the moment is past, boredom and lassitude set in. Some aesthetes (the

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this further in terms of two examples: when a toy is boring, the immediate aesthete would find another toy, but the reflective aesthete would change their point of view regarding the same toy to find some other attractive aspect for their pleasure. What the researcher will deal with is closer to the reflective aesthete.

<sup>273</sup> The researcher does not underestimate the importance of imagination. Note the adjective ‘irresponsible’ here. Irresponsible imagination can create a world of fantasy that the researcher criticises due to its disconnect with reality.

<sup>274</sup> About the definition of kitsch in the territory of art, see the footnote #182 in section 4.2.1.2.

<sup>275</sup> The Latin ‘*Carpe diem*’ is derived from the poetry of Horace. This could be translated into ‘pluck the moment’ or ‘seize the day’.

<sup>276</sup> All of the quotes from *Odes* are cited from: Horace, *Odes and Epodes*, edited and translated by Niall Rudd, in Loeb Classical Library, vol. 33. Cambridge, MA: Harvard University Press, 2004. For *Odes*, the researcher uses: *Odes*. 1.11 = *Odes*, Book 1, Chapter 11.

immediate aesthete) change the object of pleasure, while other aesthetes (the reflective aesthetes) change their point of view of pleasure by using their imagination in order to overcome the lassitude (cf. footnote #274 in this section). Kierkegaard (1946a:231-248) calls this work “crop rotation”. However, this crop rotation just creates a sense of futility. This is because crop rotation “defeats itself; it is plain endlessness” (Kierkegaard 1946a:239).

Aesthetes, especially reflective aesthetes, forget the real world to overcome boredom (Kierkegaard 1946a:240). Here, forgetting is one method of crop rotation, as described above. To forget transforms objective experience into imaginary experience. In other words, forgetting is a poetic memory of one’s experience (Kierkegaard 1946a:240). This is to remember poetically only a pleasant part of the objective experience, while it is to forget “something unpleasant that happens” (Kierkegaard 1946a:240). However, Christians should not forget to live between the already and the not-yet, between a vision and reality, between sin and forgiveness, between judgment and renewal, and between God’s presence and absence, rather than in a world of fantasy where there are no painful aspects and boredom (cf. Wainwright 1980:43; cf. section 2.2.1). Therefore, Christians should not be aloof bystanders disconnected from the real world. Like a drug, music should not be used to forget the real world and build a fantasy world. Pleasure that comes from music that is disconnected from the real world will “bloom” and “it must perish” (Kierkegaard 1949:7).

Liturgical music which does not fall into sensationalism and mere entertainment can help us to stay between imagination and reality (Cilliers 2010:4).<sup>277</sup> The imagination here differs from fantasy. Regarding this, Cilliers (2012:186) rightly argues, “Imagination must not be confused with fantasy – which can be an escape from reality. Imagination wants to broaden and enrich reality”. Thus, liturgical music should bring both space for imagination and space for our everyday reality (cf. Cilliers 2012:186). The space between imagination and reality where worshippers should stay is a transitional space that is sandwiched between God’s kingdom that has already begun and the kingdom that has not yet been accomplished. The space is charged with the vision of God; it is where Elisha who saw the chariots of fire in the real world stood (Hamman 2007:52). Cilliers (2012; cf. Campbell & Cilliers 2012) applies liminality as suggested by the anthropologist Arnold van Gennep (1960) and

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<sup>277</sup> As the researcher indicated in section 3.3, music should not degenerate into scientific music that is disconnected from imagination.

sociologist Victor Turner (1977; 1978) to develop the theological field.<sup>278</sup>

Cilliers (2012:195) defines liminality as “an ambiguous phase between two situations or statuses”. For Campbell and Cilliers (2012:2, 37) liminality is the space “in-between space where the movement of the Spirit occurs” and the space where “[our] identity is in flux”. Regarding this, Campbell and Cilliers (:21-22) state:

As a result of this apocalyptic interruption, Christians stand at the “juncture of the ages” or the “turn of the ages.” They stand “in-between”, in a kind of liminal or threshold space where the two ages overlap, where the old is passing away while the new has not yet fully come. This space, like all liminal spaces, is a space of movement from one place to another, in this case movement from the old age to the new—a movement that is never complete until the final coming of the new creation.

Campbell and Cilliers (2012:103) insist that Jesus is “the ultimate liminal figure”. This is because Jesus<sup>279</sup> finally crosses the boundaries between “the human and divine” as well as between “Jew and Gentile”, “men and women”, “powerful people” and “persons on the margins” (:105-108). Furthermore, he ultimately created liminality in between the already and the not yet by crossing the boundary between “life and death” (:108).

Christians are not called to remain in musical aesthetics, namely a world of fantasy. Christians should cross the boundaries between real life and the ideal (or aesthetics) of the kingdom of God. When liturgical music (*lex canendi*) is not separated from the Christian life (*lex vivendi*), this gives rise to true liturgical music that could lead us to liminality in between the ideal (aesthetics) of the kingdom

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<sup>278</sup> For Arnold van Gennep (1960:3-4), who was a Dutch anthropologist, “the rites of passage” are the “ceremonies” that one “pass[es] from one defined position to another which is equally well defined” such as “ceremonies of birth, childhood, fatherhood, initiation into religious societies, and funerals” or “rites occasioned by celestial changes, such as the changeover from month to month (ceremonies of the full moon), from season to season (festivals related to solstices and equinoxes), and from year to year (New Year's Day)”. Thus, the rites of passage involve “a sequence of rites of separation, transition, and incorporation” (Van Gennep 1960:50, 96, 106). For example, the person who migrates to another area passes through three phases, namely, separation from the point of departure, transition, and incorporation with the destination. Van Gennep (1960:21) calls the second phase (transition) “liminal (or threshold) rites”. Turner (1977; 1992) applies the rite of passage identified by Van Gennep to every social phenomenon. He (:95) defines the second rite of passage (transition) as “liminality”. Liminality has ambiguity and anonymity that cannot be categorised by social systems.

<sup>279</sup> For that reason, at times the behaviour of Jesus may be seen as “immoral” and “blasphemous” (Campbell & Cilliers 2012:109). Likewise, because music leads us to liminality, at times it could be regarded as immoral and blasphemous. It has always been debated whether it is immoral and blasphemous, or not, when liturgical music is made using the genres of music that reign during a given epoch, for example, EDM (Electronic Dance Music) in these days. However, as mentioned in the footnote #252 in section 5.2, the matter of making and taking proper liturgical music should be based on the “moral” issue that concerns “whether the congregation will sing them well and with confidence” (Ferguson 2003:118) rather than a “musical” issue, such as the genre of music (cf. the footnote #252 in section 5.2).

of God and reality. Basically, liturgical music can help shape us to be the people of God by leading us to liminality.

Interestingly, a “hierarchical system of politico-legal-economic positions” such as the rich and the poor, celebrities and ordinary citizens “disappeared or are homogenized” in liminality (Turner 1977:86, 95). Regarding this, Campbell and Cilliers (2012:68) argue that liminality “melts rigid hierarchical structures, subverts the powers that be, and makes possible new relationships”. Turner (1977:94-130) refers to the situation or the space that people who are in liminality face as “*communitas*”. In *communitas*, people treat each other equally. Anything that expresses the social status or position cannot be brought to *communitas*. In this regard, Turner (:95) states the following:

Liminal entities, such as neophytes in initiation or puberty rites, may be represented as possessing nothing. They may be disguised as monsters, wear only a strip of clothing, or even go naked, to demonstrate that as liminal beings they have no status, property, insignia, secular clothing indicating rank or role, position in a kinship system ... Among themselves, neophytes tend to develop an intense comradeship and egalitarianism. Secular distinctions of rank and status disappear or are homogenized.

This in this liminal space, everyone has equal status. Therefore, in liminality everyone is “liminal *personae* (‘threshold people’)” such as “a stranger to the world, a pilgrim, a traveler, with no place to rest his head” (Turner 1977:95, 107). In this space, one can take his/her place only by the whole community (:104).

Campbell and Cilliers (2012:51) connect this equality which is fulfilled in community with the African concept of *Ubuntu* that expresses “the capacity of inter-forming within the liminal space of inter-facing”.<sup>280</sup> South African Archbishop Emeritus Desmond M. Tutu explains *Ubuntu* as follows:

[*Ubuntu*] speaks of the very essence of being human. When we want to give high praise to someone we say, “*Yu, u nobuntu*”; “Hey, so-and-so has *ubuntu*.” Then you are generous, you are hospitable, you are friendly and caring and compassionate. You share what you have. It is to say, “My humanity is caught up, is inextricably bound up, in yours”. We belong in a bundle of life. We say, “A person is a person through other persons.” It is not, “I think therefore I am.” It says rather: “I am human because I belong. I participate, I share.”

Thus, the notion of *Ubuntu* means “*humanity or humanness*” and “the belief that one is a human being

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<sup>280</sup> The South African notion of *Ubuntu* is not easy to interpret in another language, although it is often translated as ‘I am because you are’ (cf. Tutu 1999:31).

through others” (Campbell & Cilliers 2012:49).

Likewise, liturgical music could be a practice of *Ubuntu*. Because of living together (*lex con-vivendi*), music can produce a communal expression of “the corporate nature of faith” (*lex con-canendi*) by various means (Flynn 1998:260). Regarding this, Dawn (1999:182) argues:

Since we live in an increasingly narcissistic culture, we must guard against new songs that are self-centered, that fail to convey the we-ness (and wee-ness) of the Church. We want to avoid music that focuses only on our personal feelings of happiness, instead of equipping us to be a missional community that reaches out beyond ourselves with the good news of grace in Christ and cares for the world around us with peace making and justice building.

Thus, because of correlating with Christian life (*lex vivendi*), liturgical music (*lex canendi*) could lead us to a liminal space that enables us to live together without competition. In other words, *lex vivendi* forms *lex canendi*.

On the other hand, true liturgical songs (*lex canendi*) could shape true Christian life (*lex vivendi*). Christian life (*lex vivendi*) with liturgical songs (*lex canendi*) could prevent our lives from getting stuck at the realistic and objective visible world. *Lex canendi* wakes our arid life up from the anesthetic. It leads us to liminality between vision and reality from an overly objective realistic world that removes metaphysics. Furthermore, as examined in Chapter 4, section 4.2.2, liturgical music can help shape real Christian lives by leading us to love God on the affective level. Music is not simply “an encapsulated experience”, namely; it is “tied to real life” (Sarisky 2007:90). Rather, music and life “connect” and “resemble one another in a way” (:85, 90). Therefore, if liturgical music tries to offer a different vision from the vision of God’s kingdom, it may shape people to love things of false worth (cf. Smith 2009). Regarding this, according to a controlled study by Katina R. Stapleton (1998), particular music that includes lyrics about sexism, violence and materialism make people accept sexism, violence and materialism more easily. Therefore, liturgical music should provide the Lord as an example and the hope that Jesus Christ showed.<sup>281</sup> Thereby, liturgical music shapes the true Christian life (*lex vivendi*) by the work of the Spirit.

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<sup>281</sup> Rapper Eminem began to reach out to “... the margins of society by acknowledging and entering into their pain” by singing about their difficulties, such as financial problems, family problems, etc. Perhaps churches can pay attention to his attempt to reach the marginalised. However, the church should reject the example that he suggested (Sarisky 2007:93).

In conclusion, on the one hand, true Christian life (*lex vivendi*) helps shape true liturgical music (*lex canendi*). Liturgical music (*lex canendi*) that does not forget the Christian life (*lex vivendi*) functions as a tool that conveys the value of the kingdom of God to our real world. Furthermore, such music helps us not to get stuck at the subjective aesthetic world, but to stay in liminality between the real world and God's ideal world. In that liminal space, there is 'we-ness', that is, of the rich and the poor, men and women, celebrities and ordinary citizens—there is no discrimination. On the other hand, liturgical music (*lex canendi*) helps form the true Christian life (*lex vivendi*) by the work of the Holy Spirit. The Christian life (*lex vivendi*) that does not forget liturgical music (*lex canendi*) enables us to move beyond the visible objective realistic world that removes metaphysics, to a liminal space between reality and God's vision. Moreover, liturgical music (*lex canendi*) helps shape the Christian life (*lex vivendi*) because of the formative character of music. In short, the true Christian life (*lex vivendi*) forms true liturgical music (*lex canendi*), and vice versa.

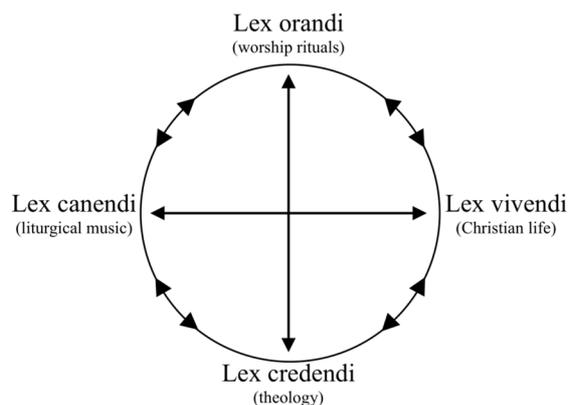
## 5.5 CONCLUSION

In this chapter, the researcher has proposed a hermeneutical circle of reciprocity among *lex orandi*, *lex credendi*, *lex canendi*, *lex vivendi*. It was noted that the translation of these Latin terms is: 'as you pray, so you will confess, so you will sing, so you will live life'.<sup>282</sup> It was explained that the hermeneutical circle is organically connected to the proposed holistic music ministry described in Chapter 4. In other words, they are both norms and practices to each other.

In short, this organic connection, namely, hermeneutical circulation, can be applied to the relationship between *lex orandi*, *lex credendi*, *lex canendi*, *lex vivendi*. These four elements are both norms and practice for each other. Thus, they act as a hermeneutical continuum, as illustrated in Figure 5.2 below:

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<sup>282</sup> As indicated in footnote #247 in section 5.1, this translation is incomplete. This is because the four elements work as both norms and practices to one another. As suggested in section 5.1, a more exact translation follows below.



**Figure 5.2: Hermeneutical circle of reciprocity**

The hermeneutical circle of reciprocity among *lex orandi*, *lex credendi*, *lex canendi*, *lex vivendi* is expressed in the following six sentences:

- 1) What we practise in worship (*lex orandi*) should correspond to what we confess (*lex credendi*), and vice versa.
- 2) What we practise in worship (*lex orandi*) should be identical to how we live (*lex vivendi*), and vice versa.
- 3) What we confess (*lex credendi*) should concur with how we live (*lex vivendi*), and vice versa.
- 4) What we sing (*lex canendi*) should congruent with what we practice in worship (*lex orandi*), and vice versa.
- 5) What we sing (*lex canendi*) should coincide with what we confess (*lex credendi*), and vice versa.
- 6) What we sing (*lex canendi*) should conform to how we live (*lex vivendi*), and vice versa.

In Chapter 5.1, the researcher dealt with the first three sentences, namely the organic relationship among *lex orandi*, *lex credendi*, and *lex vivendi*. The praxis of *lex orandi*, *lex credendi* could prevent the ingenious justification of unacceptable theology that is shaped by false worship rituals, as well as prevent theology from being separated from the context of worship. Moreover, the praxis of *lex orandi*, *lex credendi*, *lex vivendi* can lead worshippers to be a ‘living sacrifice’ (cf. Rom. 6:13, 16) and prevent theology from being separated from life to become play material for scholars to satisfy their intellectual appetite, and a theology that is misused to justify inexcusable behaviours or policies such as the Holocaust and Apartheid. From Chapter 5.2 to 5.4, the researcher dealt with the organic

relationship among *lex canendi*, *lex orandi*, *lex vivendi* and *lex canendi* (the latter three sentences mentioned above).

In Chapter 5.2, the researcher explored *lex canendi*, *lex orandi* in relation to the tension between traditional worship and contemporary worship. On the one hand, when *lex canendi* does not forget *lex orandi*, worship rituals that are maintained by the Holy Spirit cannot be replaced with fairly new liturgical music that may disturb people's participation in worship. On the other hand, when *lex orandi* does not lose *lex vivendi*, it avoids the fossilisation or zombie categories of worship rituals caused by forgetting its aim or meaning (cf. Chapter 2.1.3; cf. Beck 2001:262). *Lex orandi* that restores *lex canendi* could transform rigid and hackneyed worship rituals to "the living voice of gospel" (cf. Cilliers 2004).

In Chapter 5, section 5.3, *lex canendi*, *lex credendi* were examined. On the one hand, theology (*lex credendi*) provides the norm for liturgical music (*lex canendi*) in order not to forget its primary goal of doxology. When liturgical music forgets its goal, it is used as a tool of self-expression for self-satisfaction, and the worship or music ministry becomes a pop concert for mere entertainment (cf. sections 2.1.1, 2.1.2, and 3.1.2) or it resembles shamanic rituals that excessively focus on "an emotional high or a feel-good experience" (cf. Schultze 2004:57). On the other hand, liturgical music (*lex canendi*) could help stop theology (*lex credendi*) from becoming a rigid philosophy that remains in the head, and helps the worshipper to follow the norm of sound theology by moving it from our heads to our gut (*kardia*) (cf. section 4.1.2). Moreover, liturgical music could help us to access the theological world that is difficult to express in scientific language (cf. section 4.1.1).

Finally, in section 5.4, the researcher explored *lex canendi*, *lex vivendi*. First of all, a true Christian life (*lex vivendi*) can stop liturgical music (*lex canendi*) from being used for sensual pleasure by connecting liturgical music to reality. The researcher identified the tendency among musical formalists and aesthetes to use music for mere sensual pleasure, as Kierkegaard mentioned. For them, music cannot be a tool to convey something; music is just for sensual pleasure (Bowman 1998:150, 194-195; Hanslick 1986:78; Kierkegaard 1946a). However, liturgical music (*lex canendi*) that does not forget the Christian life (*lex vivendi*) could prevent worshippers from using music just for sensual pleasure. Rather, it could lead them to use music as a tool to convey the vision and value of God's kingdom. In other words, *lex canendi* with *lex vivendi* could stop them from singing liturgical songs

in a fantasy world that evades reality. Rather, it helps them to sing in what is real and the imagination, which is strongly interwoven with the real. It was noted above, that this space is called liminality, and means “an ambiguous phase between two situations or statuses” (Cilliers 2012:195). Due to this ambiguous phase of liminality, there is no discrimination between the rich and the poor, men and women, celebrities and ordinary citizens (Turner 1977:86, 95). This peculiar nature of liminality can be related to the African concept of *ubuntu*, which expresses “the belief that one is a human being through others” (Campbell & Cilliers 2012:49). Liturgical music that leads us to liminality could make the practice of *ubuntu* possible by communal activities that receive “the interiority of the others who are the Church, in all their variation and differences from us” and give back “our own deepest interiority” (Harmon 1998:272-273). In short, liturgical music (*lex canendi*) with the Christian life (*lex vivendi*) could convey God’s worth to the real world and shape worshippers to be practitioners of *ubuntu* at liminality. On the other hand, the Christian life (*lex vivendi*) that does not forget liturgical songs (*lex canendi*) could prevent worshippers from getting stuck in a realistic and objective visible world that is merely positivistic and scientific, whereas it could lead us to liminality in-between God’s vision and the real. Furthermore, the formative character of liturgical music (*lex canendi*) could be helpful in shaping the people of God who live on earth (*lex vivendi*) (cf. section 4.2.2). In short, true Christian life (*lex vivendi*) could form true liturgical music (*lex canendi*), and vice versa.

In conclusion, the practice of a holistic music ministry that the researcher proposed in Chapter 4 could facilitate the practice of a hermeneutical circle of reciprocity among *lex orandi*, *lex credendi*, *lex canendi*, *lex vivendi*, and vice versa. Moreover, the right practice of the hermeneutical circle of reciprocity could help us to become true worshippers, true theologians, true musicians and true believers. In the next chapter, the researcher provides a summary of the main points of the research.

## CHAPTER 6: CONCLUSION

### 6.1 GENERAL SUMMARY AND CONCLUSION

This research was designed to show that a wholesome relationship between the Spirit, human beings and music can create right reciprocity between liturgy, theology, music (aesthetics) and Christian living and vice versa. In South Korean worship, the music ministry has fallen prey to vulgarisation (or kitschification) which separates music (aesthetics) from liturgy, theology and Christian living because it has often forgotten the right interplay among the work of the Spirit, of human beings and of music.

In order to prevent this vulgarisation of the music ministry, the researcher has provided two models for music ministry. The first is three dimensions of a holistic music ministry and the second is a hermeneutical circle of reciprocity among *lex orandi*, *lex credendi*, *lex canendi*, *lex vivendi*. These two models could enrich our understanding of the characteristics of music ministry and prevent the vulgarisation of music ministry.

The first model, a holistic music ministry of the pneumatological, anthropological and musicological dimensions describes right reciprocity of the roles of the Spirit, of humanity and of music in music ministry. In Chapter 2, the researcher disclosed the vulgarisation of the music ministry in South Korean worship because of a false interplay among the pneumatological, anthropological and musicological dimensions. This first model presents the right relationship of the three dimensions, namely the musicological dimension surrounded by the anthropological dimension and both musicological and anthropological dimensions incorporated in the pneumatological dimension.

In terms of the musicological dimension, the congregations (and often also church musicians) are indifferent to how music works in worship. This indifference has brought a false dichotomy presenting true music as either intellectual or sensual-affective. However, music is not sensual-affective only but also intellectual. The two extremes of the irresponsible aesthetic argument that music is only sensual-affective (sections 3.4.2 and 5.4) and the platonic argument that music is only

intellectual (section 3.4.1) have resulted in two suspicions in the Korean church.

The first suspicion is that music acts as mere decoration of the lyrics because of the belief that music cannot convey any theological meaning (section 4.2.1). This suspicion is caused by the belief that a message must have clear information. However, the theological message is difficult for scientific language to convey. This is because theological messages are filled with ambiguous metaphors and paradox. Music can be very helpful to convey and reflect these theological messages. Therefore, liturgical music is a tool that can serve theology. In Chapter 4, section 4.2.1, the researcher explained that liturgical music can be regarded as compressed theology through the use of six examples.

- 1) Musical silence could reflect at least two theological meaning (section 4.2.1.1). Firstly, it can reflect re-sounding of the omnipresent God's voice. As John Cage showed in his piece *4'33''*, a new kind of sound that is re-sounding around can be heard in musical silence. Likewise, silence is needed in order to hear God's voice resounding anywhere and at any time. Secondly, musical silence can theologically reflect the reason of God's silence after the Ascension of Christ. Musical silence just before a climax enriches the climax. Likewise, God's silence before the Second Advent of Christ enriches the hope of the eschaton. In today's practical culture in which silence is regarded as useless and nothing, musical silence is very helpful to understand the theological value of silence. One needs sound, but one also needs silence in between in order to understand the sound. Likewise, one needs God's voice, but one also needs God's silence in between in order to understand God's voice.
- 2) Musical repetition can reflect the theological meaning of repeated daily lives, repeated liturgy, re-birth, re-creation (section 4.2.1.2). Musical repetition is not a closed circle or mere duplication, but a kind of reframing. There is change in the existence of sound in musical repetition. In this sense, musical repetition can help us to understand the true meaning of repetition in our daily lives, liturgy, re-birth and re-creation (the eschaton).
- 3) Musical resonance can re-sound the theological mysteries of both the doctrine of the Trinity and the doctrine of Christ as two persons (section 4.2.1.3). Various tones of music can coexist in the one aural space without competition. When they exist together, the

integrity of each sound is not damaged, but rather reinforces one another. Such characteristics of musical resonance can be good analogy for understanding the theological mysteries of both the doctrine of the Trinity and the doctrine of Christ as two persons, although they cannot be understood perfectly.

- 4) Musical tension and resolution can reflect eschatological liminality, namely the tension and resolution between God's presence and his absence, between the already and the not-yet of salvation, between vision and reality (section 4.2.1.4). In music there are numerous tensions and resolutions. The resolution of tension does not mean the ending of music. Rather, the resolution of tension means the emergence of new tension until a final ending. Likewise, the work of Jesus Christ seems like the resolution of covenantal tension but it was the starting point of another tension. In Acts 2, the day of Pentecost was the sign of the last days (resolution), while also the inauguration of the new era of the Spirit (tension). In the way that music is played with a lot of ambiguity between tension and resolution, namely liminal space, it can reflect eschatological liminality.
- 5) Musical temporality can reflect the achieved time in God's plan (Kairos) (section 4.2.1.5). Music is experienced in the present, through the past and future, as it is experienced in the present. Both the past sound of music and the future sound of music are experienced in the present sound of music. Likewise Christians experience both Christ's work that happened in the past (the incarnation) and Christ's work that will happen in the future (the Parousia). Thus the past, the present and the future are simultaneously present for Christians. In this way, musical temporality can reflect the temporality of Jesus' work, as well as of the kingdom of God and of salvation, which are experienced in the present between the already and the not yet.
- 6) Musical improvisation can reflect the reciprocity between transcendence (the work of the Spirit) and immanence (the work of humanity) in worship (section 4.2.1.6). The improvisation is not mere randomness. It is the contingency (randomness) which is based on constraint (the rule of music) such as rhythm, harmony, melody, musical idiom, etc. The rule of music can strengthen improvisation. Therefore, the rule of music and musical improvisation are not contradictory of each other. Likewise, the work of God

and the work of humanity are not incompatible with each other. God usually makes a miracle with using the human and the feasible, such as skills, techniques and methods in worship. Thus worship is a mysterious event in which the work of God and of the human being coexists without reducing the contribution of each other. Moreover, the musical improvisation that is beyond all rules of music, i.e. free jazz, sometimes enriches music. Likewise, the work of the Spirit that acts beyond human traditions and human understanding of theology sometimes leads to abundant worship service. The event of worship itself is a form of liturgical improvisation. Musical improvisation could offer positive assistance in theologically approaching this liturgical mystery.

The second suspicion is that sensual music is dangerous and harmful to reason, the mind and intelligence (section 4.2.2). There is a false premise that music must be intellectual in this suspicion. Most musical thought in the South Korean churches seems to be derivative of Augustine (section 3.4.1). For Augustine, good music was rational, that is in reflecting the principle of numeric ratio and a rational structure of the cosmos. Sensual music was seen as uncertain and dangerous by him. This shows that Augustine was influenced by Platonic ideas. Regarding this, Bowman (1995:59-60) argues that there was little time for extensive original thought about the nature of music because of building a secure theological system against encroachment by pagan religions and philosophy. For Plato also, good music had to represent the principle of numeric ratio and rational universality. For him the music that is experienced through by the senses was dangerous. Plato's musical thought was influenced by Pythagoras. Pythagoras understood that ideal music could not be heard and had to represent the harmonious numerical ratio of the distance between the celestial stars. Sensual music was just harmful for him. Because of this deep suspicion about sensual music that has been transferred from Pythagoras through Plato and Augustine to today's Korean churches, sensual-affective music is regarded as harmful to reason.

However, the argument that sensual-affective music is non-rational music is over-simplification. Rather, the senses and affection have the ability to offer important raw materials, patterns of thinking to reason, and to rejuvenate rational faculties dulled by habitual activity. Most of our actions are not due to our cognitions. Regarding this, Pierre Bourdieu (1990:86) emphasised that "[p]ractice has a logic which is not that of the logician". Much of our behaviour is the fruit of "our passional orientation to the world" rather than "the fruit of conscious deliberation" (Smith 2013:31). Thus, the senses and

emotion are the fuels of human behaviour. The danger is not sensual music itself, but the attitude of the irresponsible aesthete who seeks simulated aesthetics which disregard beauty, goodness and truth (section 5.4). Music is an excellent tool to help us to live as true Christians.

The discussed musicological dimension should be based on the right understanding of human sin and human beauty. This is because liturgical music can be both kitsch corrupted by sin and true aesthetics made in the image of God. Therefore, music and the affection which comes from music are not something that should immediately be either accepted or rejected; they should be verified according to the anthropological dimension. Thus musicological dimension should be surrounded by the anthropological dimension. This anthropological dimension is about both human sin and human beauty.

In terms of the anthropological dimension, any kind of religious experience can be accepted as the truth and as coming from the Spirit when human sin is not concerned. At such a time, the music ministry can become degenerated into a tool for a mysterious spiritual experience. Mu-Kyo (Korean shamanism) that emphasises both ecstasy and possession governs Korean customs, the mind-set, and all areas of life in practice (section 3.3.1). The Korean churches have sought mysterious spiritual experiences that escape reality such as ecstasy and possession due to the influence of Mu-Kyo. Sin can simulate the religious experience that comes from the Spirit. There is a mixture of true religious experience and false in worship. Therefore we should avoid the over-simplification that either accepts or rejects irregularities and strange religious experiences (especially through music). We should rather verify whether our religious experiences are true or false in the music ministry.

Then, how do we distinguish true religious experience from false? Because sin leads us to egoistical self-love rather than to loving God or loving neighbours, false religious experience makes one focus on one's own self. The person who has false affection enjoys the beauty of the experience itself rather than the beauty of God. Sin makes us satisfied with the instant sensual pleasure that music brings and leads us to forget the primary goal of music, namely giving glory to God. The primary aim of the music ministry should always be doxology. There is no doxology in the music ministry in which sensual pleasure has become more important than giving glory to God (sections 2.3.1, 3.4.1 and 4.2.2). True religious experience always focuses on God's glory. Due to God's splendour, true religious experience is accompanied by spiritual humility. It does not lead one to arrogantly focus on one's

achievements. Rather it leads us to Christian praxis, namely loving neighbours and service to the world. In other word, true religious experience leads us to morality (the ethical side) which is based on holiness (the soteriological side). Therefore, the true religious experience can be verified by doxological Christian praxis.

On the other hand, we should consider human beauty (*imago Dei*) which still remains despite human sin. Ignorance concerning human beauty causes the distrust of human behaviour and discourages all human efforts and prayer in the music ministry. In South Korean worship, there is an occasionalistic belief that only God is the true causal agent while all creatures, including human beings, do not have any causal efficacy (section 3.3.2). The human effort in liturgical music such as the preparation for both leading and composing liturgical music is often regarded as weak, stupid and non-spiritual elements which do not depend on God's work. Currently, both automism and chaos run through worship.

Human beauty is based on the fact that the essence of the human being is God's image and His likeness.<sup>283</sup> The image of God in the broader sense which refers to a natural, moral or spiritual element, i.e. the intellect, affection and will, is corrupted by human sin, and the image of God in the narrower sense that makes it possible to communicate with God, i.e. knowledge, righteousness, holiness, is removed. However, by the works of both Christ and the Spirit, Christians restore the image of God which was removed and corrupted in as much as they can communicate with God. The restoration of the image of God always involves the responsibility of human beings for communicating to God. In other words, the image of God is both the divine gift (*Gäbe*) and responsive human task (*Aufgabe*). The beauty of human beings which is restored by the Spirit makes us responsible for worship, while the human and the feasible without God always become a tool of Satan that leads one to narcissistic self-pleasure and arrogance. Thus the anthropological dimension should be incorporated in the pneumatological dimension.

In terms of the pneumatological dimension, the Spirit enables worship while the human and the feasible become a miracle by the work of the Spirit in worship. Thus worship is a fully pneumatic activity, while an entirely human activity. Just like Jesus Christ worked with His disciples, the Spirit

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<sup>283</sup> As mentioned in section 4.3.2, God's likeness is a sort of synonym (דמיון) for God's image (לצמ).

and worshippers work together as a team in worship. Divine activity and human activity in worship do not reduce either contribution. Worship has a fine ambiguity reflecting both God's service to humans and humans' service to God. On the other hand, the work of the Spirit is ignored and the work of humans becomes idolatrous when the human method is autonomous. When the Spirit's activity is ignored, as Charles Finney did, a miracle and the impression that comes from the Spirit are regarded as the result of the right use of human technique (section 3.2.1). Due to ignorance regarding the Spirit, worship forgets all uncertainty like miracles and faces efficiency, calculability, predictability, and control which are four dimensions of McDonaldization, the notion promoted by George Ritzer (section 3.2.2).

The ignorance of the Spirit derives from over optimism about human works. Over optimism about human work occurs in South Korean Churches due to western ideas which affected Korea's modernisation, such as the Enlightenment, deism, mere conservationism, etc. (section 3.2.1). When there is only human passion and the Spirit's work becomes a fiction, over-entertainmentisation of worship that excessively focuses on human pleasure occurs (section 2.1.1). Over-entertainmentisation of worship makes worshippers seek only entertaining experience through music rather than God's glory. Thus the congregations become passive audiences who judge the worship but do not participate in the worship due to over-entertainmentisation (section 2.1.2). For them worship degenerates into a mere Art & Culture showcase of Christianity that can be consumed anywhere at any time (section 3.2.2). Furthermore, the congregations ironically idolise the worship team commoditised as a god (section 3.2.2). When this happens in worship, there is a kind of fetishism (Marx's notion) or reification (Lukács' notion) which grants mysterious character to a commodity by believing that the commodity is generated by itself; the Spirit as the primary instigator of worship is ignored and the worship team (or musician) is regarded as self-generated, not by divine activity. There is no God but only a commoditised god, namely a pop star in the music ministry. Worship without God forgets its aim. Thus the worship becomes an arid ritual and is fossilised. In this worship, the congregations repeat the worship rituals meaninglessly (e.g. singing hymns, offering, participating in the Eucharist, etc.) like autistic echolalia patients who meaninglessly repeat a word or phrase due to lacking understanding the meaning of sound (section 2.1). For them worship rituals fall into zombie categories (Beck's notion) which are already dead but living meaninglessly (sections 2.1.3 and 5.2). Ironically, both over entertainmentisation and fossilisation of the worship that ignores the work of the Spirit occur.

To solve these problematic phenomena caused by the ignorance of the work of the Spirit in worship, the human and the feasible (anthropological dimension) should be incorporated by divine activity (pneumatological dimension) in worship. God's service to us (pneumatological dimension) always has priority over our service to God (anthropological dimension). This asymmetric reciprocity is well described by Bohren's pneumatology that expands van Ruler's idea of theonomic reciprocity to practical theology (section 4.4). According to his pneumatology, only God's calling (the work of the Spirit) enables Human response (the work of human beings) in worship. Thus theonomic reciprocity means that the work of the Spirit sets human beings to work with human free will in worship. This is not synergistic. This fully involves both the work of the Spirit and the work of human beings in worship. Thus it is a paradoxical concept that refers to the organic ministry between God's work and human work in worship. Moreover, theonomic reciprocity does not mean that human activity has been perfect; it means that the possibility of human mistakes should be acknowledged. Unlike Christology which includes perfectionism, pneumatology acknowledges the possibility of human mistakes. Therefore, as discussed above, amazing miraculous phenomena which human beings experience should be also verified as to whether they are true or not. Consequently, we should use our best methods and techniques for worship. However, the human and the feasible should be theonomic and be verified with regard to whether it is theonomic. At such a time, worship becomes a pneumatological mystery that cannot be reduced into mere human work.

The second model of music ministry is a hermeneutical circle of reciprocity involving *lex orandi*, *lex credendi*, *lex canendi*, *lex vivendi* acting as a hermeneutical continuum (a correlative norm and practice) for the first model (a holistic music ministry). The second formula based on the Latin axiom *lex orandi*, *lex credendi* which describes an interplay between liturgy and theology suggests wholesome reciprocity among liturgy, theology, music and Christian life. These four elements of a hermeneutical circle of reciprocity interact with one another as hermeneutical continuums like the relationship between the first model and the second model. In other words, there is a dialectical relationship among liturgy, theology, liturgical music (aesthetics) and Christian life. The four elements which are interwoven with one another reach towards God and the world with doxology. Thus the praxis of a hermeneutical circle of reciprocity helps us become true worshippers, true theologians, true musicians (or artists) and true believers.

In terms of *lex canendi*, *lex orandi* (section 5.2), *Lex canendi* prevents the rigid worship rituals which are anesthetically fossilised and shapes liturgy aesthetically while *lex orandi* works as a brake system to prevent excessive newness that disturbs the participation of the congregations and the transformation of worship into mere entertainment (or user-friendly worship) (section 5.2). In other words, *lex canendi*, *lex orandi* leads worship to be both *formative* and *transformative*.

In terms of *lex canendi*, *lex credendi* (section 5.3), *lex canendi* helps theology to become the praxis of worshippers instead of being intellectual (section 4.1.2). Regarding this, Begbie (2000b:273) states that “music, perhaps more than we like to admit, can potentially affect the 'shape' of Christian living, and because of this, inevitably, the shape of our theology”. Furthermore, music can help to approach the inexpressible world of theology as compressed theology, or sound through theology (section 4.1.1). On the other hand, *lex credendi* helps liturgical music not to be separated from its primary aim, namely, doxa of God. Thus it prevents degeneration of liturgical music into mere means of self-expression for self-pleasure.

In terms of *lex canendi*, *lex vivendi* (section 5.4), *lex canendi* leads the life of worshippers that remain in the realistic and objective visible world to the liminal space between vision and reality. *Lex canendi* wakes our arid life from the anesthetic and leads to the liminal world that is difficult to express in scientific language. On the other hand, *lex vivendi* prevents music from falling prey to mere sentimentalism and worshippers from remaining in the fantasy world that escapes from reality. It, in other words, prevents worshippers from existing for a moment of sensual pleasure. Because of *lex vivendi*, *carpe diem* (pluck the moment), the slogan of irresponsible aesthetes as described by Kierkegaard, is rejected. Thus, *lex vivendi* leads us to the space of liminality in-between already (reality) and not-yet (vision), instead of the mere aesthetic world. In liminality, everyone has equal status because all are liminal people, like pilgrims, or travellers. There is ‘we-ness’, that is, there is no discrimination whether rich or poor, men or women, celebrities or ordinary citizens. This particular characteristic of liminality leads worshippers to practise the African concept of *ubuntu*, the belief that one is a human being through others.

A hermeneutical circle of reciprocity involving *lex orandi*, *lex credendi*, *lex canendi*, *lex vivendi* helps worshippers to live life with praxis of the wholesome theology in liminality between reality and vision through the worship that recognises true aesthetics which maintains beauty, goodness and truth.

In conclusion, the right understanding of the role of the Spirit and the roles and limits of both human beings and of music in the music ministry brings about a music ministry that has dynamic reciprocity among liturgy, theology, music (aesthetics) and life, and vice versa. Thus the two formulas that the researcher provides, namely a holistic music ministry involving the Spirit, human beings and music and a hermeneutical circle of reciprocity developed from *lex orandi, lex credendi, lex canendi, lex vivendi* should rightly be applied in South Korean worship to remove selfish aesthetes who seek only kitschified sensual pleasure and to develop true worshippers who give glory to God in the highest for peace on earth.

## 6.2 LIMITATIONS AND SUGGESTIONS FOR FUTURE STUDY

This research has encountered at least three limitations. The researcher makes three suggestions for future study on the basis of these limitations.

Firstly, the investigation only dealt with the pneumatology, and not with the doctrine of God and Christology. However, music ministry needs to be understood from a trinitarian perspective. The doctrine of God is able to provide the primary goal of the music ministry, namely doxology. Christology describes how we can communicate with God through Jesus Christ as the Mediator. Thus it determines the human role and the human limits in the music ministry. The human role in worship is to communicate with God, while the human limit is that we cannot communicate directly with God due to human sin. Finally, pneumatology can suggest theonomic teamwork between God and humans in the music ministry as investigated through this research. The researcher hopes that the music ministry will be dealt with from a trinitarian perspective.

Secondly, the researcher has argued that music is able to convey a particular theological message through its characteristics. We need to connect music with linguistics, however, for understanding the linguistic function of music. Although the researcher has dealt briefly with Austin's idea of speech-act theory in Chapter 3, section 3.4.2, a more comprehensive study of the connection point between music and linguistics would be very helpful in understanding the linguistic function of liturgical music.

Lastly, this research could have been improved by a discussion of the relationship between music and

lyrics. Thus, as Sting (2007:1), the famous English singer-songwriter, has rightly argued, the two (lyrics and music) have always been mutually dependent on each other in much the same way as a mannequin and a set of clothes are dependent on each other. As such, when either lyrics or music is explained separately, such explanations are not able to explain the meaning of whole song. This is because new meaning that cannot be reduced to either music or lyrics will be created when the meaning of lyrics and that of music meet. This is the emergent property of music that is accompanied by lyrics. *Conceptual Blending Theory*, one of the ideas of Gilles Fauconnier and Mark Turner (2002), could be a useful tool for explaining the emergent property of music with lyrics. This theory assumes that when two different input spaces meet, there will be a blended space, namely a third structure of meaning. The researcher hopes for a future study discussing the emergent property of music that has lyrics through applying *Conceptual Blending Theory* as the theoretical frame of the interaction between music and lyrics.

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