

Monique M. Ingalls and Amos Yong, eds. *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity* (University Park, PA: Penn State University Press, 2015), vii + 312 pp. \$79.95 cloth; \$32.95 paper.

To the student of Pentecostalism, and especially that scholar who is by confession Pentecostal or Charismatic, it seems incredible that such a small number of the now abundant scholarly works on this movement has been devoted to what is arguably its salient feature: worship. Given this rather obvious gap, *The Spirit of Praise*, edited by Monique M. Ingalls and Amos Yong, is a much needed and welcomed attempt to describe how worship in its musical forms both shapes and traffics the Pentecostal-Charismatic experience.

The fifteen chapters, gathered from presentations made at two conferences in 2011 (AAR's Pentecostal-Charismatic Movements Group and the Christian Congregational Music: Local and Global Perspectives conference at Ripon College Cuddesdon, Oxford), explore worship music in Africa, Europe, North America, Oceania, and South America. That said, it should be noted that a slight majority of the chapters (eight) focus on US contexts—or Euro-centric ones-- and most are written by scholars from these regions, even when examining music in the majority world. The chapters are preceded by a helpful introduction by Ingalls in which she briefly traces the global growth of the movement as well as explaining the important role of worship music in the movement's DNA. Following Bergunder's approach, emphasizing "pentecostalism's continuous social construction," (3) the collection provides case studies, snapshots, of the movement's engagement at the local, regional and international levels and this in the 21st century. What emerges is a glimpse of a diverse, vibrant and dynamic movement where "'musicking'—that is, the broad range of activities that entail the creation, circulation, and reception of musical sound" (4) serves as both the embodiment and constructor of Pentecostal-Charismatic spirituality. Ingalls notes three overarching themes: interconnection (music as a vehicle of networking), interface (relationships with contexts), and identification (constitution of identity as Pentecostal-Charismatic. The three-part structure in which the fifteen chapters are sub-divided further illuminates the findings: Part 1) Healing, Renewal, and Revitalization; Part 2) Negotiating Traditions in Transition; and Part 3) Media, Culture, and Marketplace.

As a reader who has participated in leading worship in Pentecostal congregations for decades and the mother of two daughters who are currently worship leaders in vibrant Pentecostal congregations, I was, for the most part, excited about this volume's findings. I am thrilled to learn of the Spirit's creation of new music forms in Papua New Guinea, Brazil, and Argentina. It was fascinating to read of the way in which musicking transformed a previously non-Pentecostal church (in Inglewood, CA) and encouraging to see how this musicking reaches the unchurched or those who have left the more conservative musical expression of the Reformed churches in Holland and Scandinavia. The challenge of the negotiation of Pentecostal-Charismatic spirituality and indigenous cultures is explored, especially as it is occurring in Australia among Aboriginal peoples where music serves as a bridge between various ethnic groups and between Christian and Indigenous identities as well as a way to assist children in valuing and keeping their Indigenous tradition. An intriguing study examines the careful negotiation of music among Diné Oodiani (Navajo Believers) where singing itself is associated with witchcraft. A poignant case study of an African-American church in North Carolina explores the way in which church mothers' choreographed dance (to a packaged and marketed live recording) served as a medium of lament for the congregation experiencing tragedy and grief. I can testify that *this* pentecostal singer, mother and grandmother found resonance with these stories.

Still, these authors and cases raise troubling questions. Prevalent for these scholars is the question of how is Pentecostal-Charismatic musicking is contributing to the seeming McDonaldization of the movement. Studies of Hillsong's "product" marketing, Nashville's CCM and Latin American Charismatic Music (LACM) serve to illustrate that there may be both a colonial, even imperial, enterprise at work as well as a homogenizing one (in the case of CCM) in which the creative work of the Spirit as well as the beauty of indigenous or local culture is stifled if not extinguished. But one should ask, it would seem, how does this *not* happen in global society? Even those expressions of indigenous and newly created forms documented in the book are influenced by other forms exported from the West (and those, in turn, have been influenced by non-Western forms). Indeed, how *does* one do formation in a global reality? Concerns are also raised about the

wedding of the prosperity gospel (at least a soft version of it) and worship music, as in the case of Israel Houghton's music and that of Argentina's Marcos Witt. The authors are quick to point out that much of this music, especially that emerging in Latin America, is not challenging the structural sin or social issues that plague the majority world. What is not considered, and I believe should be, is how these songs of "victory" may offer another way of challenging the oppression and injustice found in their contexts. While there is a long history of pentecostal social engagement, others have recognized that such engagement can look different than that found in other traditions. I would suggest that embodied in much of this music is new vision of liberation and of hope as well as a challenge to live in a counter-cultural new way.

While this text goes far to offer a truly global perspective on worship music in the Pentecostal-Charismatic movement, it is striking that there is little focus on the role of women as purveyors of pentecostal spirituality *via* songwriting, singing, and leading worship. There is a one paragraph discussion of Darlene Zschech, a pioneer in the Hillsong movement and author of "Shout to the Lord" (182) but no reflection on the role gender plays in the embodiment of this spirituality. Indeed, the female voice is arguably the dominant one in most contemporary worship music. In some of the chapters, women are named as leaders or songwriters but the contribution of the *feminine* is not adequately explored. A particular missed opportunity for this is found in Michael Webb's intriguing discussion of Oro gospel music in Papua New Guinea where he describes "'high praise'", consisting of, among other things, "club-style dancing by teenage girls" (pictured in a photograph in Fig. 4-1, 78-9) Sadly, there is no further discussion of this participation by young Pentecostal-Charismatic girls and, indeed, the chapter goes on to focus on male worship leaders, the Oro brothers.

In Yong's conclusion he offers theological reflection and raises the important challenge that might reverse the too-often heard critique of worship music---that it needs to be more theologically articulate. Yong asks us as Pentecostal-Charismatic scholars to consider how the ways in which musicking occurs might influence the way we theologize as Pentecostals. This important ethnographic and practical theology study can be a helpful tool toward that end. Theologizing that is truly

shaped by the diversity and beauty of global worship, I would contend, would be truly Pentecostal.

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