

As we live, so we believe, so we worship together: a liturgical exploration into the causal interrelationships between *lex orandi, lex credendi, lex (con)vivendi*

Hilton Robert Scott
University of Pretoria
Pretoria, South Africa
hiltonscottrev@gmail.com
ORCID: <https://orcid.org/0000-0002-9582-9481>

Abstract

The adage *lex orandi, lex credendi, lex vivendi* (or *lex (con)vivendi*) denotes causal interrelationships between worship, belief and life. Simply one affects the others as this adage forms the foundation of doctrine and/or a moral life. However, if there are true causal relationships between “as we worship” (*lex orandi*), “so we believe” (*lex credendi*), “so we live” (*lex vivendi*) then the adage can also be understood as: “as we live” (*lex vivendi*), “so we believe” (*lex credendi*), “so we worship” (*lex orandi*). This leads to the question: how does popular art and music in the lived experience (*lex vivendi*) influence/affect belief and therefore worship? In terms of promoting acceptance in the church this investigation begins by using two examples from popular music by Taylor Swift and two examples from British rapper Stormzy with the supposition that the artists intend to provoke a change in thinking that encourages an ethical acceptance of difference across society. This article is from a paper that was presented at the 2021 Societas Liturgica Conference hosted by University of Notre Dame.

Keywords

Liturgy; worship; belief; lived experience; popular music; equality; inclusivity; exclusivity; acceptance

1. Introduction

Liturgy comprises of several elements that have the wonderful ability to bring people together, among these are music, food, drink, and rites (cf. Denny & Wepener 2013; Klomp, Smit & Speckmann 2018 & Wepener

2009). From the perspective of lived religion, music is an element that has plenty influence both in the world and in the church. To show the effects that music can have on people that are participating by listening and/or singing or playing along, there is an exploration into the lyrics and intended meaning of two of each of Taylor Swift's and Stormzy's songs. The presupposition or hypothesis is that if songs experienced in the fullness of life (*lex vivendi*), like those written and sung by Taylor Swift, can move people and the way they think or what they believe about certain topics (*lex credendi*); then these thoughts and/or beliefs ought to also alter how they worship (*lex orandi*) (cf. De Clerck 1994; Scott, Van Wyk & Wepener 2019; Smit 2004 & Plaatjies-Van Huffel 2020), and alternatively who they worship with (*lex (con)vivendi*) in terms of being church in response to a profound hunger for God in community (cf. Long 2001:30 & Smit 2004).

There are various concerns with regard to the lack of equality and inclusivity in communities the world over: in sport, in the workplace, and not least of which in the church. Some of these concerns could be met by liturgy in relation to belief and thereafter living; because according to Smit (2004:887) moral formation takes place in the church and especially in the liturgy. As much as this formation happens in the church or liturgy it should be connected to lived religion as well, or as Smit (1997:263) contends: "Christian worship, Christian faith and Christian life ought to be radically interrelated".

The two songs of Taylor Swift that will be explored address issues of inequality by highlighting homophobia and sexism, in "You Need to Calm Down" and "The Man" respectively. This exploration is not a liturgical one alone; there is an exploration through the lessons of ethics as well. The perspective from Christian Ethics led to the consideration of such an issue from a liturgical perspective. The premiss follows the aphorism of *lex orandi, lex credendi, lex vivendi* or "as we pray (or worship), so we believe, so we live"; and that there is an interrelatedness between worship (or prayer), belief and living (together) (cf. Smit 2004):

As people worship (or pray), so should they believe, think, and talk and as they believe, think and talk, so should they live – each and every one, together. In a similar regard: as people live together and with one another, so should they believe, think, and talk and as they believe, think and talk, so should they [worship]. [Worship] affects belief, which affects being church, while belief affects [worship] and being church,

furthermore while being church affects [worship] and belief (Scott 2018:1).

The same principal is applied in thinking of the Christian life in the world and the above-mentioned songs. Thus, as “we” sing along or listen to songs like “You Need to Calm Down”, so should “we” consider “our” views and prejudices, so should “we” act in a way that is not prejudicial. The ideal outcome of this notion is noticeable inclusivity or the acceptance of, rather than opposition to, difference. The term “noticeable inclusivity” is used in order to make an inference to the tension that should exist between inclusivity and exclusivity, which Volf (2019:xxi) touches on by writing: “equality (here) is not sameness but presupposes difference”. Alternatively, Van Wyk (2019:2) refers to the creative tension that is living with, reconciling, and accepting, diversity. This will be described more comprehensively when discussing the worship in a later section.

2. As we live

Grimes (2010:33) explains that: «ritual begins with ritualisation, just as drama in [theatre] begins with social drama in everyday life.” Although not on stage, Swift’s songs are popular dramas that began with certain social dramas in everyday life. The popular songs being explored all refer directly or indirectly to real life dramas that highlight a lack of equality and show some essence of prejudice. As already mentioned, Taylor Swift’s two songs address homophobia and sexism; while there are two songs from British “grime” artist Stormzy that remind the listeners of racial inequalities.

Taylor Swift’s songs are likely more popular than those of Stormzy, however both artists are popular with their music readily available on music streaming services. Before describing how these songs could affect belief and thought through the lived experience where they are listened to, certain important lines of the lyrics are quoted. It should be mentioned that the notion being expressed here is simply one of acceptance of other human beings that is otherwise termed inclusivity or equality. This notion can be described by Volf (cf. 2019:xxi-xxii), who so wonderfully writes that: “equality (here) is not sameness but presupposes difference; each human being shares equally in common humanity, but each is human in a unique way.” Undoubtedly each

song addresses a specific circumstance of inequality, prejudice, or lack of acceptance, therefore under the larger theme there are the sub-themes of homophobia, sexism, and racism. Each circumstance of the lack of acceptance can be overt and/or concealed in nature.

2.1 Homophobia

Taylor Swift's "You Need to Calm Down" outrightly confronts those who overtly do not accept the expressions of homosexuality and promotes the gay pride parade or other celebrations. It is important to remember that acceptance here is understood as each human being sharing equally in common humanity, while also remembering that each is human in a unique way. Thus, certain lines from the song are quoted to show that in the lived experience Christians are exposed to music that serves as a reminder to be accepting of each human and their uniqueness – specifically in this context human beings with different sexual orientations (cf. Swift 2019a):

At the end of the first verse:

And I ain't trying mess with your self-expression
 But I've learned the lesson that stressin'
 And obsessin' 'bout somebody else is no fun
 And snakes and stones never broke my bones so ...

At the end of the second verse:

You just need to take several seats and then try to restore the peace
 And control your urges to scream about all the people you hate
 'Cause shade never made anybody less gay so..."

And the second chorus:

So, ...
 You need to calm down
 You're being too loud
 And I'm just like oh-oh, ...
 You need to just stop
 Like, can you just not step on his gown?
 You need to calm down"

Noticeably, each chorus is slightly different. In the first chorus the line is: “Like, can you just not step on my gown”. In the second and third chorus, the “my” is substituted with “his” and “our” respectively. The latter suggests a show of inclusivity in that Swift refers to “our” and not “their”. From the lines quoted there are some clear points being made by the artist, for example the line “cause shade never made anybody less gay ...” In this context the term “shade” means “acting in a causal or disrespectful manner towards someone” (Urban Dictionary 2021a) or “is a subtle, sneering expression of contempt for or disgust with someone – sometimes verbal, and sometimes not” (Merriam-Webster 2021). The inference being made is that no show of contempt or disrespect is going to alter the sexual orientation of another human being.

As mentioned, this song seemingly addresses those who overtly do not accept homosexual human beings, who Swift addresses by singing: “You just need to take several seats and then try to restore the peace and control your urges to scream about all the people you hate”. Swift also appears to point out her lack of prejudice by singing: “... I ain’t trying mess with your self-expression but I’ve learned the lesson that stressin’ and obsessin’ ‘bout somebody else is no fun.” Could the artist be suggesting that the listeners need not stress and/or obsess about other human beings and their self-expression? Although this song focusses on the dynamic of homosexuality and homophobia, the lyrics can apply more generally to inequalities caused by a lack of acceptance.

The second of Swift’s songs included in this discussion is titled “The Man” which addresses sexual inequality, where Swift as a woman makes some strong suggestions to how she would be received by society if she were a man.

2.2 Sexism

In contrast to her song “You Need to Calm Down”, Swift’s song “The Man” takes a less outright approach and more suggestively addresses a culture where men and women are not measured equally by constantly comparing the criticism she receives as a woman to the compliments she would be receiving for the same examples if she was a man; “If I was a man then I’d be the man”. Below are a few examples of these comparisons (Swift 2019b):

From the first verse:

... They'd say I played the field before I found someone to commit to
 And that would be ok
 For me to do
 Every conquest I had made would make me more of a boss to you.

I'd be a fearless leader
 I'd be an alpha type
 When everyone believes ya
 What's that like?

The chorus:

I'm so sick of running as fast I can
 Wondering if I'd get there quicker
 If I was a man
 And I'm so sick of them coming at me again
 'Cause if I was a man
 Then I'd be the man
 I'd be the man
 I'd be the man.

This last quotation has had the profanity removed, an explanation will be provided so that the meaning is not lost: "What's it like to brag about raking in dollars; and getting [dogs] and models; and it's all good if you're bad; and it's okay if you're mad; if I was out flashing my dollars I'd be a [dog], not a baller; they paint me out to be bad; so it's okay that I'm mad."

The redacted profanity is an explicit negative term that is too often used in society to describe a woman or group thereof in a derogatory manner; a term that is supposed to identify a female dog. Therefore, this profane term was replaced with the word "dog" or "dogs", with the intention of retaining the dehumanising and degrading term used in the lyrics. The term "baller", by comparison to the profanity mentioned, is slang used to describe someone who has made it to the top of their field or industry (Urban Dictionary 2021b). In the lines quoted it is clear that Swift is drawing attention to the

view some people have of the same attitude or behaviour; where men will be seen as successful, woman may be seen in a negative light as “dogs”. Overall, this song is seemingly a call for equality on several levels between men and women in society and the end to a culture where women are seen as lesser than men.

2.3 Racism

Taylor Swift as a young, Caucasian woman addressed her concerns over living together or *lex (con)vivendi* (cf. Smit 2004) in her 2019 popular album called “Lover”. As described, she focussed this concern on homophobia and sexism – each describing a lack of acceptance. Similarly, to Swift, the British “grime” artist who goes by the name Stormzy addressed some other concerns over living together in his 2019 album “Heavy is the Head”. As a black man who was born, raised and lives in England, Stormzy makes mention in at least two songs of racial inequality. The first mentionable reference to racial inequality is from his song “Crown”, with the lines (Stormzy 2019a):

“... I have my reasons and life has its lessons
 I tried to be grateful and count all my blessings
 But heavy is the head that wears the crown

 Amen, in Jesus’ name, oh yes I claim it
 Any little bread that I make I have to break it
 [Brothers] wanna break me down, I can’t take it
 I done a scholarship for the kids, they said it’s racist
 That’s not anti-white, it’s pro-black
 Hang me out to dry, I won’t crack”

From the provided excerpt it appears that Stormzy is speaking of sharing his wealth with the line “any little bread that I make I have to break it”. In 2018 Stormzy launched a scholarship fund for two black UK students to attend the University of Cambridge (cf. University of Cambridge 2021). He received criticism at the time with critics branding it racist (cf. Harding &

Rabbet 2018). As mentioned in the lines of the song, Stormzy’s intentions are not racist instead he intended to bridge a gap caused by a history of racial inequality (cf. Harding & Rabbet 2018).

On the same album is the song “Superhero” which the artist himself stated, when debuting the music video to school children, that: “Despite the colour of your skin, despite where you come from, despite your religion, despite whatever it is that you feel may be holding you back; you are a Superhero” (Campbell 2020). Although the entire lyric serves as an inspiration to the “young black kings” and “young black queens”, there is a line that attests the artist’s experience of racial inequality: “... Live and you learn, they’ll always hate me for my tone; for the shade of my skin; and not the courage in my bones” (Stormzy 2019b). Toward the end of the song are the lines: “Young black king, you are everything and more ... I know one song’s not enough to settle scores ... but from the bottom of my heart; man, I hope you’re getting yours” (Stormzy 2019b).

Similarly, to Taylor Swift, Stormzy is direct in pointing out the lack of acceptance and inequality in society. In learning from these popular songs and that “equality is not sameness but presupposes difference; each human being shares equally in common humanity, but each is human in a unique way” (cf. Volf 2019:xxi-xxii). In terms of the interrelatedness of Christian life, Christian faith, and Christian worship: how should lived experience influence the moral formation that, according to Smit (2004:887), takes place in the church and especially in the liturgy? In short, in certain circumstances Christian life can be influenced by popular music as it alerts Christians to a moral lack of equality and acceptance. The potential influence of these songs should not be underestimated, on YouTube alone Taylor Swift has forty-two million subscribers, and the official music video for her song “You Need to Calm Down” has over two-hundred and fifty million views (cf. Swift 2019c). In the first nine months since its release Stormzy’s Superheroes music video had amassed over four million, seven-hundred-thousand views on YouTube (Stormzy 2020). Additionally, it should be mentioned that each of the songs highlighted above is performed with an *allegro* (109-132 Beats per Minute) or *vivace* (132-140 Beats per Minute) tempo which, in music terminology, denotes cheerful, lively, or bright music (cf. Symphony Nova Scotia 2021). These descriptions infer that the music is of a more positive nature, which is more evident in the

music videos especially of “You Need to Calm Down” (Swift 2019c) and “Superheroes” (Stormzy 2020). These two videos add to the lively, bright tempos with the use of bright colours and lively characters.

It is the understanding thus far that popular music and art influence the lived experience so that Christian belief and Christian worship are influenced to encourage further equality in the sense that one’s world view is carried in artistic and musical expressions and practices (cf. Smith 2009:135). In turn, with the understanding that worship, belief, and living are radically interrelated, Christian worship would then influence Christian belief and Christian life insofar as being more accepting of different human beings and encouraging equality throughout society. This is with the understanding that there are “complex relationships between liturgy and ethics, the worship service and living, adoration and everyday life” (cf. Smit 2004:888). Smith (cf. 2009:136) asserts that: “Lived worship is the fount from which a worldview springs, rather than being the expression or application of some cognitive set of beliefs already in place”. In making this point, Smith (cf. 2009:135) describes that humans are primarily imaginative, desiring creatures defined fundamentally by love, and that a part of being human involves a “social imaginary” which “orients, guides, and shapes our desire and action” and is “an understanding of the world that is precognitive and prereflective”. Smith’s description differs from the notion of *lex orandi*, *lex credendi*, *lex vivendi* in the sense that his view involves the understanding of the world being on an order that is “before both thinking and believing”; however, he acknowledges that this world view is carried “in images, stories, myths, and related practices” (cf. Smith 2009:135).

3. So we believe

The adage *lex orandi*, *lex credendi*, *lex vivendi* (or *lex (con)vivendi*) according to Smit (cf. 1997:263 & 2004:890) should be radically interrelated. Thus, it can be understood as: as we worship, so we believe, so we live (or live together); it can also be understood as: as we live (or live together), so we believe, so we worship. It is the latter order of living, belief and worship that assists in understanding how popular music as an art form in the lived experience can influence belief and thereafter worship. Smit deduces

that as people live together and with one another, so should they believe, think, and talk and as they believe, think and talk, so should they worship. It could be added that as people live together, hear and listen, so should they believe, think and talk, sing and understand, so should they worship. Smit (cf. 2004:903) suggests, also, that the relationship between liturgy (*lex orandi*) and ethics (*lex credendi*) ought to be questioned in the context of “the totality of people’s dealings with the world and with each other”.

When addressing school children in England during the launch of the music video for the song “Superheroes”, Stormzy stated that he: “wanted to make this video to inspire you guys, to let you know that the sky is the limit. To let you know that all those things inside of you, make you incredible” (Campbell 2020). With reference to the interrelatedness above the artist’s intention was to have his listeners, in their lived experience, have a realisation. The artist spelt out his intentions for the listeners to experience an “aha moment”, Stormzy intends for his audience to comprehend something different to what they thought before. The presupposition is that in his other song “Crown” as well as the two songs of Taylor Swift mentioned, the artists’ intention is to assist some listeners have an epiphany; a sudden realisation that leads to being accepting of the different human beings, to sharing in the common humanity of all human beings, to understanding that without difference there cannot be equality (cf. Kärkkäinen 2002:96 & Volf 2019:xxi-xxii). Brümmer (cf. 2010:1) writes the following:

Thus I can experience my own life as a life of fellowship with God, the sensory world as an expression of the grace and glory of God, and events in the world as either realisations of God’s intentions (and therefore good) or as contrary to the will of God (and therefore evil) ... Religious experience is therefore “hermeneutical” in the sense that it entails an interpretation of our ordinary experience or sometimes of particularly impressive experiences of the world and of our own lives in light of faith.

Through faith, as Brümmer suggests, one interprets life hermeneutically and develops certain beliefs relating to the will of God. Similarly, Volf (2019:15) suggests that genuine Christian reflection on social issues: “must be rooted in the self-giving love of the divine Trinity as manifested on the cross of

Christ; all the central themes of such reflection will have to be thought through from the perspective of the self-giving love of God”¹. Therefore, when interpreting life experiences hermeneutically through one’s faith and conducting genuine Christian reflection on social issues, these popular songs regarding a lack of acceptance could influence Christian belief. This assertion is seconded by the understanding that: “there is a close but complex relationship between liturgy and ethics, between worship and ethics and between liturgy and life” (Smit 2004:887).

Once more considering the aphorism in the interrelated manner of as we live, so we believe, so we worship, it has been described that there is a call from popular music artists to live in a manner that promotes equality. Thus, there is cause to believe (*lex credendi*) that a change of loyalty is paramount as Volf (2019:30) describes:

Much like Jews and Muslims, Christians can never be first of all Asians or Americans, Croatians, Russians, or Tutsis, and then Christians. At the very core of Christian identity lies an all-encompassing change of loyalty, from a given culture with its gods to the God of all cultures.

For the context of this study, it is necessary to acknowledge that all Christians are Christians first and in that there should be a sense of common humanity, equality or acceptance that is carried into worship. As Volf writes that Christians can never be first of a certain nationality and then Christian, neither should Christians be first seen, believed as or thought to be gay or female, Black, or White and then Christian. Thus, music and lyrics such as the examples provided in life (*lex vivendi*) could encourage the belief and thought (*lex credendi*) of an all-encompassing loyalty to the God of all cultures, races, sexual orientations, and genders — of all humanity. As the lived experience causally interrelates with belief, so belief connects with worship. As such the exclusivity that is the uniqueness of each human being is superseded by the inclusivity of common humanity that ought to accompany identifying as a Christian with other Christians.

1 Volf (2019:15) also notes that: “Indisputably, the self-giving love manifested on the cross and demanded by it lies at the core of the Christian faith”.

It should be noted that there is a creative tension between inclusivity and exclusivity, as already alluded to with the acknowledgement that equality is not sameness, that is presupposes difference. Kärkkäinen (cf. 2002:96) emphasises that: “being in communion does not, however, mean downplaying the distinctive personhood of each individual” (see also Zizioulas 2006:13). The understanding in terms of *lex credendi* is that the uniqueness of other human beings should not be ignored because of being Christian; instead that diversity is embraced (cf. Van Wyk 2019). Each exclusively unique human being is, inclusively, Christian first; however, they are still unique — whether in Christian life, Christian belief, or Christian worship.

4. So we worship

Wainwright (1997:vii) declares that worship is “intimately connected with doctrine, discipline, social organisation, ethical conduct, charitable action, testimony to Christ”; to which Plaatjies-van Huffel (2020:4) adds “true worship should call the church to action”. The question proposed here is: how does popular art and music in the lived experience (*lex vivendi*) influence/affect belief and therefore worship? From the perspective that there are intimate connections between doctrine, discipline, social organisation, and ethical conduct when considering worship the suggestion has been made that popular music such as the examples provided can influence – or remind – people to believe or think of equality and common humanity. Thus, these songs as examples of popular music should have an influence on worship in the sense that they are reminders or catalysts for reflection, in thought and belief, that promote acceptance and equality in worship. This is because of the understanding that as we live, so we believe, so we worship.

When describing or discussing worship and/or liturgy Wainwright (cf. 1997) and Smit (cf. 1997 & 2004) mention or refer to, in one way or another, “connections”. Van Ommen (cf. 2019:205) writes that: “Liturgy connects the narrative of God with the stories of the people”. These stories include the lived experience of inequality as well as people’s emotional reactions to their experiences. Wepener (cf. 2015a) provides an example of the radical connection between the lived experience and worship (and belief) in

addressing the levels of anger within South African society. His response to this context includes proposing that the anger of people as well as the anger of God be acknowledged in churches; and that: “the anger expressed in the South African landscape be “invited” into the rituals and liturgies of churches and faith communities as expressions of love in a trying context” (cf. Wepener 2015a:6). In his article, as well as his associated book *Boiling Point!* (cf. Wepener 2015b), Wepener sets out some ritual-liturgical route markers with the potential to achieve this task. Although he begins with liturgies, the descriptions clearly give evidence to the notion that has been discussed throughout. The notion that Christian worship, Christian faith and Christian life should be radically interrelated. This starts with his descriptions of anger in the lived experience, followed by how anger can be expressed during worship, which should then again have a profound effect on the lived experience as – in his context – South Africans toil as they journey to reconciliation that includes equality and common humanity. Likewise, the message of lament from popular music as an expression of the lived experience can lead to similar expressions being “invited” into the rituals and liturgies of churches and faith communities as they continuously strive for equality throughout society.

Cilliers (cf. 2014:5) offers the following perspective on being “against”; in this context these songs and the influence had can potentially be seen as against inequality or against discrimination:

... “against” in its liturgical sense at least, does not indicate a general negative attitude towards life. Unfortunately, this has often been the case. “Protestantism” does not equate a constant protest against something or someone, but rather a way to live within the context of a new identity. (Protestant) Liturgy should consequently also not be usurped to become a constant campaign against certain realities but should rather be an expression of our new identity in Christ.

A suggestion is made by Cilliers (cf. 2014:5) that research could be conducted on what type of “closed ecclesiologies” exist behind negative conceptions of Protestantism. He suggests that such an ecclesiology would in fact need an “enemy” by which it could affirm its function and existence. Paradoxically, such an ecclesiology would no longer exist without the existence of this “enemy”. Cilliers (cf. 2014:5) suggests that: “In such –isms

the gospel is often deteriorated into an “anti-something”: anti-humanist, anti-communist, anti-gamble, anti-homosexuality, anti-this and anti-that”. The example of anti-homosexuality stands in this context along the other examples of anti-female and anti-black. Taylor Swift (2019a) presumably addresses some of the “anti-this” and “anti-that” minority that protest with the lines: “Sunshine on the street at the parade; But you would rather be in the dark age; Just makin’ that sign must’ve taken all night”. As one of the protagonists in support of the Equality Act in the United States of America, Swift uses her artistic platform and considerable social media influence to promote equality and/or speak (sing) out against inequality (cf. Bailey 2019).

Therefore, popular music as art in the lived experience can influence worship in two ways. Firstly, through belief in the sense that Christians should see each other first as Christians because of an all-encompassing change of loyalty. This can also be understood as inclusivity because declaring one’s faith means one is inclusively part of the fellowship of believers, while exclusively unique because one was inherently raised from a culture and declaring one’s faith from such a perspective one is, different, an “other” in fellowship with “other” (cf. Scott 2018:174 & Zizioulas 2006:13). This is the necessary tension presupposed by equality and diversity. One is inclusive because they are first Christian; and then exclusive because one is also uniquely human.

Secondly, popular music as art in the lived experience can influence worship by creating spaces where emotions, for example anger or lament, are acknowledged and given further expression through rituals and liturgies in churches as the stories of the people are connected with the narrative of (an angry and loving) God (cf. Van Ommen 2019:205 & Wepener 2015a & 2015b). All the while preventing Christian worship occurring in “closed ecclesiologies” where the Gospel has been deteriorated to “a constant protest against something or someone” (Cilliers 2014:5).

5. Conclusion

As lived experience (*lex vivendi*), and, within it, popular music, can affect worship (*lex orandi*), so should worship affect living; this is not to forget the *lex credendi* that causally interrelates between *lex orandi* and *lex vivendi*.

Plaatjies-Van Huffel (2020:5) suggests “*Lex orandi* [worship] should assist the faithful to actively engage in social justice issues as the people of God on earth (*lex vivendi*)”; and “*Lex vivendi* has to do with how one conducts oneself in a specified way, especially in relation to others.” In other words, popular music in the lived experience (*lex vivendi*) can act as the catalyst to a ground-breaking thought (*lex credendi*); “to love your neighbour as yourself” without putting the directive “through hoops of devious reasoning”. To love a neighbour who is the radically other and the radically related (cf. Ackermann 1998:23). This epiphany or “aha moment” ought to prompt an examination of morals and ethics (*lex credendi*), which can then influence worship (*lex orandi*). Ultimately worship influenced by the lived experience (and belief) can reciprocally influence the lived experience. This is because worship (*lex orandi*) should be in accordance with belief and a moral and ethical code (*lex credendi*) and conduct reflecting it (*lex vivendi*) (cf. Plaatjies-Van Huffel 2020:8). In this regard, Smit (cf. 2004:905) asserts that continuous and critical interactions are needed:

... any of the three can and should occasionally normalise, criticise, and challenge the other. Thus, for example, it may indeed be necessary for confession, faith, and theology to unmask developments in worship and in life. However, it can also happen that life and ethics on occasion have to unmask developments in the worship and faith of the church as contrary to the gospel.

Regarding equality and inclusivity, the outcome of this reciprocal interrelationship would be a response to the profound human hunger for God in community: a community that worships together. This alludes to common participation, *koinonia*, and/or (*con*)*vivendi* (cf. Immink 2016:5; Thiselton 2006:313; 2015:311 & Van Deusen Hunsinger 2005:363). (*Con*)*vivendi* refers to living together as a faith community and with the wider community. Thus, in relation with belief and worship, Smit (cf. 2004) suggests “*lex orandi, lex credendi, lex (con)vivendi*”, or “as we worship, so we believe, so we live (together)”.

In summation, popular art and music in the lived experience can influence/affect belief and therefore worship in a way that provokes a change in thinking, encourages an ethical acceptance of difference and equality across a diverse society. As in: *lex vivendi, lex credendi, lex orandi; lex orandi, lex*

credendi, lex (con)vivendi. As we live, so we believe, so we worship; as we worship, so we believe, so we live (together) (cf. Smit 2004).

References

- Ackermann, D.M. 1998, Becoming fully human: an ethic of relationship in difference and otherness. *Journal of Theology of Southern Africa* 102:13-27.
- Bailey, A 2019. Taylor Swift’s “You Need to Calm Down” Lyrics Send a Message to the Trolls. Elle. [Online]. Available: <http://www.elle.com/culture/music/a28012269/taylor-swift-you-need-to-calm-down-lyrics-meaning/> [Accessed: 10 June 2021].
- “Baller”, Urban Dictionary, 2021b. [Online]. Available: <https://www.urbandictionary.com/define.php?term=baller> [Accessed: 29 May 2021].
- Brümmer, V 2010. Spirituality and the hermeneutics of faith. *HTS Theological Studies* 66(1), Art. #891, 5 pages. DOI: 10.4102/hts.v66i1.891
- Campbell, J. 2020. Stormzy unveils animated visual. Voice Online. [Online]. Available: <https://www.voice-online.co.uk/entertainment/music/2020/09/09/stormzy-unveils-animated-visual/> [Accessed: 29 May 2021].
- Cilliers, J. 2014. A royal waste of time? Perspectives on liturgy as space against waste. *Scriptura: Journal for Biblical, Theological and Contextual Hermeneutics*, 113(2014:1):1-11. doi:<https://doi.org/10.7833/113-0-724>.
- Denny, L. & Wepener, C. 2013. The Spirit and the Meal As a Model for Charismatic Worship : A Practical-Theological Exploration. *HTS Theological Studies* 69(1):1–9. doi: 10.4102/hts.v69i1.2025
- Grimes, R.L. 2010. *Beginnings in Ritual Studies*, Third Edition, Ritual Studies International. Waterloo, Canada.

- Harding, L. & Rabbet, A. 2019. Rapper Stormzy hits back at claims scholarship he set up is “racist”. *Cambridgeshire Live*. [Online]. Available: <https://www.cambridge-news.co.uk/news/local-news/stormzy-scholarship-cambridge-university-news-15396645> [Accessed: 29 May 2021].
- Immink, F.G. 2016. “The sense of God’s presence in prayer. *HTS Teologiese Studies/Theological Studies* 72(4), a4122. <http://dx.doi.org/10.4102/hts.v72i4.4122>
- Kärkkäinen, V.M. 2002. *An introduction to ecclesiology: ecumenical, historical & global perspectives*, Downers Grove: Intervarsity Press.
- Klomp, M. 2011. *The Sound of Worship: Liturgical Performance by Surinamese Lutherans and Ghanaian Methodists in Amsterdam*. Leuven: Peeters (Liturgia condenda, 26).
- Klomp, M., Smit, P-B., Speckmann, I. (eds.) 2018. *Rond de tafel: Maaltijd Vieren in Liturgische Contexten*, Heeswijk: Berne Media.
- Long, T.G. 2001. *Beyond the worship wars: building vital and faithful worship*. The Alban Institute, Inc.
- Plaatjies-Van Huffel, M-A 2020. Rethinking the reciprocity between *lex credendi, lex orandi and lex vivendi*: As we believe, so we worship. As we believe, so we live. *HTS Teologiese Studies/Theological Studies* 76(1), a5878. <https://doi.org/10.4102/hts.v76i1.5878>
- Scott, H.R. 2018. Praying, believing and being church: A ritual-liturgical exploration. Unpublished PhD thesis, University of Pretoria.
- Scott, H.R. Van Wyk, T. & Wepener, C. 2019. Prayer and being church in postapartheid, multicultural South Africa. *Verbum et Ecclesia* 40(1), a1964. <https://doi.org/10.4102/ve.v40i1.1964>
- “Shade”, Merriam-Webster.com Dictionary, Merriam-Webster, 2021. [Online]. Available: <https://www.merriam-webster.com/words-at-play/shade> [Accessed: 29 May 2021].
- “Shade”, Urban Dictionary, 2021(a). [Online]. Available: <https://www.urbandictionary.com/define.php?term=Shade> [Accessed: 29 May 2021].

- Smith, J.K.A. 2009. *Desiring the Kingdom: Worship, Worldview, and Cultural Formation.*: Grand Rapids, Michigan: Baker Academic.
- Smit, D. 1997. Liturgy and life? On the importance of worship for Christian ethics. *Scriptura* 62(1997):259–280. <https://doi.org/10.7833/62-0-621>
- Smit, D. 2004. *Lex orandi, lex credendi, lex (con) vivendi?* – Oriënterende inleiding tot liturgie en etiek. *NGTT* 45(3&4):887–907.
- Stormzy, 2019a. *Crown*. United Kingdom: Atlantic Records.
- Stormzy, 2019b. *Superheroes*, United Kingdom: Atlantic Records.
- Stormzy, 2020. STORMZY – SUPERHEROES [Online]. Available: <https://www.youtube.com/watch?v=q-EW4-B11hw> [Accessed: 2 June 2021].
- Swift, T. 2019a. *You Need to Calm Down*. New York City, New York: Republic Records.
- Swift, T. 2019b. *The Man*, New York City, New York: Republic Records.
- Swift, T. 2019c. Taylor Swift – You Need To Calm Down [Online]. Available: <https://youtu.be/Dkk9gvTmCXY> [Accessed: 2 June 2021].
- Symphony Nova Scotia, 2021. How do musicians know how fast to play a piece? And why are the terms in Italian? [Online]. Available: <https://symphonynovascotia.ca/faqs/symphony-101/how-do-musicians-know-how-fast-to-play-a-piece-and-why-are-the-terms-in-italian/> [Accessed: 28 June 2021].
- Thiselton, A.C. 2006. *The hermeneutics of doctrine*. Grand Rapids: W.B. Eerdmans.
- Thiselton, A.C. 2015. *Systematic Theology*. Grand Rapids: W.B. Eerdmans.
- University of Cambridge, 2021. Stormzy Scholarship for Black UK Students. [Online]. Available: <https://www.undergraduate.study.cam.ac.uk/stormzy-scholarship> [Accessed: 29 May 2021].
- Van Deusen Hunsinger, D. 2009. Practicing Koinōnia. *Theology Today* 66(3):346–367.

- Van Ommen, A.L. (2019). Remembering for healing: Liturgical communities of reconciliation provide space for trauma. In R.R. Ganzevoort & S. Sremac (Eds.). *Trauma and lived religion: Transcending the ordinary*. US: Palgrave Macmillan. 203–223.
- Wainwright, G. 1997 “Renewing worship: The recovery of classical pattern”, in *Worship with one accord*. New York: OUP.
- Wepener, C. 2009. *From Fast to Feast: a Ritual-Liturgical Exploration of Reconciliation in South African Cultural Contexts*. Dudley: Peeters.
- Wepener, C.J. 2015a. ““Bliksem!”/Damn it! A ritual-liturgical appreciation of a deadly sin for an angry nation. *Verbum et Ecclesia* 36(3), Art. #1422, 8 pages. <http://dx.doi.org/10.4102/ve.v36i3.1422>
- Wepener, C.J. 2015b. *Boiling point! A faith reaction of a disillusioned nation – Reflections on anger*. Wellington: Biblecor.
- Zizioulas, J D. 2006. *Communion and otherness: further studies in personhood and the church*. London: T&T Clark.