

## Christian congregation in Brazil and its relationship with music



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### ABSTRACT

As we know, the Brazilian religious field is remarkably variable, because even the segments

that are of the same line or origin present significant distinctions, many of which are visible even to those who are unaware of the subject. It is also multiple, not only of religions (we know that Brazil is a religious country, with numerous religions cohabiting the same space, even if not always, in harmony), but also the nucleus of specific segments (for example, the syncretism present within the Christian religions), as is the case of the evangelical.

**Keywords:** Christian congregation, Music, Religious.

### 1 INTRODUCTION

As we know, the Brazilian religious field is remarkably variable, because even the segments that are of the same line or origin present significant distinctions, many of which are visible even to those who are unaware of the subject. It is also multiple, not only of religions (we know that Brazil is a religious country, with numerous religions cohabiting the same space, even if not always, in harmony), but also the nucleus of specific segments (for example, the syncretism present within the Christian religions), as is the case of the evangelical.

The denominations of this composition historically range from Protestantism to neo-Pentecostalism, of which the cut made for this text focuses on the Pentecostal Christian Congregation in Brazil and its relationship with music. Therefore, this structure presents a specificity that, in our opinion, places it as a separate case, namely: the exclusive use of musical lyrics, which serve to define and promote their belief, through instruments that make them call themselves "the greatest orchestra in the world". In other words, this denomination differs from other evangelical churches, even those that use their own music, as is the case of the Assemblies of God, because it is currently common to divide the space in the liturgy of worship, between the hymns of the "Christian Harp" and the so-called gospel songs. Thus, this text aims to analyze some parts of the lyrics of hymns, the relationship of the adherents with their music and some impacts of religion on the socio-religious life of the adherents, with special attention to the female gender.



In the first part, the presentation of an interlocutor of the CCB, has the objective of subsidizing a little better the subject to be developed, because his life trajectory, marked by a series of misfortunes and privations, could lead him to a more common choice, which did not happen, as a result of a religious morality that can be understood as a product of a kind of religious rationalization. which directly reflects on the choices of the fans. In the second part, some hymns from the new CCB hymnal were selected, followed by short observations. Finally, a short discussion will be presented based on authors who have dedicated their research in the construction of theses and dissertations exclusively on the Christian Congregation in Brazil. There are not many, but enough to build a theoretical basis.

## 2 JOEL: SOME POINTS IN YOUR LIFE TRAJECTORY

Joel is a professional welder qualified in MAG welding processes and has worked in this area in large companies such as Brafer Construções Metálicas S/A and the Presidente Getúlio Vargas Oil Refinery, also known as the Paraná Refinery. Both are located in Araucária, in the metropolitan region of Curitiba. In addition to this profession that supports him financially, he also provides volunteer services as an orchestra manager and musician in the Christian Congregation in Brazil.

Currently, he enjoys considerable stability, living in a beautiful house of 160 m<sup>2</sup> in the city of Fazenda Rio Grande-PR, but his life was not always like this, because in his youth, he went through several financial difficulties, after his father lost his job and all his assets in Araucaria, Paraná. Her suffering, alongside her family, continued, even when her parents decided to move to Sorocaba, São Paulo in 1995<sup>1</sup>. In this city, in the midst of difficulties, they had to work as collectors of recyclable products, more specifically, as cardboard collectors.

It was working in this activity that Joel went through one of his greatest difficulties, when one fateful day, he and his brother, pulling a kind of homemade cart, full of cardboard, met three girls who studied with him. Upon seeing the scene, two of them began to mock, or in Joel's terms, "make fun." By his words,

"When I was pulling, I came across three girls. Three 13-year-old girls, young ladies, *you know*. I was also 13 years old. One of them said: 'I can't believe this is Samuel [Joel's brother] collecting cardboard? Oh, I can't believe it, are you, Joel? One of them *didn't* make fun of it, but the other two did. And, the tears flowed, and my father began to cry and ask, 'Lord, why is this? We had our own house, each of my children had their own room, and it ended up in nothing!' The disease entered our house, they started spending money on medicines, my father lost his job and lost everything" (emphasis added).

After this episode, Joel stopped all activities in the Church, hung his musical instrument on the wall and began to nurture a feeling of revolt, tangent to playing and also participating in the services. He only resumed his activities after a prophecy that took place in a religious meeting, at the invitation

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<sup>1</sup> Approximate date, the result of his age (30 years old) at the time of this interview (2012), minus his age at the time of the events narrated (13 years old).



of the insistent "Sister Sonia". At this meeting, the person responsible for being the speaker, even though he did not know Joel, said to him, "*Brother*, God is in heaven and we are here [on earth]." According to Joel, there were more than 20 people in that room, when "that brother opened the prayer and entering the communion, he gave his finger like this [pointed finger to the researcher's face]":

"You, boy, who are here today. You came here, God knows your condition. I don't know you, I've never seen you, but what He tells you to preach to you, I preach now. You, this room, these walls, and this brotherhood that is here are witnesses. God preaches like this, without fear of making mistakes. You live in a wooden shack, and your mother is crying inside your house. Do you know why? It's because that euphonium that's there, dusty, and she looks at that euphonium and says: 'Lord, will I never see that euphonium play in Your House again?' Now, son, you come and say to your mother: Mom, God tells you that you are not only going to see this euphonium play, but you are going to see me in front of an orchestra, conducting. Glory be to the Name of the Lord!"

After this episode, Joel continued to work in the field of recyclable products, and resumed his work as a member and musician of the CCB, with an aptitude for playing Sax and Euphonium. This qualification placed him in a detachable position, but his religious moral construction conditioned him to a vision of withdrawal from the world, and at the same time, predefined the involvement in paid music, as a taboo, that is, music appears strictly restricted to the sacred and under no circumstances can there be financial compensation. According to Joel,

"Particularly speaking, for those who are at a very high level, you give money, but you know that in grace, money doesn't work. What works is the Holy Spirit. You can have money, you can have everything, but if you don't have God, the money runs out, everything goes away and there is no miracle."

It was also in Sorocaba that Joel received an invitation to be part of the Municipal Band of Sorocaba with significant remuneration, precisely at a time when the family was really in need. But, he refused, even though he passed the musical test. In Joel's words, "the salary of a musician who plays several categories of instruments [...] it's \$5000.00 and up."

In 2012, already at Fazenda Rio Grande and with his life financially stabilized, he received another invitation from a businessman in the carpentry business, who has a music band. When he walked into Joel's house to assemble planned furniture, he saw his instruments and asked if he played. His answer was: "Not only do I play, but I'm a general conductor. He told me, 'Oh boy, I'm in need of a musician in the band.'" According to Joel, "the offerings come from all sides, but I don't let go of the doctrine, because I honor it."

Having made these notes, whose objective is to show how the religious life of the followers of the CCB, does not mix with what is understood as mundane (in our case, related to music), four hymns were selected among the more than 400 hymns of the music catalog of the hymnal of the Christian Congregation in Brazil, whose lyrics serve as a foundation and reflection regarding the choices made by our research subject. but which also portrays the actions of the community. They refer to the



relationship between human and sacred, sometimes within a perspective of a mundane stay without interaction with the world, sometimes in a relationship between man and the divine, whose main relationship is motivated not by this world, but in the world to come, that is, eschatological.

### **3 THE RELIGIOUS MAN OF THE CHRISTIAN CONGREGATION IN BRAZIL AND THE WORLD**

One cannot maintain a totally ascetic life, but worldly involvement is minimized as much as possible. The first of the selection is entitled, "My help comes from the Lord" and aims to provide the community of religious with a lifestyle of their own.

#### **My Help Comes From The Lord – Hymn 121**

My help comes from the Lord  
Who is the Creator of the universe  
Everything that moves by His power  
Always for Him, I will overcome

It is God who guards his church  
It doesn't fall asleep, it doesn't slumber  
Won't let your foot falter  
In the struggles you have to face

All the time I walk with God  
That promises me life in the heavens  
If I'm humble, you'll keep me  
To glory will take me

I glorify the Creator  
For having sent the Savior  
To give me faith, life, and forgiveness  
And in His kingdom, the reward

In the lyrics of this hymn, it is possible to perceive how man's relationship with God is placed, even though he is in the world. It is God who offers true protection, for true protection does not come from men. And, in addition to this perspective in the face of facing problems, there is an even greater promise, that is, the possibility of eternal life, through walking with God, even in the midst of a humble life. Only in this way will forgiveness, faith, life and consecration be found. This whole context should be an expression of gratitude to the sacred.

The second song, called "I am a little lamb", seeks to build in the adepts a feeling of confidence, because they belong to a transcendent being.

#### **I Am a Little Lamb – Hymn 441**

I'm a little lamb, Jesus is my shepherd  
I enjoy your affection and your sublime love  
I was born into his flock by divine grace  
I don't follow the stranger's voice, but only the paternal one



I'm a little lamb, Jesus is my shepherd  
I'm a happy child in the arms of the Lord  
I know his voice, also his will  
I obey Him, willingly and gladly

Alone in the desert I can never walk  
Jesus is very close to keep me  
The care he has for me is great  
My Beloved Shepherd Leads Me to the End

In this hymn, man's relationship with God in the world is based on belonging to Jesus Christ and at the same time the recognition of his authority over the life of the chosen person. In addition, those set apart by God as children should not interact with or follow directives from strangers, but always follow in the recognition of their Lord's voice, aware of the rules and obey them, as part of their personal fulfillment.

In other hymns of the same line it is possible to perceive that man's relationship with God, in the world, is not only one of belonging to divinity, but also refers to the need to walk spontaneously with the sacred. For those who walk in the company of Jesus, the guarantee is knowing that no one will be able to turn the chosen ones away from the presence of God, for Jesus defends them in adversity. In this religious segment, the "doctrine" is seen as the foundation of rules of conduct, which guide the religious to remain firm in their objectives. Only in this way can victories be secured through God's government.

### 3.1 THE RELIGIOUS MAN OF THE CCB AND THE ESCHATOLOGICAL WORLD FROM THE POINT OF VIEW OF HYMNS

In the second selection of hymns, man's relationship with God is maintained, but now, in the perspective of looking at a world that is to come, that is, transcendent and eschatological. In this group, it is appropriate to begin with the hymn "I will, O Lord, to go with you to heaven".

#### **I Want, O Lord, to Go with You to Heaven – Hymn 283**

I have in my heart, real certainty  
That in heaven I will dwell with Christ  
'Cause my luck is eternal wealth  
Then in heaven, where I'll enjoy it

I want, O Lord, to go with you to heaven  
And behold Thy splendor  
I know you'll give it to me, in Eternal Zion  
Great and Huge Prize

Good testimony I will carry with me  
If in this world I manifest  
That Jesus Christ is the true friend  
By whom peace I could find!



Always Living in Sweet Hope  
In Christ I take divine pleasure  
I will receive my inheritance in heaven  
That God will, in Glory, bestow

In this case, man's relationship with God in the world to come is based on a vision that conditions the religious subject to understand that the final destination is not a special place in this world, but in the transcendent world, through eternal life. The goal seems to be the understanding of a sacred one that always rewards the human chosen by Him. In the whole of the work, good deeds in this world, added to an intimate relationship with the Son of God, Jesus, will reflect in a significant part to be taken into eternity. Finally, an eschatological hope psychologically minimizes possible difficulties by acting on the emotional.

The second hymn, entitled "The times have come, are" and reinforce the belief in the end of this world, motivating the people involved, to keep their hope activated.

#### **The Times Have Come Are – Hymn 364**

The times that have come are  
The days God has shortened  
Near Is the Consummation  
Of the promises that God announced

Our king will not be long  
Will come from heaven with radiance  
The holy people, when they see you, will tell you  
Yes come, dear lord

Those who serve the Lord  
With glory will appear  
In the eternal kingdom of love  
Like the sun they will shine

Who has ears to hear  
Heed God's Spirit  
That speaks of the happy to come  
Prepared for the Saints in Heaven

In this second letter, man's relationship with God in the world to come is taken up again by the existence of an eschatological belief, putting an end to this corrupt and suffering-marked world, to the detriment of another, perfect and eternal world. At the same time, the lyrics reinforce the idea that such an event is about to happen, keeping the person always alert and also fostering the feeling of anxiety and desire for the future. In addition, the hymn synthesizes a worldview that is very present in this religious segment, the fact that the service rendered to the transcendent becomes glory for those who are chosen for it and, in the heavenly place, will attain the status of brightness of the fifth magnitude. Finally, the lyrics call the community to intensify their attention to what is being said, and to obey the



directives of the heavenly Being, for He, with joy in transmitting such promises, continues to prepare a place for His elect at His side in heaven.

It is also worth noting the existence of songs that will address the relationship of man with God in the world to come, taking into account human frailty, but with the need to continue learning what the sacred has to teach, even being within a passing world, but which is the gateway to heavenly citizenship. They signal security, peace and joy, which are guarantees for those who are in the presence of the sacred and who, regardless of the adversities of this world, will have access to something greater and more relevant, that is, the certainty of eternal life. Strength and security in this world are the result of the support provided by the divine to His chosen ones, who in turn place their hope in this sacred.

#### **4 SPECIFIC THEORETICAL FRAMEWORK - CCB**

The following paragraphs will feature a specific intellectual contribution on the Christian Congregation in Brazil: According to Deitos (1996, p. 70), the religious imaginary of the CCB is built on the form of a tripod that provides it with support for its identity. These are the "chosen ones of God", demonstrating exclusivity in relation to other groups; the "separation from the world", giving a more ascetic character to this religious society, demonstrating that the faithful and the world are polar opposites that should not establish friendly contact; and finally, the "fight against the devil". The latter has a different perspective from the neo-Pentecostal Churches that prefer an open, explicit and direct confrontation with evil. In the Congregation the so-called "demonic manifestations" do not occupy a central place, not even in the character of holy war, but they appear appropriately, above all, preceding the opportunities of the faithful to express their experiences with the sacred. Religious are instructed by the elder, co-worker or deacon who is presiding over the service not to share something that would attribute evil to the person.

Deitos (1996, p. 76-83) shows that these concepts are exported to the lyrics of hymns and disseminated in CCB services. The concept of being God's chosen one, according to the author, will minimize the possible emotional impacts of meetings with small amounts of participants, but at the same time, it will provide them with a motivational system to look for new followers. On the other hand, the separation from a world that belongs to evil, in addition to maintaining the previous concept, that is, that of being a chosen one, also works as a shield against adhesions and practices attributed to the devil. For example, sexual practices before or outside marriage, licit or illicit drugs, etc. Therefore, what is intended is to show that practices that unfold in the action of evil, consequently in sin, produce diseases that result in suffering, premature death of the body and condemnation of the soul. For them, this is what justifies the need for a radical separation from the world, even though they live in it. As a result, "this representation of God's chosen ones is expressed in numerous hymns of the Christian Congregation" (DEITOS, 1996, p. 78), as well as hymns that "point to the need to prepare oneself to



face the world with its temptations and illusions (DEITOS, 1996, p.79), and in the daily struggle against evil. Thus, "to the extent that the 'dispute' with the 'devil' is waged, the quality of being 'chosen by God' is also defined" (DEITOS, p. 83).

If, on the one hand, the effort is in the great almost disloyal battle waged between man, a mere mortal, against the giants, the world and the devil, on the other hand, the understanding of being accompanied by the sacred, added to the eschatological and positively tempting promises of a heavenly future, supply with hope both the individual renouncing negative temptations and the religious society:

In Pentecostalism, the representation of chaos by sin is identified with the so-called world of men, which is characterized by a moral-religious outlook, as a world of vices, diseases, apostasy. It is a false, illusory, fleeting world. It is seen in a utilitarian perspective, as the time and space of the trial, which must necessarily result in conversion. It is the anti-chamber of an eternal world (DEITOS, 1996, p. 85).

Hymns reinforce these ideas and, according to the author (1996, p. 85), it not only serves as a basis for his interpretation of the subject, but also constructs the lifestyle and worldview of these people: "I will expect nothing from this world, for I will not find anything better than Jesus: I will always trust Him in Him and love Him from the heart". Or, "That which is in the world is vanity, it will soon be all over here; I will live forever with Jesus, if I walk in His Light."

Another relevant author to deal with the subject is Foerster (2009), but his contribution here is to show the existence of maintenance of religious culture by these actors. According to the author (2009, p. 23), the same observations regarding the field during his research, compared with Léonard's records in 1952, demonstrate that apparently there were no changes. This does not mean that there is non-existence, however, what really jumps out at the eyes of any researchers who, before starting their insertion in the field, resort to the available information, or even those who supposedly have a previous contact with the field, to then address ethnographic data about the Christian Congregation in Brazil, at first sight the affirmation of no changes is practically unanimous. I argue that they happen, but they are slow, almost imperceptible to the naked eye, or rather, to an untrained eye incapable of problematizing the observations in the field.

Foerster noted that (as well as other researchers who have dedicated themselves to research on the CCB, of which we are a part), after the opening of the service, it is available to the religious community to choose from three hymns that appear in its catalog of hymnals. It is at this moment in the liturgy of worship that a democratization of participation is most perceived, because in the liturgical stages, distributed over approximately 90 minutes, the prevalence of the male gender over the female gender is clear. After this moment, collective prayers are held, testimonies of both sexes also have a democratic character, followed by a period of prayer preceding the preaching, that is, the message. At this point in the liturgy, the order changes radically, because in addition to being an exclusively male assignment, it is intended only for a small and specific group of participants, these being the elders,





the cooperators and the deacons. Outside, no one is legitimized to be a "spokesperson" for the sacred. After this moment, the society of religious is free to "ask for [more] a hymn."

The hymns played by the CCB orchestra and accompanied by the voices of the community are the same throughout Brazil, as well as in other countries where the Congregation is established. Compiled in a small booklet, whose title is "Hymns of Praises and Supplications to God", it is possibly one of the indications that changes, even if slow, are happening. Iranilde Ferreira Miguel, in her master's dissertation in Education, from Unesp in Presidente Prudente, defended in 2008, managed to present in just one paragraph the changes that occurred in this catalog. According to Miguel (2008, p. 98, 99):

Initially, the CCB sang in a hymnal written in Italian, entitled *Nuovo Libro D'inni e Salmo Spirituali*. In February 1936, the second edition of the hymnal entitled *Hymnos and Spiritual Psalms No. 2* was published. In 1951, the 3rd edition of the hymnal was presented, now entitled *Hymns of Praises and Supplications to God*, composed of 300 hymns of official worship and 30 hymns of youth and minors. Most of these melodies were retained from the previous hymnal, with the addition of others by foreign authors and also by brothers. In March 1965, the fourth edition of the Hymnal was published, entitled *Hymns of Praise and Supplication to God*. No. 4 composed of 400 hymns of official services, 50 hymns of reunions of young people and minors, being selected among these, special hymns for Baptisms, Holy Communion and Funerals. Most of these melodies were kept from the previous editions of the hymnals, with the addition of others by foreign authors and also by CCB brothers. This hymnal is still used today (MIGUEL, 2008, p. 98-99).

As recorded in this quote, and mentioned earlier, it is noted that changes have been occurring throughout historical developments, even if a certain generation of musicians has hardly been able to witness two changes while active. For example, only now in 2012 did the fifth edition of the hymnal begin publication, which was made available to the denomination the following year. Therefore, it was more than four and a half decades, in force the 04 edition.

The hymns, as mentioned, are played by the orchestras of the Congregation itself and accompanied by the voices of the faithful. The orchestras are composed exclusively of men, of various age groups and intended for women, only the possibility of being organists. Interview reports place the beginning of this musical modality in Paraná from the 1930s onwards, which coincides with the records of Miguel (2008, p. 97), who points out that the orchestras within the Christian Congregation in Brazil date back to 1932.

According to the author, it is possible to "be part of the musical ensemble all those who profess the faith and doctrine of the CCB and who have good conduct" (MIGUEL, 2008, p. 97), which in practice is only partially confirmed. In Maringá, according to reports of a research subject, corroborated by others involved, women organists, even if they are excellent in the art, it is only possible to play in their Church, only once a year, due to the high offer. Because of this, there is no incentive or room for new participants. On the men's side, the scenario is not much different. Thus, anyone who wants to be a musician, first of all, should talk to the person in charge of music and see



with him, if there is a possibility of absolution and if the answer is positive, it is also necessary to see which instrument within the orchestra there is a shortage. Only after this can the aspirant invest in his training, including paying for the purchase and maintenance of his instrument. In addition, in addition to an expressive offer of musicians, the physical space of the churches to which they are linked is taken into account. There are records of guidance to musicians to play their instruments with reduced capacity and thus not compromise the development of activities as a result of excessive sound.

Leaning the direction a little, we report the researcher and professor Manoel Luiz Gonçalves Corrêa, who defended his master's thesis at the Department of Linguistics of Unicamp in 1986, being "Ritual and representation: the religious discourse of the Christian Congregation in Brazil" provides us with relevant data on this religious segment. The work was later published by the Unicamp Publishing House, under the title "The Pressing Voices" (1989), and provides us with several detailed points about behavioral, liturgical, and organizational practices, but, above all, about rituals. However, as our objective in this text is the relationship with music, it is only fair to concentrate on the information dealt with by the author about this area, which brings us to the theme "Call of the hymn", but after the next paragraph.

The researcher, as well as others who have dedicated or still dedicate their efforts to researching the subject, can perceive in the field the same structure in the liturgy of the cults. In other words, it is possible to understand that the dynamics are the same in any part of the national territory, where a branch of the Christian Congregation is established. Perhaps it is not too much to say that this homogeneity is only possible thanks to a system of structuring the liturgy, starting from the Headquarters of the Christian Congregation in Brazil, in Brás, followed by a faithful reproduction, even if rationalized, on the part of those responsible in each local Church. In addition, in the same way that a systematic policing of the behavior of members is tied to, both in relation to life within religious society and in common society, confirming this sectarian aspect, the same is true for the maintenance and permanence of the ritual/liturgical order of cults, regardless of geographical or temporal position. In other words, these are situations of a dogmatic nature.

In addition to these contributions, the approach to the calls of the hymns, pointed out by Manoel Luiz Gonçalves Corrêa (1989, p. 42), contributes by showing the way in which the elder, responsible for presiding over the cult, occupies the role of standardizing the ritual in its unfolding, through a system of standardized indoctrination of the faithful. The author makes it clear that this pedagogical process does not happen in all cults, but it does exist, so much so that it was possible to make a detailed record of one of these moments. Here is a quote from the author:

And also, when we call the hymns, we must call the hymns standing...  
So pronounce it well, hymn: one by one, right? If you have any problems, then speak -----  
--this hymn has: ONE – ZERO – ZERO. Sometimes the one next to me didn't get it right.  
There's: ONE – SEVEN – SEVEN, RIGHT? (...) So, while the one on the side doesn't



understand, it's good for the brother to stand, because the brother, 'standing up', the sister, 'standing up, already standing up, she already pays attention-----'. Then he looks into his brother's mouth ----- knows how to pronounce the words, she helps that 'she's following him to understand if it's ZERO or SEVEN, isn't it? (...). And when it is a hymn that has the number SIX, we should say not SIX, but HALF a DOZEN, because SIX is confused with TREIS, isn't it? (Bonfim, 13/06/81, apud CORRÊA, 1989, p. 42).

According to the researcher (1989), this dimension is practical, as it aims to guide the faithful on how the hymns should be socialized among the hundreds of hymns that make up the catalog, but at the same time, it leads to a ritual dimension, when it applies step-by-step, the development of the process, defining in which stage of the rite it fits.

The moment of calling a hymn, that is, of publicly expressing a preference – of course it is not random, because within the repertoire there are specific hymns that serve direct purposes, such as opening hymns (which are only for this purpose), hymns that precede prayers and messages, as well as hymns at times of baptisms or funeral services – is a moment for everyone. Men and women, as long as they are part of the community and know the ritual, are entitled to present their suggestions, but they must be confirmed by the person who is presiding over the service. This is a part of the liturgy that, being a representative of the sacred, is accessible to all those who make up religious society, regardless of gender or hierarchy. After this, the ritual returns to the same segregated condition.

Although men and women can apply their full potential in singing the hymn suggested and accepted by the president, in the same framework, women organists cannot accompany the entirety of the music, nor can they play the instruments. Even so, it is still a moment of deep surrender of the entities involved:

There is, therefore, a close relationship between the call of the hymn by the enunciation of a number and the call – invocation – of the divinity. The hymn, always accompanied by wind instruments, remains incomprehensible to the lay listener, given the height at which those instruments are played. For the same, the faithful can let their voices out to the limit. The effect, therefore, is that of total liberation of the voice, which will influence the total surrender of the faithful during the worship and will result in the expected connection with the divinity. It is another path to the so-called 'communion with God' (CORRÊA, 1989, p. 43).

## 5 FINAL THOUGHTS

It is hoped to have approached the end of these paragraphs, building another small stage regarding the problematization of this religious segment still little explored as an object of research, therefore with a great possibility of advances in terms of academic productions. In fact, the use only of dissertations and theses of researchers who have dedicated their work directly to the Christian Congregation in Brazil, in the construction of this text, is not random. Although they are numerically reduced, they aim to encourage other researchers to take on this challenge, that is, to produce.

As for the structure of the work, having used only one interlocutor to construct a reflection, it is believed that it makes sense, insofar as it is considered not to be an isolated case, but a vision of the



world systematically constructed by the leadership of religious society, transmitted and executed with propriety by the faithful who are part of the group. Even though this practice is not exclusive to the CCB, and it really is not, in these subjects, we see these paradigms being carried out. Thus, some involvements considered mundane can never hybridize with that which is sacred, among which music is part and not a separate case. Perhaps it is not relevant to point out, but it is worth mentioning that the contemporary of the Christian Congregation, the Assembly of God, has already been using gospel music and the neo-Pentecostal Universal Church of the Kingdom of God, do not see many problems in using music seen by other denominations, really "of the world". The proposition here is to show that for this group, going through difficulties and deprivations does not open the possibility of access to choices that fail to honor the sacred and that the so-called gifts cannot be used for their own benefit, or deviation of purpose.

As for the part that refers to hymns, the intention is to show how some hymn lyrics have a pedagogical character, as they work as a construct and catalyst of belief, but also in the maintenance of them. Hymns are not random compositions, just as the choice by the faithful within the liturgy of the services is not devoid of meanings, that is, those who "call a hymn" do so for specific and previously defined reasons, even if attributed to the "action of the Holy Spirit", or perceived as unconscious.

Finally, the theoretical part seeks to substantiate that the samples in the field related to CCB are apparently homogeneous and imitable, but they are not. Even if research from the remote past, compared with the recent present, shows that over the years there have been no changes, they are occurring and even those that do not take place, due to the maintenance of the religious order, they should also be perceived as an object of research.



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