

第一講 從教牧神學看聖詩的結構

I 序言—可以用聖詩教什麼，牧什麼？

聖詩：平信徒嘴脣的祭，平信徒神學教本，平信徒音樂課本，平信徒靈修禱告示範本，基督教文化叢集，信徒相通竅門，平信徒感情乘具，信徒合一表現……等等。

因此，聖詩應該是一種文學體裁，能夠表達一個完整的中心思想，提出主題，以各樣文學方法發展主題，提供思想的空間，給予詩詞意義及意義背後的神適當的回應（或是祈禱，或是高聲宣告，或是讚美，等等）。

II 聖詩文學結構簡述

聖詩詩詞結構是聖詩文學的一個小小分題，聖詩文學又是聖詩學其中一個主題，聖詩學是聖樂的一部分，而聖樂是崇拜神學與音樂學的一個相交集 (inter-set)。

1. 簡單詩式，詩格 -- 例如: a. 對話式 (conversational pattern) 《生命聖詩》 355

“Christians, Do You See Them” 《生命聖詩》 123 “Ask Ye What Great Things I Know” b.

三一神詩格 (Trinitarian formula) 《生命聖詩》 21 “Praise to the Father”

2. 邏輯詩格 例如: a. 起承轉合, b. 正、反、合 [Thesis, Antithesis, Synthesis]

3. 論文，學理的修辭學結構 例如 a. 主題、 發展、 結論或回應 (Statement-Development-Conclusion or Response)□
4. 詩詞文學手法 例如: a. 平行體, (Parallel Pattern) 《生命聖詩》 87b. 總禱文體 (Litany Pattern) 《生命聖詩》 438 c. 自然運轉平行體 --夏、 秋、 冬、 春；耶路撒冷、 猶太全地、 直到地極；黃昏、 晚上、 早晨。 例如《生命聖詩》 498 Sun of My Soul, Thou Savior Dear

III 聖詩文學結構舉例及教牧應用〔以下舉一些比較複雜的結構例子〕

1. 神學主題發展 《生》 35 神就是光
2. 聖詩的靈感: 解經模式 《生》 8 9 以賽亞書 32 : 13 , 15
詩篇 22:25. 「在大會中讚美你的話是從你而來的。」
3. 多崇拜功能模式 《生》 109 始禮頌，感恩禮，聖升天節誕節。
4. 教牧功能的平行體 《生》 106 耶穌的名號及他可以為你我作的事情。
5. 史觀平行因果體 《生》 108, 《生》 512 基督是前導的光輝:過去現在將來。
6. 簡單因果式 《生》 525 立約與果效。
7. 多重主題複雜文體 《生》 44 使人成聖的愛。 v1a. 形容神聖的愛。 v1b 這愛成為肉身。 v2a 聖靈給我們第二安息 (Second Rest) 。 v2b 另一個安息除去愛罪之心，有永恆觀念，有新的自由。 v3a. 求豐盛的生命。 v3b 新自由的種種表現。 v4a 求再造之恩。 v4b 榮上加榮，迷失於愛中。
8. 希伯來結構 《生》 49 正反合希伯來結構。
正 90:1-2; 反 90:3-13; 祈求 90:14:-15; 合 90:16-17
9. (paradox)反論 (吊詭法)結構 《生》 357
對句:「無有」「立定」，「無有功效」「萬代常存」

10. 兩層屬靈意義體裁 《生》 273, 《生》 512 眼見墮落後眼見的天父世界與尊主為大群體領略的天父世界。

IV 短結

若是肯下功夫，處理聖詩就如剝洋蔥的皮，一層復一層，〔抽絲剝繭〕，每次皆新。聖詩可以成為神學教本，教牧藍圖，在乎你肯研讀聖詩學。教會聖詩的前途，在乎今天的你。詩篇 33:3 「彈得巧妙，聲音洪亮。」所表示的是，讚美是要付代價的，值得教會大力支持，在平信徒層面中，施絳菫 A 學習讚美也是要付代價的。〔ref. 來 13:15, 撒下 24: 亞奴拿故事中的大衛模範〕

第二講

I 定義

A. 定義的困難

B. 可行的定義

II What we should look for in late 20th Century hymns

A. Background

1. Hymn explosion and diversity
2. Unison singing style
3. Re-discovering Psalms and Canticle paraphrases

B. Theology

1. The changing world: Post modernism, feminism, nihilism, anarchism, etc.
2. Neglected and forgotten themes (e.g. downside of life, Holy Spirit, Eucharist, ecology)
3. Lowest common denominator
4. Relationship (God, human, world, church, Satan, self)

C. Pastoral aspects

1. More leaders in the church to take these hymns to congregation
2. More good hymns for children and youths
3. Function of hymns (*Old* hymn, *Contemporary* songs!?)
4. Business and copyright
5. The church as institution

D. Cultural aspect

1. Post-colonial, post-modernity
2. “Third” world
3. Political correctness

E. Poetic/literal aspects

1. Skills of poets
2. Common speech
3. Exclusive language

F. Spirituality

1. Connectedness to God (figure: Father, Mother, Parents, Spouse, Friend, Master, King)
2. Christian freedom

G. Music

1. Singable tunes
2. Lowest common denominator

第三講 二十世紀末聖詩透視

例子

(A) 廿世紀的教會

1. 修改翻譯 (古文, 人種, 性別) < The Day You Gave Us> HOUP 411
2. 天國在人間 < O Holy City Seen of John> HOUP 606
3. 崇拜不止息 <離堂差遣曲>
4. 禮儀與真誠結合 <As A Chalice Cast of Gold>

(B) 人的回應(Human Composure)

1. 人對世界事物的回應 <God of the Sparrow> HOUP 22
2. 人對文化的回應 <T'was in the Moon of Winter Time>
3. 人對音樂的回應 <When in Our Music> HOUP 93
4. 對其他人的情 <Christ is the World in Which we Move>

(C) 想像力, 文學與聖經文學

1. 屬性 <美麗的神>
2. 複合直喻 <As Water to the Thirsty> HOUP 643
3. 靜與動 <Now the Silent> HOUP 267
4. 哀歌 < When Life Becomes a Nightmare>

(D) 轉變中的基督教神學

1. 道成肉身受苦的基督 <We Meet You O Christ>
2. 合一與接納 - 教會在新時代 <Lord for the Years>
3. 環保神學 <God in His Love For Us> HOUP 581
4. 貧窮神學 <Porque Él entró en el mundo y en la historia>

第三講

Lyrics and information of the seven hymns

Hymn No. 1

Title: Let All Mortal Fresh Keep Silence

Tune: PICARDY French Traditional

Text in *Hymns of Life* 109

Source of text: 6th Century, modal harmonies

Key words: lowering and raising

Occasion: Introit? Eucharist? Christmas? Ascension?

Form of the 4 stanzas: Parallel? Progressive?

nativity, passion, transfiguration, ascension

What will you do if you arrange this hymn for a choir and organ

Performer: Choir of Yorkminster Park Baptist Church, Toronto

Hymn No. 2

Title: The Day Thou Gavest, Lord

Tune: ST CLEMENT Victorian Romantic

Text in *Hymns of Life* 496

Background of text: missionary movement, 1897 Queen Victoria use this for her Diamond Jubilee Service

Key words: God's Kingdom has no end

Occasion: Evening? God's Kingdom?

Form of the 5 stanzas: Radiation a church worship, an Universal Church worship, the whole universe and all creatures

What will you do if you arrange this hymn for a congregation, choir, organ, brasses and percussions?

Performer: Royal School of Church Music, 60th Anniversary choir

Hymn No. 3

Title: Immortal, Invisible God Only Wise

Tune: JOANNA (ST. DENIO) Welsh folk tune melody

Text in *Hymns of Life* 35

Source of text: 19th Century

Key words: God's Sovereignty

Occasion: Systematic Theology? God is Light?

Form of the 4 stanzas: Hebrew Form? Statement-thesis-conclusion?

Beware of 1. amphibrach rhythm 2. the mid-rhyme and multi-rhyme

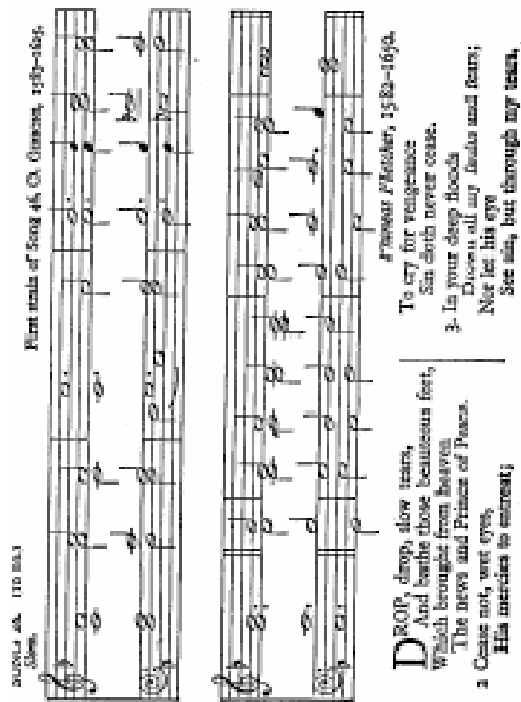
What will you do if you arrange this hymn for a choir and organ

Performer: St John's College Choir, Cambridge

Hymn No. 4

Title: Drop, Drop, Slow Tears

Tune: SONG 46 Orlando Gibbons' Harmonies



First units of Song 46, O. Gibbons, 1583-1613.

Drop, drop, slow tears,
And battle those beauteous feet,
Which brought from Heav'n
The news and Prince of Peace.
a Cause not, was eyes,
His mercies to extend;

To cry for vengeance
Sin death never cease.
3- In your deep floods
Drown all my fears and fears;
Nor let his eye
See sin, but through my tears.

Source of text: 16th Century English, Phineas Fletcher

Key words: Jesus' tears? Christian's tears?

Occasion: Lent? Passion?

Form of the 3 stanzas: Parallel? Three aspects of crying

1. Preparation of His death, 2. Cry for vengeance of sin,
3. Cry for repentance

What will you do if you arrange this hymn for a choir and organ

Performer: King's College Choir, Cambridge

Hymn No. 5

Title: For All the Saints

Tune: SINE NOMINE 20th C. Vaughan-Williams one of many unison hymns, model for many 20thC. Hymn styles.

Text in *Hymns of Life* 219

The sequence of singing will be verse 1, 3, 4, (additional verse) and 5.

additional verse:

And when the strife is fierce, the warfare long,

Steals on the ear the distant triumph song;

And hearts are brave again and arms are strong

Alleluia.

Source of text: William How (Oxford Movement influence)

Key words: Fighting Alone? Who is with you?

Occasion: Communion of the saints

Form of the 5 stanzas: From 8 stanzas, which 5 stanzas will you choose? Rest-witness-model-fellowship-lone sound-multitude

What will you do if you arrange this hymn for a choir, brasses and organ

Performer: Cantus Choro, Faourite Hymns from The Australian Hymnbook, Melbourne

Hymn No. 6

Title: God Moves in A Mysterious Way

Tune: Unknown Arranged by Christopher Norton

Text in *Hymns of Life* 31

The sequence of singing will be verse 1, (additional verse i), 2, 3, (additional verse ii) & 4.
additional verses:

i. Deep in unfathomable mines, Of never-failing skill

He treasures up His bright designs And works His sovereign will.

ii. His purposes will ripen fast, Unfolding every hour;

The bud may have a bitter taste, But sweet will be the flower.

Source of text: William Cowper (friend of John Newton)

Key words: Job's Understanding of God

Occasion: When you are in doubt

Form of the 6 stanzas: If you have to sing all 6 verses, how do you group them.

What will you do if you arrange this hymn for a choir, and organ

Performer: St Michel's Singers, Coventry

Hymn No. 7

If we have time

Title: This is My Father's World

Tune: TERRA BEATA

Source of text: Malthie D. Babcock

Key words: My Father's world: world views

Occasion: Children's corner or parent's fellowship

Form of the 3 stanzas: How do you separate the two world views?

What will you do if you arrange this hymn for a choir, and organ

Performer: We are going to perform it. Please sing in parts if possible

An Outsider's Checklist of Listening to "Church" Music in a Religious Building

1. Creativity: new, striking, outstanding, conspicuous, original, creative.

2. Purpose of the artistic activity and its religious goal: commercial, personal, entertaining, ritualistic, educational, religious control, etc.
3. Participation of the religious body: the amount of learning, popular, least common denominator, and high quality sacrifice.
4. Criteria of production and selection: utilitarianism, aesthetic reason, marketability, intrinsic form and structure, quality,
5. Organizational behavior: Egocentric, group spirit, deity driven.
6. How to determine the standard of the artwork: pluralism or absolute standard, quantity versus quality (in terms of lyrics, music, style, etc.)
7. Effectiveness: Short-term satisfaction or long term culture; dynamics, power.
8. Relationship between the religious message and the medium: the end and the means, its efficacies.
9. Orthodoxy: religious, true to the tradition, true to the Text, spiritual, entertaining, etc. (Ortho = correct; doxy = praise, glory)
10. Religious outcome: encouragement of self-reflection, faith consolidation, religious fervency, etc.
11. Artistic objectives: sensuous, sentimental, symbolic, art for art's sake.
12. Inter-faith and intra-faith comparison: with its own tradition(s), with a particular cultural context, with modernity, with society, with similar ritualistic items of other religion.

第四講

WORSHIP, PRAISE and PRAYER OF THE CHURCH:

From The Perspectives Of The Heavenly Hosts

學習天軍對神的敬拜、讚美與祈禱

讀經 詩篇 103:20-22

聽從他命令成全他旨意有大能的天使、都要稱頌耶和華。你們作他的諸軍作他的僕役

行他所喜悅的、都要稱頌耶和華。

你們一切被他造的、在他所治理的各處、都要稱頌耶和華。我的心哪、你要稱頌耶和

華。

Psalm 103:20-22 (New International Version (NIV))

- 20 Praise the LORD, you his angels,
you mighty ones who do his bidding,
who obey his word.
- 21 Praise the LORD, all his heavenly hosts,
you his servants who do his will.
- 22 Praise the LORD, all his works
everywhere in his dominion.
Praise the LORD, O my soul.

1. Praise (God Does not care) -- **Duty and Best**
2. Worship (Fear Not) -- **Essential message for today**
3. Prayer (Divine events)
 - a. Watching the formation of the world **Almighty Power**
 - b. Noticing the arrogant and contemptuous angels **One & none other**

- c. Seeing Jesus leave heaven **Mystery**
- d. Seeing God forsook Jesus **Greatest love**
- e. Announcing Jesus' resurrection **Glory**
- f. Preparing "residence" for Christians **Providence & everlasting**

Example of one such prayer: (human prayer that prays like angels)

Ephesians 3:16-21 (New International Version)

14For this reason I kneel before the Father, 15from whom his whole family in heaven and on earth derives its name. 16I pray that out of his glorious riches he may strengthen you with power through his Spirit in your inner being, 17so that Christ may dwell in your hearts through faith. And I pray that you, being rooted and established in love, 18may have power, together with all the saints, to grasp how wide and long and high and deep is the love of Christ, 19and to know this love that surpasses knowledge—that you may be filled to the measure of all the fullness of God.

20Now to him who is able to do immeasurably more than all we ask or imagine, according to his power that is at work within us, 21to him be glory in the church and in Christ Jesus throughout all generations, for ever and ever! Amen.

第五講

Executing a Profound Worship

帶領一個敬虔謙恭的崇拜

I. Worship Theology -- comes from knowing God and knowing mankind

崇拜一定有背後的理念〔理論基礎，聖經指引〕；就算是「壞鬼神學」〔楊牧谷牧師語〕。沒有關注，沒有研究，才是教會的哀傷。教會宗派可能有比較清楚的立場，不容易變更，人事、時間、地點也搖不動，但並非保守最正統，新潮最正確。

What are the questions we must ask today

Why Do People Come to Worship **Mystery and Belonging**

What is the Worship Stage **Truth and Joy**

Challenges of Music **Excellence and Pluralistic**

What exactly is the Worshipping Space **Temple and Home**

How to Worship and at the same time **Serve our Neighbors**

The Joyful Dance **Memory and Celebration**

II. Worship Structure -- comes from the Apostolic tradition

什麼是使徒傳統，什麼是結構？二千年來崇拜結構改變不大，改教運動也沒搖動基督教崇拜結構，最近二十年普世教會才引入新的結構〔或「去」結構〕。認識禮儀與高舉禮儀主義應該是兩回事。二千年來崇拜禮儀結構改變不大，其實崇拜結構，內容，風格三者，結構比較難隨便更改。

總類	禮儀程序舉例	內殿所見與信心的意象	意義	聖經的例子及指引
預備及敬拜	進堂		有禮的敬拜 (禮拜) 神的臨在 備前禮見有秩序地	詩 96:9 (妝飾敬拜) 結 44:2 (神進入殿) 太 2:11 (博士們謁見) 尼 12:37-38 (列隊)
	呼召(宜召) 歡迎問安		神的主動 君王的就位 人注意力的轉向	詩 95:1 (來阿) 創 28:16-17 (神真在這裡) 賽 6:1-4 (我見、我感受、我聽見、我回應)
	讀詞及祈禱 十誡 認罪(略) 應許		親近神的必須條件 承認自己不足之善	約壹 1:8 不認罪真理不存在心裡 詩 51:1-7 (要憐憫)
	讚美 榮耀頌等		對榮耀的神讚歎最自然最合宜的表現	詩 33:1-3 讚美與卓越的演奏 皆神所喜與命令
聖道	幾次讀經(課) (略)		神話語的中心性 道的權威 聽神話語時的態度	路 4:16-21(耶穌的宣讀) 提後 3:14-17(基督徒作事的原則) 太 5:18(一點一畫成全) 尼 8:5(誦讀與站立聆聽)
	回應 (傳統升階經等)		立刻回應的重要 要有恩典才能明白	尼 8:14-15 (立刻行動) 徒 13:14-16 (保羅的例子) 但 9:22 (有智慧去明白)
	認信(信經) 宣講(講道) 副勉及謝主		信仰要集體宣告的 聆聽是主動的活動 聽完要感恩要大大喜樂	代下 7:3 (稱謝) 尼 8:2-3,5,9.(生動的說明主動聆聽的例子) 尼 8:12 (明白神話語產生的效果)

聖餐禮儀	立約(略) 羔羊經		舊約的約 新約的(耶穌的約)	出 12:6-8:24-27 (逾越節的禮) 出 19:8; 尼 9:38(崇拜時的重新立約的例子) 可 14:22-36 (約的內函)
	序禱-聖 哉經(略) 聖餐禮		今天最原始的聖餐 禮文源自C.217 Ippolytus 的書 Apostolic Tradition	
	平安禮及 感恩禮		先與人和好，再與 神和好，兩者皆重 要為十架感恩	林後 13:12(Kiss of peace) 太 5:24 (先與弟兄和好) 加 6:14 (誇十字架)
差遣及祝福禮儀	差遣禮		遇到主的人必被祂 差到世界去擔任務	徒 22:21 (保羅遇主後被差)
	祝福		神透過人的口頌 佈祂的賜福	弗 6:23-24 (愛、信、平安) 林後 13:14 (三一祝文) 民 6:23-26 (神吩咐使用的祝文)
	三一頌 小榮耀頌 阿們頌等		崇拜的運貫與總結 仍以榮歸上主為主	啓 19:1-7 (天上的例，等候主再來)
	離堂		歡樂地離開	

III. Worship Contents -- comes from tradition and denomination

演出內容、以實踐內容與解釋內容不同宗派往往有不同傳統，並不一定有解經及神學上的困難，值得我們尊重與保存。眾人以為美的事--沒有違背聖經教訓。降卑俯就，同時指向天上。

聖餐是什麼？〔1. 追思會, 2. 立約禮, 3. 奉獻與分享, 4. 一個身體？〕

聖餐如何進行？〔這是我的身體〕 a. 聖公會 b. 馬來西亞一間地方教會

IV. A Matter of Style -- comes from cultural identity and collective conviction

風格在乎信仰與生活的接軌，沒有風格的崇拜不會留下記憶，但時尚風格通常引起

「世俗」的聯想，如何取決？四寶： 向上，適切，耐用，品味。

Call to worship *Examples: (contemporary)*

Come together, everyone and bring your stories
and sing your songs and share in the Spirit.

Let your feelings paint the sky
like rainbows of banners and balloons.

Let your thought fill the air
and come to life in bodies of sound
ringing out like a song
to which the whole world will be dancing.

And let even the silence speak
with a thousand voices
to tribute to our loving, living God

And in celebration of our lives--
the priceless gift God has given us.

Come together, joining hands and hearts.

Let our hands be links of chain
which hold our lives together--
not a chain of bondage but a silver cord of strength,
a ribbon of love and faith and community,
giving us slack to sail the wind,
yet holding us in a mystical embrace,

that we may be alone but never lonely,
that we may be together but never lost in the crowd,
that we may be one without forfeiting uniqueness.

Come together, joining hands and hearts
and let the Spirit of God
flow in each one and through us all
as we gather here to share the time and space
of your creation and in your salvation.
Let us praise and give thanks to God our Lord.

V. Worship Leadership -- comes from education and personality

牧者不要放棄牧養任何一個群體（包括音樂家），更不可放棄作崇拜領導。崇拜領導是 1. 傳遞異象的 2. 解釋內容的 3. 製造習慣甚至傳統的 4. 呼召到上帝面前，促進立約，差遣到世上。

有力及有感染的崇拜領導

領導人的角色

領導人的訓練

領導人的性格

結構與內容

社群/崇拜/歡慶