

LIBERTY UNIVERSITY SCHOOL OF MUSIC

**CONTEXTUALIZING WORSHIP AND MUSIC IN A MULTICULTURAL CHURCH:  
A CASE STUDY AT CHRIST FELLOWSHIP MIAMI**

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DOCTOR OF WORSHIP STUDIES

BY  
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*“All the nations you have made shall come and worship before you, O Lord, and shall glorify your name.”*

– Psalm 86:9

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## ABSTRACT

### THE DOCTOR OF WORSHIP STUDIES THESIS PROJECT

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Christ Fellowship Church is a Southern Baptist, multicultural, multigenerational, and multilingual church with eight local campuses, which hosts worshipers from seventy-six nations every weekend in Miami-Dade County. While the worshipping body of Christ Fellowship Miami is extremely diverse, the music and worship genres and styles are predominantly homogenous.

This case study serves the worship ministry at Christ Fellowship Miami as they seek to engage in more culturally conscious methods of worship and music by exploring the diverse cultures, languages, and music styles represented in the congregation. It discusses the planning, development, and execution of a global worship experience at the church that facilitated the exploration of creative approaches to worship through ethnodoxology in a safe and controlled environment.

The results of the study revealed several practical approaches to engage in more culturally conscious worship through the contextualization of language and music in worship gatherings. Additionally, this case study not only benefits the existing worship ministry but can be used to further edify the church and equip their mission and vision to continue launching Christ Fellowship campuses throughout Miami-Dade County, online, and globally.

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## Chapter 1

### THESIS PROJECT INTRODUCTION

#### *Statement of the Problem*

Christ Fellowship Church is a Southern Baptist, multicultural, multigenerational, and multilingual church with eight local campuses, which hosts worshipers from seventy-six nations every weekend in Miami-Dade County. While the worshipping body of Christ Fellowship Miami is extremely diverse, the music and worship genres and styles are predominantly homogenous. This study sought to serve Christ Fellowship Miami to engage in more culturally conscious methods of worship and music through ethnodoxology by utilizing contextualized music and worship forms that reflect the diverse body that gathers for worship each week. Furthermore, this study edifies the church and further equips their mission and vision to “make fully devoted followers of Christ” and “to launch Christ Fellowship campuses all across Miami-Dade County, online, throughout Latin America, the Caribbean, and to those places in the world where there is no Gospel witness.”<sup>1</sup>

#### *Statement of Limitations*

This study was specifically designed to serve the worship ministry at Christ Fellowship Miami and all research procedures were centrally focused at the Palmetto Bay Campus. This case study was not intended to provide a one-size-fits-all method for other churches wishing to become more culturally conscious through contextualized worship and music forms, though it may be used as a model for future studies.

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<sup>1</sup> Christ Fellowship Miami, “Mission, Vision, and Values,” <https://cfmiami.org/about-us/mission-vision/>, (Accessed February 1, 2018).

<sup>2</sup> Joan Huyser-Honig, “Ethnodoxology: Calling all peoples to worship in their heart language,” Calvin

This case study was limited to the analysis of current multicultural engagement and current cultural demographics of the church, including heart languages and music styles (defined below) and cultural cues, for the purpose of determining the similar and diverse cultural aspects that could be incorporated into worship experiences. The collected data was then used for the design and production of a global worship experience where the research findings were to be practically applied in a controlled environment and further analyzed to determine what is actually practical for implementation into existing worship gatherings. The feedback of the event was presented to the church leadership for additional opportunities for contextualized worship and music forms in worship.

### ***Theological and Theoretical Basis***

The study of scripture reveals that it is God's plan for his people to engage in multicultural worship. Revelation 7:9-12 states:

After this I looked, and behold, a great multitude that no one could number, from every nation, from all tribes and peoples and languages, standing before the throne and before the Lamb, clothed in white robes, with palm branches in their hands, and crying out with a loud voice, "Salvation belongs to our God who sits on the throne, and to the Lamb!" And all the angels were standing around the throne and around the elders and the four living creatures, and they fell on their faces before the throne and worshiped God, saying, "Amen! Blessing and glory and wisdom and thanksgiving and honor and power and might be to our God forever and ever! Amen."

God's heart for all people to worship Him is evident throughout the great story of redemption when He sent His only Son to die for the sins of the whole world to reconcile all mankind to Himself. Furthermore, God's desire and heart for the diverse peoples of this world to join together unified in worship as a multicultural church is also evident throughout the New Testament in the example of the early church and the Great Commission to go into all the world and make disciples of all nations.



In addition to the biblical and theological foundation, this case study has been influenced by other ethnomusicological methods and approaches to multicultural worship engagement both globally and in the local church within the United States. Ethnodoxology is the study of how cultures worship God; part of that includes cultures worshipping through their heart language, which is an individual's mother tongue.<sup>2</sup>

As the world is shrinking through technology and immigration, there is an even greater need for the churches to open their doors and their hearts to the diverse communities outside their doors and reflect a spirit of hospitality and accommodation. By following the lead of many other pastors, worship leaders, and ethnodoxologists, this case study provides solid tools and practices that can be practically implemented into the existing worship ministry at Christ Fellowship Miami to better accommodate the diverse cultures present each week in worship. Implementation of these tools and practices could enable the church to engage in more culturally conscious worship practices and to have more opportunities to experience the diverse worship of heaven here on earth.

### ***Methodology***

This mixed methods research study was designed to determine the heart languages and music styles that are present within the congregation at Christ Fellowship Miami. The study was completed through the collection of online anonymous surveys, private interviews, and a focus group. All of the information obtained was processed to help develop a global worship experience through the contextualization of music and worship forms. Upon completion, the task

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<sup>2</sup> Joan Huyser-Honig, "Ethnodoxology: Calling all peoples to worship in their heart language," Calvin Institute of Christian Worship, <https://worship.calvin.edu/resources/resource-library/ethnodoxology-calling-all-peoples-to-worship-in-their-heart-language/> (Accessed February 17, 2018).

force serving in the global worship experience evaluated the practicality of elements included in production for practical implementation into the worship ministry.

### ***Literature Review***

The contextualization of worship and music within a multicultural church requires research and study of the Biblical and Theological Foundations, Critical Contextualization, Applied Ethnomusicology, Multicultural Ministry, and Ethnodoxology. As a result, for the purpose of this case study, the literature that has been gathered focuses on each of these areas and is compiled of books and scholarly journal articles. Additionally, because critical contextualization for the church requires a solid Biblical basis, Scripture verses and passages have been included in the literature review.

### ***Project Summary***

This case study is presented in the Thesis Project in the following ways. Chapter one includes the full description of the project. Chapter two provides an overview of the research methodology and literature review. Chapter three reports on the results of the academic and applied research that has been obtained through the ethnographic study of the diverse cultures in the church, musicology, and through the data collection processes. Chapter four covers the planning, development, and execution of the global worship experience. Chapter five concludes with the reflection and feedback of the global worship experience; it summarizes the research findings and considers options for further study and implementation within the worship ministry at Christ Fellowship Miami.

## Chapter 2

### METHODOLOGY AND LITERATURE REVIEW

#### Statement of Methodology

##### *Mixed Research Method and Rational.*

This case study was designed to edify the body of Christ Fellowship Miami by providing tools to assist the church to transition from primarily homogenous to more culturally conscious worship and music practices through ethnodoxology by contextualizing cultural worship and music forms. A mixed methods approach was used for research in this case study. This method was selected because it allowed for various forms of data collection, which was then organized and reported on by the researcher.

The research for this case study was gathered through both ethnographic research and musical analysis that explored the demographics, heart language, music, and worship forms at Christ Fellowship Miami. The data was then analyzed to determine the similar and diverse cultural aspects, music styles, and languages that could then be implemented into an existing worship experiences through direct and subtle means. Ultimately, the findings were shared with the leadership and worship ministry of the church for them to develop and establish appropriate approaches to cultural engagement through ethnodoxology by contextualizing global worship and music practices.

This applied method of research required both research through relative literature formats, which included books, scholarly journals and the study of scripture, and the observation and analysis of the following: current multicultural engagement in worship experiences, current cultural demographics of the church including heart languages, music styles, and cultural cues, analysis of western and non-western music forms, and surveying and interviewing diverse

individuals from the worship and small group ministries of Christ Fellowship Miami about their musical preferences, forms, traditions, values and cultural approaches to worship.

### ***Fieldwork Procedures***

Fieldwork and data collection for this case study was accomplished through observation and participation of indigenous and culturally conscious music and worship forms. Additionally, field notes were collected from surveys, interviews, and focus groups, which were analyzed in conjunction with documented research in the fields of ethnomusicology, ethnodoxology, worship, missiology, and theology. Then a task force was formed to collaborate together with the research to develop a global worship experience where they were able to apply principles of ethnodoxology through the contextualization of music in worship. The results enabled the researcher and task force to determine which methods and practices could be practically implemented into the existing worship ministries at Christ Fellowship Miami.

### ***Participant Selection Process***

Research participants for this study were limited to men and women who attend Christ Fellowship Miami. The participants were adults over the age of eighteen. They were selected from a variety of races, languages, nationalities, and backgrounds based on the demographics of the church. This study also required the inclusion of participants, experienced in visual and performing arts of their own culture, that were able to provide specific insight into their culture's music and art forms. The task force was formed from the research participants that demonstrated musical proficiency and skill, a heart for worship, and a willingness to participate in a collaborative global worship experience.

## ***Data***

The data gathered through surveys, interviews, and a focus group were used to determine what demographics and cultural backgrounds the study would focus on. This also provided a basis for where to begin the cultural analysis of worship practices and music forms. The surveys, interviews, and focus group provided vital information regarding the personal preferences, traditions and liturgies, heart languages and music forms, and important cultural norms, such as gestures, culture cues, greetings, etc. The data was then analyzed to determine similarities and differences in heart languages, music forms, and culture cues and used to develop a practical approach to accommodate those diverse cultures in worship.

Once the data was analyzed, a diverse task force was formed with like-minded worship leaders and musicians within the church. The task force collaborated together to prepare a special global worship experience where multicultural worship and engagement was practiced. Finally, feedback was gathered to determine what aspects could effectively work within the existing worship ministry and how they could be practically applied in both direct and subtle means.

## **Review of Literature**

### ***Biblical & Theological Foundations***

The ultimate basis for this case study came from a foundation on scriptural principles. The study of God's Word reveals the vision for multicultural worship as can be found in Revelation 7:9-12, where a great multitude from every nation, tribe, and language are worshipping God together in heaven.

Scripture also reveals God's desire for his people in John 4:23-24 to engage in true worship through spirit and truth. Whaley and Wheeler write about worship stating: "It is when

we fully see and understand Jesus as Lord of lords, King of kings, our righteous and sovereign God that we fall down and worship. We literally cannot help it. Worship is the natural response to God's revelation."<sup>3</sup> This includes people from every nation and tribe as can be seen in Ephesians 2:11-22. Paul shares the mystery of Christ in Colossians 4:2-4 and Ephesians 3:4-5 that paved the way for Jews and Gentiles alike to become worshippers of God. God is seeking men and women to worship Him with their hearts, engaging in heart worship as can be seen in Psalm 111:1 and Matthew 15:7-9. God also desires that his people worship Him together in unity, just as Jesus prayed in John 17:20-23.

Jesus' work on the cross, made it possible that all men and women can be reconciled to Himself and to each other as it states in Colossians 1:19-23 and 2 Corinthians 5:16-20. This includes men and women from all backgrounds, cultures, and languages. Newby writes regarding this matter:

God's body is diverse. Therefore, God's body, in order to be healthy, must seek to work well together. Our multicultural listening and hearing helps us to hear the diverse *worship symphony of God's song* in this present age, which is our calling to fulfill. We must listen to God's body. What is going on with God's people? We cannot selfishly be content when an organ of the body, an area of the body, and/or one section of the body is hurting. God wants to bring healing to His church/His body. So when we practice multicultural listening to the worship styles of many nations we, in essence become sensitive and very aware of that group's concerns and cares within that community. When we listen. We pay attention, we pray, we care, and we become like Christ. Christ is listening to diverse prayers and interceding for all the saints. We, too, must be in prayer and supplication for others. When we sing the songs of other nations we in turn are praying with those nations who are reflecting the unity of the Spirit and casting their cares before the Lord. We are unified and the world sees that we are Christians by our love and concern for all people.<sup>4</sup>

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<sup>3</sup> David Wheeler and Vernon Whaley, *The Great Commission to Worship*, (Nashville, TN: B&H Publishing Group, 2011), 36.

<sup>4</sup> Stephen Michael Newby, *Worship Outside The Music Box: Theology of Music & Worship and Multi-Ethnic Ministry*, (Enumclaw, WA: Redemption Press, 2015), 61-62.

Through the study of scripture, it is evident that multicultural worship is a biblical mandate from God to His people. Both Acts 1:8 and Matthew 28:18-20 are commands from God, calling His people to go into all of the world and make disciples of all nations so that they will become worshippers of Him. These passages are also challenges for worship based evangelism and personal discipleship of members of all nations, tribes, and languages that come to be true worshippers of God. DeYmaz writes regarding evangelism as a result of diverse men and women coming together: “In an increasingly connected yet stubbornly sectarian world, it is time to recognize that there is no greater tool for evangelism than the witness of diverse believers walking, working, and worshipping God together as one in and through the local church.”<sup>5</sup>

Throughout the New Testament there are multiple examples that show how the early church was actually multicultural. Acts 2:1-6 reveals that the church of Jerusalem was made up of members of every nation under heaven and were gathered together in the name of Christ. Acts 6:1-7 shows how conflict arose as a result of different cultures being present in the church in regards to how widows were ministered to that had to be addressed by Paul. And at the multicultural church at Antioch, followers were first called “Christians” in Acts 11:19-26, because of their unity and love for one another. In Acts 15:5-11, the early multicultural church applied contextualization by allowing the gentiles to remain as they were and not be bound by the law through circumcision, allowing gentiles to experience the freedom of Christ. Finally, in Ephesians 3:6, Paul shares the mystery of the gospel as it is shared among the gentiles in Ephesus.

Scripture also teaches how the Church can engage in multicultural worship together. Romans 12:3-5 and 1 Corinthians 12:12-26 show that the Church should be unified together as

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<sup>5</sup> Mark DeYmaz, *Building a Healthy Multi-Ethnic Church: Mandate, Commitments, and Practices of a Diverse Congregation*, (San Francisco, CA: Jossey-Bass, 2007), 4.

one body that cares for all of the parts, being self aware and aware of each aspect and caring for each of the parts. Ephesians 4:1-7 reveals that the multicultural church can be built through a spirit of humility, gentleness, and patience as the church bears with one another in love.

Additionally, James 2:1-10 reminds the church that they should not fall into the sin of partiality against others that come in, but that all should be welcomed equally. This means that some churches may need to re-think how they are actually demonstrating inclusion in their worship,

DeYmaz writes:

“Well-meaning believers will often describe themselves as open to diversity and to having anyone who so desires to become a part of “their” church. However, the unintended obstacle to this otherwise sincere belief is a lack of proactive consideration of diverse individuals who may walk through the doors. The statement, “We would welcome anyone here,” is in most cases more accurately translated, “We would welcome anyone here as long as they like who we are, what we do, and how we do it.” In other words, “We welcome anyone to join us as long as they are willing to conform to our ways but don’t expect us to conform to theirs!” And nowhere is this attitude more pronounced than in a congregations’ approach to worship.

To build a healthy multi-ethnic church, then, it is in worship that leaders must begin to promote a spirit of inclusion. For example, if the worship format in style and leadership is the same form week to week, it will appeal only to a certain segment of the population; thus a barrier (though perhaps unintended) is erected. Yet by diversifying its worship format – the songs that are sung, the way that they are done, and by whom—a church will demonstrate its (God’s) heart for all people.<sup>6</sup>

Miscommunication often can lead to offense, and it is especially easy to experience miscommunication in a multicultural church. 1 Corinthians 13:4-7 reveals that the love that comes from Christ is not self-seeking and bears no record of wrong. And, just as Christ, the Church should place consider their brother’s before themselves, through selfless love and humility as Paul admonishes the church at Philippi in Philippians 2:1-4. Ultimately, as the church comes together in true worship, they will be able to experience the worship that is edifying to the

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<sup>6</sup> Mark DeYmaz, *Building a Healthy Multi-Ethnic Church: Mandate, Commitments, and Practices of a Diverse Congregation*, 109-110.



Church, glorifying to God, and proclaims the truth of Christ to all the nations just as the psalmist wrote in Psalm 96.

### ***Contextualization***

The worship at Christ Fellowship Miami happens every week with a diverse congregation of men and women from multiple different cultures, languages, and backgrounds. However, the music within the church is predominantly homogenous, though the worship ministry does reflect diversity among leadership and occasionally includes the use of musical crossovers into other cultures and languages. In order to more effectively engage with the diverse cultures represented within the church critical contextualization is necessary.

Contextualization is necessary because it is the process that the gospel can be communicated to a culture. Whiteman writes:

Contextualization attempts to communicate the Gospel in word and deed and to establish the church in ways that make sense to people within their local cultural context, presenting Christianity in such a way that it meets people's deepest needs and penetrates their worldview, thus allowing them to follow Christ and remain within their own culture.<sup>7</sup>

Contextualization through music and worship means that the church is attempting to communicate the Gospel in the way that they are leading the music and the congregation in times of worship in such a way that those of another culture may also relate.

As the body of Christ is doing this collectively in corporate worship, they are able to engage in more meaningful worship to God because they are having a greater view of who God is as the Savior of the whole world. Whiteman also writes:

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<sup>7</sup> Darrell L. Whiteman, "Contextualization: the Theory, The Gap, The Challenge," *International Bulletin of Missionary Research* 21 no. 1 (1997), 2.

Encounters with Christians from other cultural contexts expand our understanding of God, for no longer are we satisfied with our own limited perception and experience... Contextualization, therefore, forces us to have a wider loyalty that “corresponds to an enlarged and more adequate view of God as the God of all persons, male and female, and as a God who especially hears the cry of the poor. God can no longer simply be the god of myself, my family, my community, my nation; such a god is ultimately an idol or false god, one made according to my narrow and limited image and perspective.”<sup>8</sup>

The study has thus far revealed the importance of engaging in contextualization; however, it is necessary to go another step further to explore critical contextualization. Critical contextualization goes beyond simple contextualization or uncritical contextualization as Paul G. Hiebert defines it. Critical contextualization holds to a strong basis of Scripture within cultural analysis to ensure as much as possible that the gospel is being understood and that there is no room for syncretism. It does this by making sure that contextualized practices are biblically based, the Holy Spirit is recognized in the lives of believers, the church acts as a hermeneutical community, the community is continuing conversations with evangelical theologians, and contextualization is an ongoing process that the church is engaging in.<sup>9</sup>

Hiebert presents several steps for critical contextualization that are beneficial to multicultural ministry in the church when dealing with diverse cultures and backgrounds engaging in contextualized Christian worship. He shows that the first step is to study the local culture; he states: “Here the local church leaders and the missionary lead the congregation in uncritically gathering and analyzing the traditional beliefs and customs associated with some question at hand.”<sup>10</sup> The second step is to study the Scriptures regarding the question. Third, the

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<sup>8</sup> Darrell L. Whiteman, 4.

<sup>9</sup> Paul G. Hiebert, “Critical Contextualization,” *International Bulletin of Missionary Research* 11, no. 3 (1987): 110-111.

<sup>10</sup> *Ibid.*

people will critically respond by evaluating the question against their biblical understanding in order to decide if something can still be used for Christian worship or not. Finally, the culture will be able to develop new contextualized practices based on Biblical truth.<sup>11</sup>

A solid biblical foundation is necessary for contextualization because it is the ultimate truth that provides an anchor to correct theology for worship. This is especially true with globalization, especially in a city like Miami. Craig Ott writes: “Because the culture is continually and rapidly changing, and because societies are increasingly multicultural and hybridizing, there is no clearly fixed “culture” with which to dialogue . . . There remains only the fixed point of Scripture by which contextualization can seek to guide the process of culture change.”<sup>12</sup>

### ***Culture and Music***

Many people have the misconception that music is a universal language, in that it speaks the same way for all people. However, music is unique and there are many genres of music around the globe and has many uses and forms.<sup>13</sup> Those musical forms are also meaningful to the societies where they originate, Martin Stokes states: “I would argue therefore that music is socially meaningful not entirely but largely because it provides means by which people recognize identities and places, and the boundaries which separate them.”<sup>14</sup>

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<sup>11</sup> Paul G. Hiebert, “Critical Contextualization,” *International Bulletin of Missionary Research* 11, no. 3 (1987): 109-110.

<sup>12</sup> Craig Ott, “Globalization and Contextualization: Reframing the Task of Contextualization in the Twenty-First Century,” *Missiology: An International Review* 43 no. 1 (2015): 51-52.

<sup>13</sup> Gerardo Marti, *Worship Across the Racial Divide: Religious music and the Multiracial Congregation*, (New York, NY: Oxford University Press, 2012), 31.

<sup>14</sup> Martin Stokes, “Introduction: Ethnicity, Identity and Music,” *Ethnicity, Identity and Music: The Musical Construction of Place*, (New York, NY: Berg Publishers, 1994), 5.

Culture influences music as the members of the culture are creating it, they are including aspects of the culture into their music, as Alan P. Merriam writes:

Music is the product of man and has structure, but its structure cannot have an existence of its own divorced from the behavior, which produces it. In order to understand why a music structure exists as it does, we must also understand how and why the behavior which produces it is as it is, and how and why the concepts which underlie that behavior are ordered in such a way as to produce the particularly desired form of organized sound.<sup>15</sup>

Likewise, the use and function of certain music genres are also shaped by the culture where they originate. This means that when approaching a musical genre it is important to know how the genre is used within the context of the culture and how it functions or why is it used. Merriam discusses these issues of use and function and writes: “In studying music, the investigator is forced to move through the total culture in search of music relationships, and in a very real sense he finds that music reflects the culture of which it is a part.”<sup>16</sup>

These are important issues for churches seeking to engage in multicultural worship and the contextualization of music and worship. Understanding how music transmits cultural values and is a direct representation of the culture that it is a part of means that music and worship ministries should take on the role of ethnomusicologists so as to understand the ways that certain songs relate to the cultures represented within their worshipping assemblies.

### ***Multicultural Worship and Ministry***

To engage in any form of multicultural ministry it is vital that there is an attitude of hospitality to members of diverse cultures; without this it will be impossible to truly engage in meaningful relationships within the church. Regarding this DeYmaz and Whitesel write:

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<sup>15</sup> Alan P. Merriam, *The Anthropology of Music*, (Evanston, IL: Northwestern University Press, 1964.), 7.

<sup>16</sup> *Ibid.*, 47.

Promoting a spirit of inclusion within the local church is necessary for pastors seeking to be biblical, credible, and responsible with the gospel of Jesus Christ. As one of seven core commitments of a healthy multiethnic church, it is also a New Testament expectation. Thus, the concept of inclusion is not new to our time and culture; nor is the struggle for believers to be one in the church for the sake of the gospel.<sup>17</sup>

Unfortunately, one of the major issues that people of minority cultures face is the fact that when they step into a church the assumption is that they must assimilate into the majority culture.

DeYmaz and Whitesel continue: “More often than not, those who are not part of the majority culture in a particular church must check their own cultures at the door if they are to be accepted by the congregation.”<sup>18</sup>

This is an issue that affects the ways the men and women of minority cultures engage in Christian worship as well as fellowship within the church as well. In her book *The Next Worship*, Sandra Van Opstal addresses this issue when she writes:

Congregations typically do not adapt their worship to represent minority communities. The Association of Religion Data Archives reports that “the general pattern for multiracial congregations is to attempt to assimilate members of other racial groups into a congregational way of life established by the dominant racial group.” As someone who has led in multiracial communities, I have seen the phenomenon in action many times. Congregants from underrepresented communities typically learn what kind of multiethnic community it is (white-Asian, black-white, pan-Asian, Latino-black) and adapt to the expectation of the dominant culture. They are more like a stakeholder in the community. It therefore should not surprise us that “members of the minority racial group in a congregation were significantly less likely to feel a sense of belonging, to have close friends in the congregations.” As long as our worship makes people feel excluded or in constant visitor status, we are not accomplishing the ministry of biblical hospitality.<sup>19</sup>

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<sup>17</sup> Mark DeYmaz and Bob Whitesel, *Re: Mix: Transitioning Your Church to Living Color*, (Nashville, TN: Abingdon Press, 2016), 47.

<sup>18</sup> *Ibid.*, 49-50.

<sup>19</sup> Sandra Maria Van Opstal, *The Next Worship: Glorifying God in a Diverse World*, (Downers Grove, IL: InterVarsity Press, 2016), 63.

As worship leaders in a multicultural church, it is important to recognize the necessity of engaging in approaches to cultural engagement and culturally conscious worship so that members of minorities feel welcomed and are able to truly engage in worship that is in spirit and in truth. Van Opstal also writes: “Culture shapes worship. Worship expression is inextricably linked with one’s own culture. This includes values and norms given to us through our denominational and ethnic heritage.”<sup>20</sup> Because of this important fact, it is vital that worship leaders recognize that preferences matter within the congregation, though they should not be the driving force in worship leading, because as Van Opstal states: “Cultural preferences do matter. Our deeply held values and beliefs about what is good and right are influenced by our socioeconomic experiences.”<sup>21</sup>

Worship leaders and multicultural ministries have an incredible opportunity to meet diverse cultures where they are and help other cultures engage in worship together in unity so that the body of Christ is one, reconciled to God and to each other. This can be done in three ways: through hospitality, standing in solidarity with members of another culture, and mutuality.<sup>22</sup> Worship ministries can accomplish this by engaging in culturally conscious worship that can minister to everyone who is present in the worship gathering. There are several ways that this can be accomplished. Mark DeYmaz and Harry Li present several such examples of worship engagement that they have utilized at their church. The first is a blended worship set that attempts to include various musical genres in a worship service. The second is a weekly rotation, where each week the worship focuses on a different approach such as gospel, choir-led, etc. The third is what they call the major-minor morning and is the approach that is typically employed at

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<sup>20</sup> Sandra Van Opstal, *The Mission of Worship*, (Downers Grove, IL: InterVarsity Press, 2012) 15-16.

<sup>21</sup> Sandra Maria Van Opstal, *The Next Worship: Glorifying God in a Diverse World*, 45.

<sup>22</sup> *Ibid.*, 62.

their church, wherein they have two worship leaders that lead at different times within the service two different genres of music that represents their gifting and ethnic backgrounds.<sup>23</sup>

There are many multicultural churches that experience worship in a homogenous way, using English as the primary language and western music and liturgy in worship. Kathy Black, in her book *Culturally-Conscious Worship*, addresses some of the important issues at hand regarding engagement in contextualized worship and music within the multicultural church. Black's text includes the biblical and theological basis for culturally conscious worship as well as important definitions that strengthen the vocabulary used within this study. Finally, her models and practical methods are extremely helpful for the design of the research application. There are multiple models for how to approach multicultural worship within the church. The blended approach to worship and music allows unity within the church while bringing everyone together in worship. Kathy Black writes:

“In this model, the congregation's music is meaningful to the various members of the church regardless of what culture they come from. The diverse ways that people of every culture offer praise to God and receive inspiration from God through music are welcomed into the worship of the multicultural congregation.”<sup>24</sup>

Gary L. McIntosh and Alan McMahan address the blended sets model in their book

*Being the Church in a Multi-Ethnic Community*, they write:

Another pattern of English-only services in a multi-ethnic church are those churches that attempt to blend in one service the worship forms that serve a variety of cultural tastes and perspectives. A decision to attempt blending is often driven by a desire to keep everyone together, thus keeping multi-ethnicity prominently displayed as a statement to the community. Churches that emphasize racial reconciliation or wish to represent in a

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<sup>23</sup> Mark DeYmaz and Harry Li, *Leading a Healthy Multi-Ethnic Church: Seven Common Challenges and How to Overcome Them*, (Grand Rapids, MI: Zondervan, 2010), 133-134.

<sup>24</sup> Kathy Black, *Culturally-Conscious Worship*, (St. Louis, MO: Chalice Press, 2000).

single worship service the diversity found in their local neighborhood may prefer this model.<sup>25</sup>

For churches that have a desire to continue to stay unified but they wish to maintain a worshipping identity within the church, the blended sets model might be an excellent way to approach multicultural worship engagement within the church; however, the blend will depend entirely on the church and the congregation.

There are some concerns to be had regarding churches attempting to engage in more multicultural ministry and approaches to worship. Gerardo Marti writes: “Some worship leaders saw the attempt to intentionally ‘color’ the service through music as ‘insulting’ to the people church leaders are trying to reach.”<sup>26</sup> It is important that when ministering to multiple cultures that worship leaders and ministers do not exploit the cultures that they are attempting to minister to by turning their cultural values, traditions, and art forms into tokens that can be used in worship. Rather, they should come from a place of authenticity and engage with the diverse cultures around them and include them by standing in solidarity and mutuality with them.

This requires that ministers and worship leaders develop a sense of cultural intelligence so that they can truly minister to the individuals that are walking through the church doors every week. David A. Livermore writes: “The flattened world is bringing us more and more encounters with people who aren’t like us. We cannot hope to become experts on every cultural context in which we find ourselves. But through cultural intelligence, we can enhance our ability to interact

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<sup>25</sup> Gary L. McIntosh and Alan McMahan, *Being the Church in a Multi-Ethnic Community: Why it Matters and How It Works*, (Indianapolis, IN: Wesleyan Publishing House, 2012).

<sup>26</sup> Gerardo Marti, *Worship Across the Racial Divide: Religious music and the Multiracial Congregation*, (New York, NY: Oxford University Press, 2012), 104.



with one another in ways that are respectful, loving, and dignifying.”<sup>27</sup> Even though it will be impossible to become experts, through the power and love of Christ and the Holy Spirit’s leading, worship leaders will be able to help their congregations grow as worshippers as they stand reconciled to one another in true worship before God.

### ***Ethnodoxology***

Engaging in contextualized worship and music transforms the hearts of worshippers and draws them closer to God and to each other. Kenneth L. Wallace, Jr. writes about how when the church engages in multiethnic musical worship there are two important purposes that are met: “First, worship is a response to God, the orientation of one’s heart to the one that we love. Second worship can teach us about how God has left his fingerprints on our brothers and sisters from around the world. Worshipping with another person is a very intimate activity and allows us to see the *namste* – that which is divine within each person.”<sup>28</sup> As relationships are built together with men and women from different ethnic and cultural backgrounds and they are learning to worship together and sharing their cultural forms of worship with each other they are transformed and they will even begin to see God and the Church differently.

As a multicultural church spread across Miami-Dade County, Christ Fellowship Miami hosts men and women from many diverse cultural backgrounds and languages; many men and women speak in French, Portuguese, Haitian Creole, and Spanish. In order to engage in ethnodoxology and culturally conscious worship, language is an important factor to consider in

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<sup>27</sup> David A. Livermore, *Cultural Intelligence: Improving Your CQ to Engage Our Multicultural World*, (Grand Rapids, MI: Baker Academic, 2009) 31.

<sup>28</sup> Kenneth L. Wallace, Jr. “Drawing Your Community Toward a Culture of Multiethnic Worship,” *Worship and Mission for the Global Church: An Ethnodoxology Handbook*, James R. Krabill, Frank Fortunato, Robin P. Harris, and Brian Schrag, eds, (Pasadena, CA: William Carey Library, 2013), 435.

order for contextualizing the music and worship of the church. Josh Davis and Nikki Lerner write about this issue in *Worship Together in Your Church As In Heaven*:

It is important to note that even if someone is fluent in a language, it may not be a “heart language for him. ...Don’t just assume that because everyone in your congregation understands English, you should always worship together in English. If English is someone’s second, third, or fourth language, please know that it likely requires more energy and effort for her to process the entire service in English. Her brain is working overtime, which makes it more difficult for her heart to engage.<sup>29</sup>

Because language is an important part of communicating the gospel through the word and the lyrics of songs, worship leaders seeking to engage in culturally conscious worship may incorporate the use of the languages represented in the church and in the community within the worship. However, there are a few things that should be considered when attempting this. The first is that many worship leaders may attempt to simply translate songs from English into another language; when doing so, often times the translation does not come through and the meaning of the song can be lost. Megan Meyers writes about this issue in her case study of worship arts in Mozambique, she states:

Direct translation is problematic in many ways. First, direct translation can destroy the meaning of the text. Many languages do not fit the meter or melody –leading to profound deviations from the original lyrics or tune, or a distortion of the message. Second, hymns may have inappropriate content—including theological concepts that are not currently understood. “Alvo mas que a Neve” (Whiter than Snow) uses symbols that have no contextual equivalents (*neve* – snow) and poetic vocabulary (*alvo* - in common parlance means “goal” but can also signify “white” in poetic prose). Finally, the foreign music style can be unpleasant, distasteful, or simply just foreign. Though many hymns have been “Africanized,” or “adapted,” Western features remain in control.<sup>30</sup>

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<sup>29</sup> Josh Davis and Nikki Lerner, *Worship Together In Your Church As In Heaven*, (Nashville, TN: Abingdon Press, 2015), 155.

<sup>30</sup> Megan Meyers, “Contextualization is complicated: A Case study of Contextualized Worship Arts in Mozambique,” *Missiology: An International Review* 44 no. 3 (2016): 259.

As a result of this issue, it is vital that worship leaders are working with members of the congregation of whose heart language they are trying to minister to, to ensure that botched translations are not being used. Additionally, worship leaders may also work with these individuals to sing songs that were written in the heart languages of the people and then provide translations into English for the congregation.

Another concern regarding the use of languages in worship is that the only place the use of languages occurs is within the songs that are sung. Davis and Lerner write:

If we are not careful, and if languages only appear at times in songs and nowhere else in the service, we communicate the message that we do not fully affirm and embrace different languages as an integral part of our church. They can exist here in this little area but nowhere else. This message though often unintentional, can be detrimental.<sup>31</sup>

This means that the use of languages can come into the worship services through prayer, and the reading of Scripture. By including languages in other aspects of the worship gathering, men and women that speak those languages as their heart language will be able to connect and engage more effectively as well as promote an atmosphere of accommodation and enable others who do not speak those languages as their first language to stand with their brothers and sisters in faith and worship God through their cultural lens.

One of the most important roles that worship leaders and musicians have in engaging the church in culturally conscious worship is through the song repertoire that is being sung within the services. This means that the songs that are being sung should reflect the identity of the church as well as the members of the congregation and minister to the ways in which they experience heart worship. This is possible by mixing new songs into the

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<sup>31</sup> Josh Davis and Nikki Lerner, *Worship Together In Your Church As In Heaven*, (Nashville, TN: Abingdon Press, 2015) 163.

repertoire, as well as including sounds and musical crossovers that reflect the cultures present. In his article, “Moving from Monocultural to Multicultural Worship,” Ian Collinge writes: “For a church to become musically multicultural, music from a range of cultures should be integrated into the church’s regular worship life. Musicians are the main key to success in this by mixing songs in ways that work well together and, as they gain confidence, using appropriate musical features from different cultures; e.g., rhythms, instruments, sounds, etc.”<sup>32</sup>

Ultimately, worship leaders have the incredible opportunity to create music and other art forms with the men and women of diverse cultures within their churches. As they are doing this, the cultures will be represented and will be interwoven into the identity of the church as well as distinctly theirs.<sup>33</sup> As they are doing this they will be able to find a place of common ground in unity with members of other diverse cultures and backgrounds as they are coming together in worship.

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<sup>32</sup> Ian Collinge. “Moving from Monocultural to Multicultural Worship,” *Worship and Mission for the Global Church: An Ethnodoxology Handbook*, James R. Krabill, Frank Fortunato, Robin P. Harris, and Brian Schrag, eds, (Pasadena, CA: William Carey Library, 2013), 442.

<sup>33</sup> Brian Schrag, *Creating Local Arts Together: A Manual to Help Communities Reach Their Kingdom Goals*, James R. Krabill ed. (Pasadena, CA: William Carey Library, 2013), 18.

## **Chapter 3**

### **ETHNOGRAPHIC RESEARCH RESULTS**

#### **Observation of Current Worship at Christ Fellowship Miami**

On a given weekend, walking into the worship service at Christ Fellowship Miami, visitors and members are greeted by the friendly smiles and welcomes of a diverse hospitality team that ushers them into the main sanctuary and directs those with children where to check their children in. As they set foot in the sanctuary, they are met by even more smiling faces and are directed to open seats. The lights are dim in the sanctuary and the platform is clear with the exception of white doors lined across the back of the stage with names of different countries and locations throughout Miami-Dade County representing the places that the church has a campus located or where they are working to start new campuses. The wall is lined with backlit wood paneling and lights strung across the wall giving it the appearance of stars. On the screens a video is playing sharing the story and vision of one of the Christ Fellowship Campus overseas.

As the video ends, the overhead lights go down and the music signaling the start of the service builds as the vocalists that represent the ethnic and cultural diversity of the church step up to front of the platform to lead the congregation in corporate worship through song. The first song begins as the worship leader welcomes the congregation to stand and multiple moving lights light the stage. The congregation joins the worship leaders as they are clapping to the beat of the song. The music set used in corporate worship included songs from popular worship musicians such as Elevation Worship, Passion, and Citizens & Saints, but also included the traditional hymn "On Christ the Solid

Rock.” Throughout the time of worship leading to the message, the congregation engages in singing, clapping, and raising their hands in response to God.<sup>34</sup>

The congregation represented in the worship service reflects multiple ethnicities, cultures, and generations – all engaged in worship together. For Spanish speakers who do not speak and understand English, there are audio translators that translate the message and other aspects of the service into Spanish. On the right-hand side of the sanctuary, Sign Language interpreters are translating every aspect of the service into American Sign Language (ASL) for the deaf community to ensure that everyone is engaged in worship together.

Because of the diversity of the church and the various backgrounds that individuals have come from, their first impressions of the worship at Christ Fellowship Miami may vary. Some have attended Christ Fellowship Miami for decades and have witnessed the various transitions that the church has undergone bringing them to the current church culture and methodology. Some have grown up experiencing worship and church with the level of high quality production and excellence that Christ Fellowship Miami displays in their worship and music ministries so when they set foot through the doors of the church – it is familiar and a safe place for them. Others have been surprised or even shocked their first time walking through the doors of the church because they have never seen or experienced corporate worship in a setting like this before; after some time, however, they have grown to find their place there.

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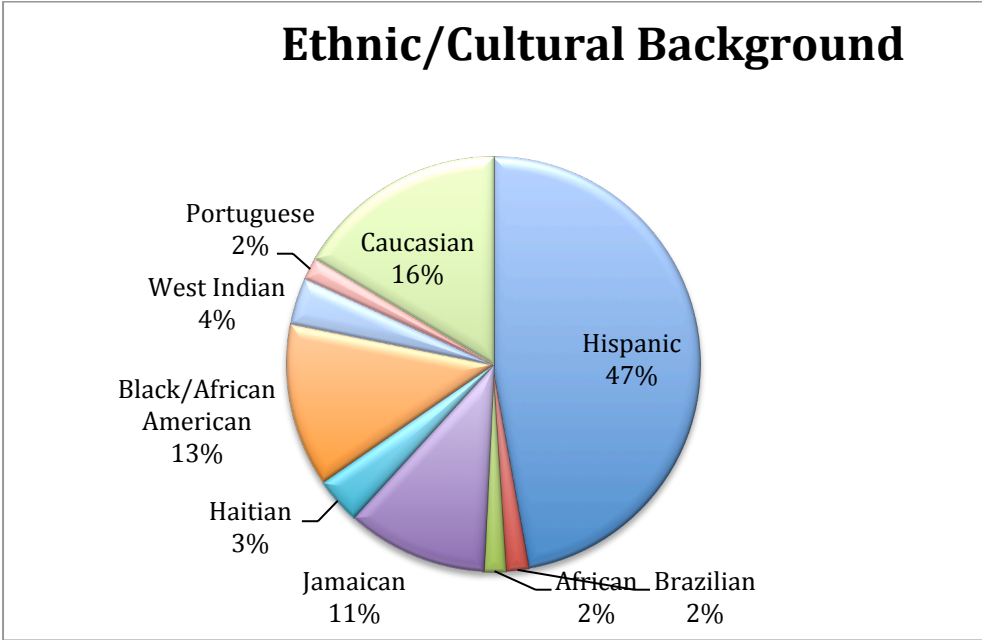
<sup>34</sup> CF Worship Service Recordings, “CFPB1045AM – 02/11/2018,” YouTube video, 1:20:20, February 11, 2018, <https://www.youtube.com/watch?v=eAwgGMumKoo&sns=em>.

In order to reach every person that walks through the doors and help them engage in worship, it is important to know whom they are and where they are coming from so that they can be ministered to even more effectively. By knowing who is in the congregation, the worship ministry can help to engage them so that they are able to experience even greater worship that is presented in culturally conscious ways that reflects those that are in attendance each week.

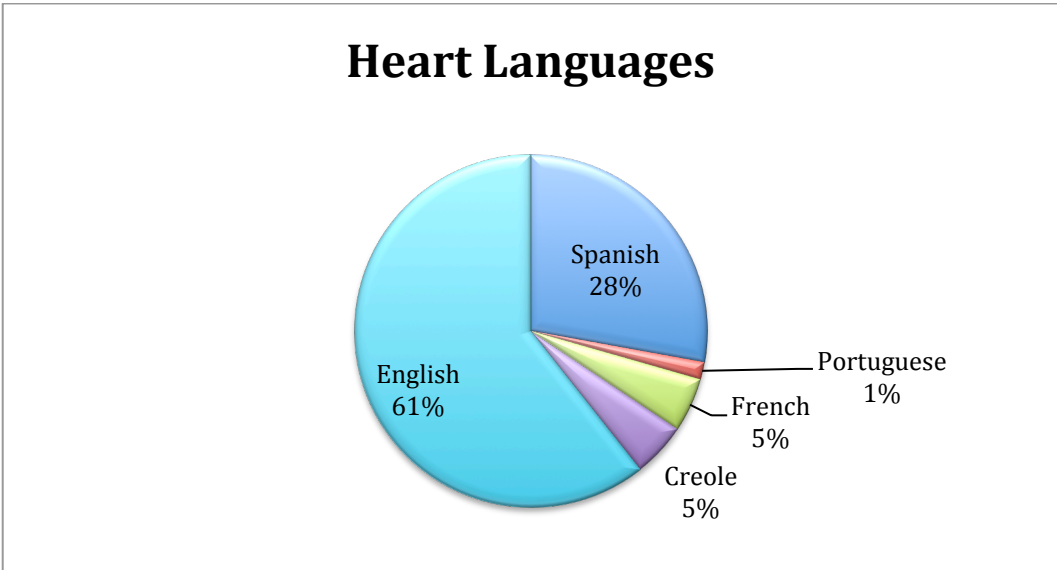
### ***Demographics***

The cultural and ethnic demographics that make up the worshipping body of Christ Fellowship Miami are extremely diverse and represent at least 73 nations in worship each week. In an anonymous online survey conducted in the worship and small group ministries of Christ Fellowship Miami, sixty people answered revealing nine ethnic or cultural backgrounds, including: West Indian, Black or African American, Haitian, Jamaican, African, Brazilian and Hispanic (Puerto Rican, Cuban, Panamanian, Chilean, Dominican, and Venezuelans) as is seen below in Figure 3.1.

Just as the cultures that make up the church are diverse, the heart languages that are present among the population also reflect that diversity. The same survey revealed that some of the languages that are currently present within the church include Spanish, English, French, Portuguese, and Creole as can be seen in figure 3.2.



**Figure 3.1: Survey Results - Ethnic/Cultural Backgrounds.**

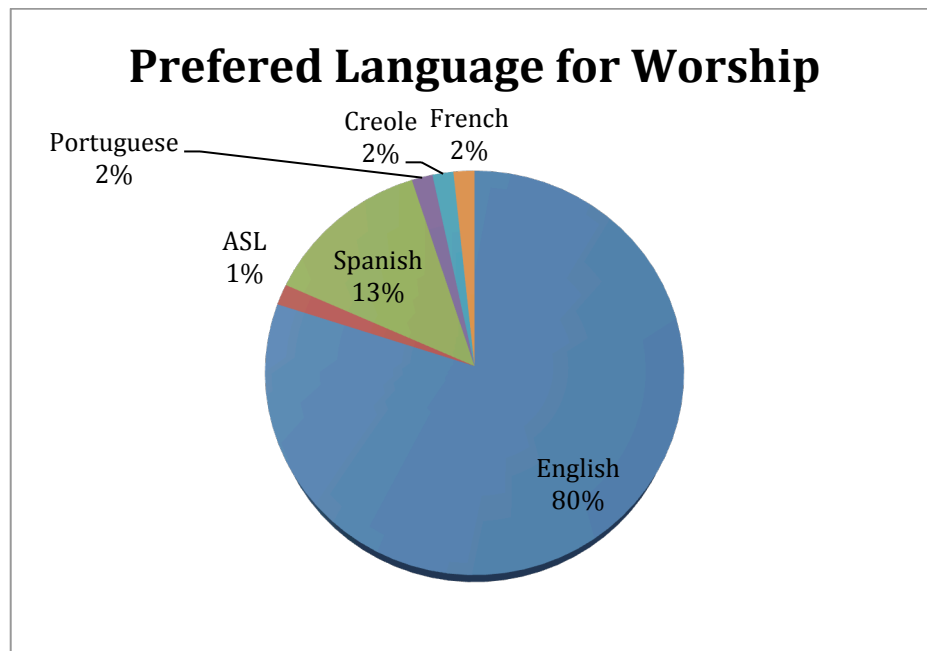


**Figure 3.2: Survey Results - Heart Languages**

Many of those who were surveyed also shared that they speak more than one language. In fact, 59% of the research participants stated that they speak between two and



three languages, 2% speaking four or more languages, and 39% only speaking one language. As a result when worshipping, the preferred language that is used in speaking and singing may vary. Figure 3.3 shows how 80% of the research participants actually prefer to worship in English, with 13% who prefer to worship in Spanish, 2% in Creole, 2% in French, 2% in Portuguese, and 1% in ASL.



**Figure 3.3: Survey Results – Preferred Language for Worship**

While many prefer English as their first language to engage in musical worship, they also enjoy singing in their second language as well. One person commented regarding language in worship: “I’ll say I prefer to worship in English. There are a few Spanish songs that really touch my heart during worship, and those are the ones that were originally written in Spanish, not just translated from an English song.” During one interview, another participant commented how singing translated songs in Spanish changes the meaning of

the songs and the songs end up sounding silly and takes away from the meaning of the song so she preferred to sing them in English if they weren't originally written in Spanish.<sup>35</sup>

Another person commented in the survey, "I only sing in English but find worship music in Spanish more beautiful and powerful. I still understand most words in Spanish, and the sound of the words sound more intense. Especially when the congregation sings, since many have Spanish as their first language." Many people who participated in the study still prefer worshipping in English to other languages because that is the language that they learned how to worship in and they feel the most comfortable.

Another participant mentioned how she actually prefers to worship in ASL in comparison to her other languages, she stated: "I love to worship God in any language, but my absolute favorite is American Sign Language. I feel I can be more expressive in this language than in English, Spanish, or Portuguese. For me, ASL transforms words into emotions. Being able to physically demonstrate worship to God in a song in sign is beautiful."<sup>36</sup>

### ***Heart Music and Culture***

Just as it is important for people to connect with their heart languages in worship, the music that men and women call their own also has a great impact on their worship of God and how they engage in musical worship. Because of the way that music moves people and connects with their emotions and memories, it is important to know how to engage

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<sup>35</sup> Raquel Napoles, Interview by author, Miami, January 20, 2018.

<sup>36</sup> Carla Pereira, Interview by author, Miami, January 24, 2018.

with the heart music of the people so that they will be able to connect in a more meaningful way during times of musical worship and express themselves more freely.

The cultural and ethnic music of a person's background will play an important role in the formation of his or hers heart music forms and that individual will recognize that music as his or hers. An example of this is when the church worships together with the crossover version of the song "One Thing Remains" that is performed by Israel and New Breed, during the song when the music crosses over into reggae rhythm and sounds, the members of the congregation and the worship leaders from Jamaica immediately connect to that song in a deeper way as they recognize their music. Chad-Anthony Smart, one of the worship leaders at the Palmetto Bay Campus of Christ Fellowship Miami (and is from Jamaica) stated in a private interview that when the church does that song it "accesses a part of me that sometimes gets neglected."<sup>37</sup> Many congregants seem to be sensitive to and recognize the impact that their brothers and sisters of different cultures experience as they connect when their cultural form of music is experienced in worship. In another private interview, Raquel Napoles (a member of Christ Fellowship Miami) shared how she loves when Chad leads worship through his Jamaican culture because it ministers to her in the way he engages and connects in worship and helps her to connect and engage even more in worship.<sup>38</sup>

Because of how culture and music are directly related, the research participants were asked if they listen to music from their ethnic or cultural background; 47 out of 61 participants responded that they do. The styles and genres of music that have influenced

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<sup>37</sup> Chad-Anthony Smart, Interview by author, Miami, January 31, 2018.

<sup>38</sup> Raquel Napoles, Interview by author, Miami, January 20, 2018

the research participants includes multiple different styles and genres of secular and sacred music and spans the various genres known within the U.S. such as Mainstream Pop, R&B and Hip Hop, Rock, Blues, Folk, Country, Gospel, and Contemporary Christian Music. Others included Classical Music, Jazz, and Christian Hymns. Many shared how they grew up listening to Reggae, Soul, Salsa, Boleros, Cumbias, Merengue, Haitian music, and music from Cameroon and Nigeria.

Of the participants that grew up within the church, many experienced musical worship by singing popular hymns in English or that were translated and contemporary praise and worship music such as from Hillsong and Passion. Others experienced Black Gospel music or a dynamic mixture of Contemporary, Reggae, and Calypso music in worship. Some experienced worship through music by Spanish artists such as Marcos Witt, Ricardo Rodriguez, Jesus Adrian Romero, and Tercer Cielo and others in French or Camerounais Gospel such as “Yahwé Kola,”<sup>39</sup> “E Sangsu,”<sup>40</sup> and “Wupi Mbo Yahwe,”<sup>41</sup>

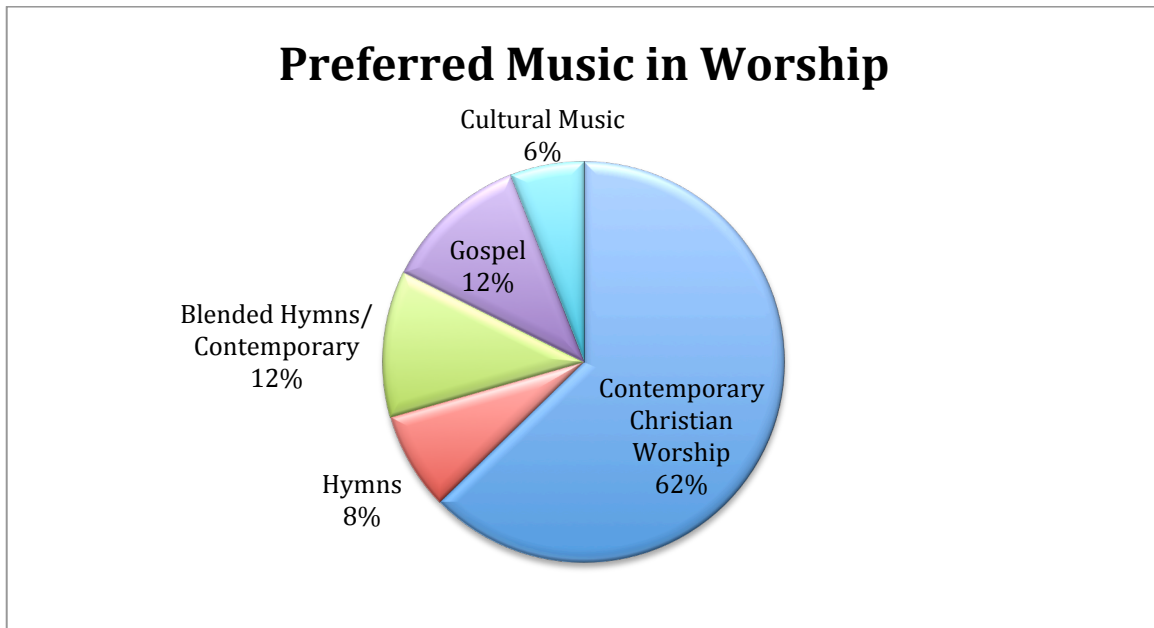
Many of the participants stated they enjoy the music that is currently used in corporate worship at Christ Fellowship Miami. However, some mentioned that they wished they could sing more hymns, which were a huge part of their worship culture prior to coming to Christ Fellowship Miami. Others specified that they would like to engage in more worship through gospel and others through Spanish and Haitian songs. The music genre preference for corporate worship can be seen below in Figure 4.

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<sup>39</sup> Raoul NGOUFO, “Saint Vincent De Paul\_YAHWE KOLA,” Filmed [May 2017], YouTube video, 3:57, May 8, 2017, [https://youtu.be/rYc\\_w9JzCDE](https://youtu.be/rYc_w9JzCDE).

<sup>40</sup> Fonkem Dion, “UB Choir Vol3-E Sangsu,” Filmed [November 2012], YouTube video, 5:27, November 21, 2012, [https://youtu.be/Ax-HDuNGx\\_s](https://youtu.be/Ax-HDuNGx_s).

<sup>41</sup> Coach Ngale, “Wupi Mbo Yahwe/Eh Eh mama Maria,” Filmed [November 2015], YouTube video, 9:05 November 13, 2015, <https://youtu.be/O-uEbi34cEM>.



**Figure 3.4: Survey Results – Preferred Music in Worship**

Some of the favorite hymns that the participants listed that they enjoy singing in corporate worship include: “My Hope is Built on Nothing Less,” “Jesus Paid it All,” “Be Thou My Vision,” “In Christ Alone,” “Amazing Grace,” “At the Cross,” “How Great Thou Art,” “Great is Thy Faithfulness,” “It is Well,” “City of Gold,” “Come Thou Fount,” “The Old Rugged Cross,” and “Blessed Assurance.” Some of the Gospel favorites that participants shared include: “Made a Way” by Travis Greene, “Just for Me” by Donnie McClurkin, “We’re Blessed” by Fred Hammond, “Glory to the King,” by Anthony Evans, “Jesus at the Center,” “No Turning Back,” and “More Than Enough,” by Israel & New Breed, and “Nobody Greater” by VaShawn Mitchell. Some of the cultural worship songs that were mentioned include “Le Seigneur

Nous a Aimés,”<sup>42</sup> “Mon Dieu, Tu Es Grand, Tu Es Beau”<sup>43</sup> in French, “Alaba a Dios”<sup>44</sup> and “Somos el Pueblo De Dios”<sup>45</sup> in Spanish, and the Haitian song “Jericho.”<sup>46</sup>

Most of the participants, though they did prefer some other genres of music for corporate and private worship, enjoy listening and singing the songs that are currently used for corporate worship at Christ Fellowship Miami that have been written by Hillsong, Passion, Elevation Worship, Bethel Music, Kari Jobe, Meredith Andrews, Vertical Church Band, and Jesus Culture. Some of the songs that many of the participants listed as favorites include: “Oceans,” “Scandal of Grace,” “What a Beautiful Name,” “Your Love Never Fails,” “Lion and the Lamb,” “Overcome,” “Come to the Altar,” “Forever,” “This is Amazing Grace,” “Mighty to Save,” “Blessed Be Your Name,” “Cornerstone,” and “This I Believe.” These are just a few of the songs that the participants connect with in corporate worship at Christ Fellowship Miami.

Through the study, it was encouraging to see how even though not everyone’s preferences are met in corporate worship every single week, that the congregation is still able to come together in worship. In a private interview with Herb Greene, a long time member of Christ Fellowship Miami, he shared how even though he enjoys singing hymns in worship, he has grown to like the contemporary music and lyrics that are sung in

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<sup>42</sup> bonpasteursherooke, “Le Seigneur nous a aimés,” YouTube video, 2:11 June 26, 2009, <https://youtu.be/qzM0g4tevoE>.

<sup>43</sup> internacionalam, “Mon Dieu, tu es grand, tu es beau!” YouTube video, 6:21, May 4, 2009, [https://youtu.be/2ku\\_qiOpm9s](https://youtu.be/2ku_qiOpm9s).

<sup>44</sup> Mauricio Ayala G. “Alaba a Dios – Danny Berrios,” YouTube video, 5:08, March 9, 2010, <https://youtu.be/tDCLnpMO4fg>.

<sup>45</sup> Max Power El Crack, “Marcos Witt – Somos El Pueblo De Dios (Video Oficial), YouTube Video, 5:59 February 1, 2013, <https://youtu.be/MBmkV8ILFiQ>.

<sup>46</sup> Master Joe, “Jericho de l’artiste Jean Marie Desir,” YouTube Video, 5:04, July 13, 2008, <https://youtu.be/dMqYn2j18vY>.

corporate worship. His only concern is that the volume of the songs often distracts him because it is too loud and the lights sometimes shine directly in his eyes during corporate worship. However, because he prefers the closeness of hearing the sermon in the main service, he has found a way to enjoy the musical worship by sitting in the atrium with his back against the wall listening to the music and worshipping and then moving into the sanctuary when the pastor comes up to deliver the message.<sup>47</sup>

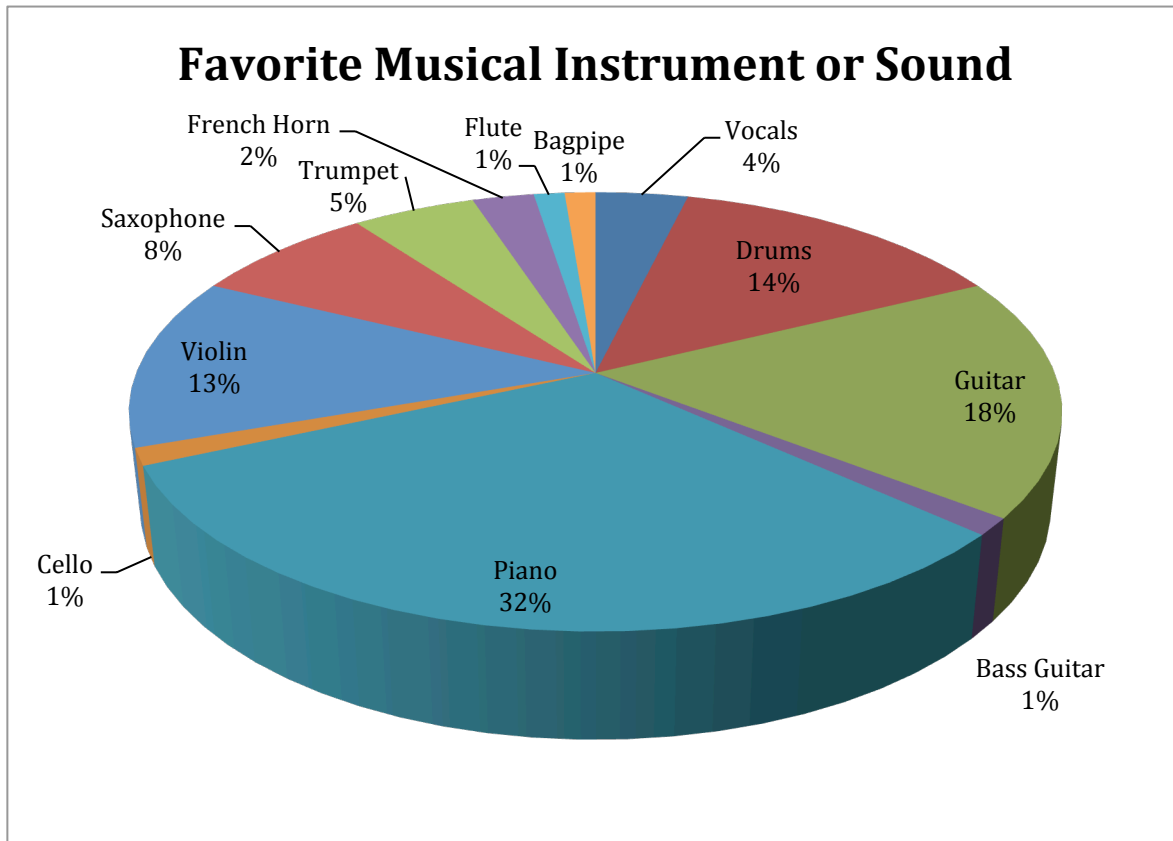
When it comes to the musical sounds that engage the participants in worship, the responses from the survey and from private interviews ranged from percussion, stringed, and wind instruments. The breakdown of instruments can be seen in Figure 5.

In addition to the musical sounds, the participants also shared that the style of the music and song, the atmosphere, free of distractions, musical excellence, and the lyrics of the song. Several people stated that the words are extremely powerful in moving them to respond in worship and is directly related to responding to the Word of Christ and the current place in life that they are. Victor Sanchez, a member of Christ Fellowship Miami shared in a private interview that he finds he is engaged more in musical worship after he has been confronted with God's Word first and then he is able to respond through musical worship.<sup>48</sup>

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<sup>47</sup> Herb Green, Interview by author, Miami, January 22, 2018.

<sup>48</sup> Victor Sanchez, Interview by author, January 27, 2018.



**Figure 3.5: Survey & Interview Results – Favorite Musical Instrument Sound**

Robert Davis, a small group leader at Christ Fellowship Miami also shared how the lyrics of the songs used in worship are powerful when they are based on scripture.<sup>49</sup> Carla Pereira, a member of Christ Fellowship Miami shared in a private interview that the words of the songs are what really engage her in worship because she is an ASL translator and must be able to translate the meaning of the song so she loves the words because what they are saying is so important to worship.<sup>50</sup>

<sup>49</sup> Robert Davis, Interview by author, Miami, February 4, 2018.

<sup>50</sup> Carla Pereira, Interview by author, Miami, January 24, 2018.



Many people expressed through the interviews and survey that musical excellence is important for them to be able to engage in worship. When the excellence of the musicians enables them to be free of distractions and the worship leaders are able to engage with the congregations they are leading, the people are able to respond more in worship. One person stated in the anonymous survey about what engages him in musical worship: “Good voices, upbeat music, great band. I find it difficult to enjoy music when the artists are not that good.”

Expression of worship is also influenced by the culture that individuals come from. This includes how they engage in physical expressions of worship as well as vocal expressions in corporate worship gatherings. Several of the research participants shared how they express themselves in worship. Most shared that they clap their hands and raise their hands while singing, others prefer to sit quietly while singing, though sometimes it depends on his or her mood. One person shared that they really express themselves through movement and occasionally shouting praises in worship. Another shared that she used to praise out loud in worship, but now she does not because the culture of the church is not the same and she does not feel as comfortable. Overall, the participants felt that they were free to express themselves in corporate worship.

### ***Corporate Worship and Culture***

Because Christ Fellowship Miami is a multicultural church, it is important that different cultures and races feel welcome and represented in worship. During a focus group discussing worship and culture at Christ Fellowship Miami the participants shared how they believe that they are represented and welcomed in the church and that the increasing

diversity of the church is a testimony of that. One participant shared that she has been a part of the church since she was a teenager and has seen the church move from a predominantly white church where she felt more unwelcome as a black Jamaican teen to a diverse worshipping body that she now feels welcomed and accepted. Another participant shared that they believe the church reflects the diversity of the community within Miami-Dade so that others will also feel welcome to attend.

The focus group also shared that there are some ways that members of their culture and races could feel more welcomed within the multicultural worship environment. One participant mentioned singing songs in his native language (French) occasionally like the church does with Spanish songs. Another suggested connecting with other music groups from churches that are connected to Christ Fellowship Miami, such as in Haiti to have them come and lead worship so that the church can stand together in partnership with them. Another shared a desire to acknowledge important cultural events that the members of the church experience (for example Jamaican Independence day) so that the cultures are celebrated.

The focus group was also asked how their culture (history, traditions, and values) has impacted how they see and worship God. They shared several important aspects that reveal the values of the cultures that they come from. The first was tithing with time to the ministry. This is especially important as an act of worship, but means even more for the worshipper who does not have any money to give as a tithe at the time. This idea of tithing with time shows the heart for worship and giving all, even if all there is to give is time and energy in service to God through the church. Second, the important aspect of ministering to the whole person, not just the spiritual needs. The act of worship in ministering to the

person as a whole is so important because it is enabling them to also grow up as fully devoted followers and worshippers of Christ. Third, faith transmitted through parents providing the example of faith and conduct. This shows the importance of transmitting faith down through generations by ensuring that children are raised in the home with an understanding of the Word of God and the standard for daily life. Finally, praising God every day in the home as a regular occurrence, regardless of the musical skill and ability, praise through singing just by going about daily tasks was a vital part of worship and culture, especially for new believers as they were learning to sing Christian worship and praise songs.

Experiencing other cultures can also have an impact on a Christian's understanding of whom God is and His heart for His people as worshippers. One member of the focus group shared how he experienced God and worship in new ways when he learned to rely on God after seeing the faith of someone from another culture that has never known anything else. Another shared how the Bible has become an anchor for his faith, when before he was unaware of how vital it was to keep him from drifting until he experienced the Word of God. Another person shared how they were challenged on a mission trip to Barbados during a time of prayer because of how selfless the people were in how they lifted up their brothers and sisters in prayers and not themselves, this challenged her faith and changed her life.

As seen through the previous discussion, interactions with members of other cultures and backgrounds has the ability to challenge the faith and help the body of Christ grow as worshippers of God. Therefore, throughout the study members of the focus group and interview participants were asked to share some of their cultural approaches to

worship that hold special meanings for them that they wished they could share with their brothers and sisters from another culture. Through those conversations several people shared how having time to go to the Altar during the worship experience was a special act of worship for them that they don't get to experience as much now. This could be experienced through a time of prayer before the service at the Altar or a time of response where members of the congregation can physically come to the front and respond to the message, cast their burdens at the feet of Christ, and surrender whatever is in their hearts at the moment.

Another approach to worship that was discussed in the focus group was the celebration of Baptism where the entire congregation is celebrating in worship as several individuals are being baptized followed by the message. While the baptisms are always celebrated at Christ Fellowship Miami, in the cultures that were present in the focus group, the Baptism celebration is on a much larger scale and in certain situations, this allows for greater opportunities for corporate worship together.

Because music and culture are directly related, sometimes certain musical styles are not necessarily appropriate for use in corporate worship depending on their use and function. When approaching contextualization of worship and music forms within a multicultural church, it is important to discuss aspects of music forms and styles that may not be appropriate. Sixty participants were asked if they felt there were certain musical styles that should not be used in worship. Of the participants 35 stated that they do not believe there is a musical style or form that cannot be used in worship. One participant wrote in response: "I am not sure, but I don't believe that there is any music style that just shouldn't be used to worship God. Especially because our Father made us all different, we

are all fearfully and wonderfully mad and with different backgrounds. It's beautiful to see that especially in the form of worship, it shows that God is everywhere and not just in a little box. He created us all and made us all different."

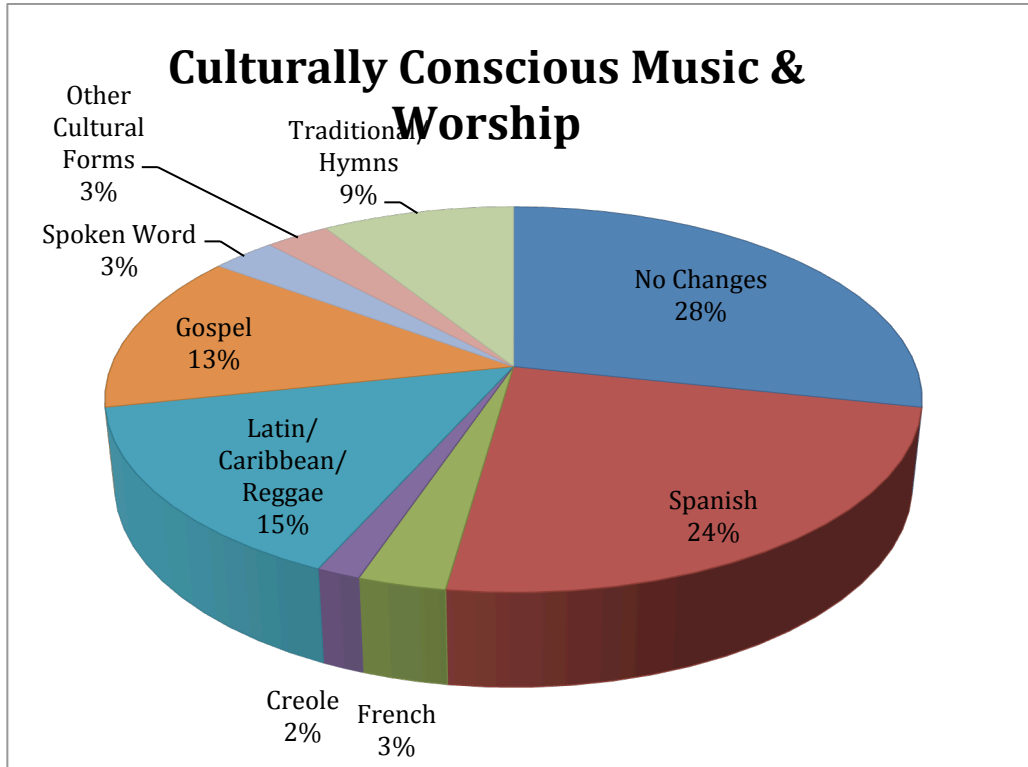
Another participant commented: "Every musical style can be used to worship God, because people around the world have their own style to do so and we can't remove it from them. It's a part of their culture." Someone else agreed that all music can be used for worship, but it is important that styles are used tactfully in Christian worship, whereas another stated that all music can be used for worship, but not all music should be utilized in corporate worship.

Those that stated that there are some music styles that should not be included in worship included rap and heavy metal, or anything that would distract from Christ through bad language, or secular music that has lyrics that do not belong within corporate worship. The majority stated that their reason for this was because the musical style will be distracting from corporate worship as well as personal preference to the style.

Finally, in order to be more culturally conscious of the diverse people that make up the worshipping body of Christ Fellowship Miami, the research participants were asked if there were any songs, music styles, favors, or languages that they would like to see used in corporate worship. The responses can be seen in figure 3.6.

Having an understanding of the ways that people engage in worship is so important for worship leaders. The role of the worship leader is to help engage men and women in authentic worship that is done in spirit and in truth and to encourage them as they are growing and becoming fully devoted followers of Christ. In a diverse multicultural church, it is vital to be aware of who the worship ministry is leading each week in worship so that they can be more

culturally conscious in their leadership approach so that no one is left behind and corporate worship can be a safe place for diverse men and women from all different tribes, nations, languages, and backgrounds, all unified in worship to the One true God who made a way of salvation for all mankind.



**Figure 3.6: Survey Results – Culturally Conscious Music & Worship**

## Chapter 4

### GLOBAL WORSHIP EXPERIENCE PLANNING AND EXECUTION

#### **Planning and Development**

The study of the congregational heart worship and language forms revealed so many culturally rich elements that are not fully being explored or implemented at Christ Fellowship Miami. That is not to say that all of them must be included each week, but the study opened the door to see in which ways some of them may be incorporated into current worship experiences at Christ Fellowship Miami. In order to do this, the principal investigator formed a task force to collaborate together with the results of the research and design and implement a global worship experience where cultural elements, language, and cultural music forms could be applied in a safe and controlled environment to determine what aspects could be incorporated into the existing worship ministry at Christ Fellowship Miami.

Prior to meeting with the task force, the principal investigator gathered all of the data from the research participants and the evaluation and songs of the existing worship ministry at Christ Fellowship Miami. Through the evaluation of the data discussed in chapter three, she concluded that there are six primarily languages that are present within the church: English, Sign Language, Spanish, French, Haitian Creole, and Portuguese. Additionally, she concluded that while the majority of the participants enjoy or prefer the music that is currently presented in worship gatherings at Christ Fellowship Miami, many would like to engage in singing more traditional hymns, more gospel music, songs in their heart languages, and more songs that reflect the musical sounds of their ethnic cultures.

Once this information had been obtained, the principal investigator began to compile songs used at Christ Fellowship Miami and that were discussed through the interviews, focus

group, and surveys. The following songs are currently used in worship at Christ Fellowship Miami and were obtained by the worship ministry; they include original songs written by the worship ministry, hymns, and contemporary worship songs.

#### **Christ Fellowship Miami Rotating Song List:**

- ***Risen*** (Israel)
- ***Do What You Want To*** (Vertical)
- ***Furious*** (North Point/Riddle)
- ***Greater Things*** (Christ Fellowship)
- ***Here For You*** (Tomlin/Redman)
- ***Jesus at the Center of It All*** (Israel Houghton)
- ***Look to the Son*** (Hillsong)
- ***Love So Great*** (Hillsong)
- ***Praise the Name*** (Hillsong)
- ***Oh You Bring*** (Hillsong)
- ***Only King Forever*** (Elevation)
- ***Overcome*** (Elevation)
- ***Revelation Song*** (Kari Jobe/Jesus Culture)
- ***Revival*** (Christ Fellowship)
- ***Seas of Crimson*** (Bethel/S&S)
- ***Stronger*** (Christ Fellowship)
- ***Thank You For Your Blood*** (Christ Fellowship)
- ***The Lion and the Lamb*** (Bethel/Leeland)
- ***This I Believe*** (Hillsong)
- ***What A Beautiful Name*** (Hillsong)
- ***You Reign*** (Christ Fellowship)
- ***You Remain*** (Christ Fellowship)
- ***Your Love Awakens Me*** (Wickham)

#### **Christ Fellowship Miami Staples:**

- ***Alive + [remix]*** (Hillsong Y&F)
- ***Forever*** (Kari Jobe)
- ***Great I Am*** (New Life)
- ***Made Alive + [remix]*** (Citizens)
- ***This Is Amazing Grace*** (Wickham/Bethel)
- ***Unstoppable God*** (Elevation)
- ***Waiting Here For You*** (Passion)



### Christ Fellowship Miami Hymn Suggestions:

- *Be Thou My Vision* (Ascend the Hill)
- *Hallelujah! What a Savior!* (Ascend the Hill)
- *How Great Thou Art*
- *In Christ Alone* (Stanfill)
- *It Is Well* (Traditional)
- *It Is Well* (Audrey Assad)
- *Jesus Paid It All* (Stanfill)
- *Nothing but the Blood* (Christ Fellowship)
- *Wonderful Cross* (Tomlin/Christ Fellowship)

### Christ Fellowship Miami Commitment Songs:

- *Aftermath* (Hillsong)
- *Bring Revival* (Christ Fellowship)
- *Broken Vessels* (Hillsong)
- *Cornerstone* (Hillsong)
- *Forever* (Kari Jobe)
- *Forever I Run* (Elevation)
- *Forever Reign* (Hillsong)
- *From the Inside Out* (Hillsong)
- *Great I Am* (New Life)
- *Greater Things* (Christ Fellowship)
- *Here For You* (Tomlin/Redman)
- *Hosanna* (Hillsong)
- *In Christ Alone* (Standfill)
- *Jesus at the Center of It All* (Israel Houghton)
- *Jesus Paid It All* (Stanfill)
- *Love is War* (Hillsong)
- *Love So Great* (Hillsong)
- *Made Alive* (Citizens)
- *Mighty to Save* (Hillsong)
- *Praise the Name* (Hillsong)
- *Oceans* (Hillsong)
- *Oh You Bring* (Hillsong)
- *Overcome* (Elevation)
- *Revelation Song* (Jobe/Jesus Culture)
- *Scandal of Grace* (Hillsong)
- *Search My Heart* (Hillsong)
- *Seas of Crimson* (Bethel/S&S)
- *Thank You For Your Blood* (Christ Fellowship)
- *The Stand* (Hillsong)

- *This I Believe* (Hillsong)
- *This is Amazing Grace* (Wickham)
- *Waiting Here For You* (Hillsong)
- *We Will Not Be Shaken* (Bethel)
- *What A Beautiful Name* (Hillsong)
- *With Everything* (Hillsong)
- *You Reign* (Christ Fellowship)
- *You Remain* (Christ Fellowship)

The goal of the global worship experience is to provide a safe environment where the task force could collaborate in order to determine what practical approaches could be applied so as to meet the worship cultures discovered through the research findings. The environment of this special worship event would allow for multiple different approaches and engagements without disrupting the current worship experiences in the church and allowing the worship ministry to determine what are some culturally conscious elements that could be practically applied into the weekly worship gatherings at the church.

The task force was formed of several musicians and worship leaders and included vocalists, a pianist, and a hand percussionist, led by the principal investigator on acoustic guitar. The members of the task force spoke English, Spanish, French, and Creole. Based on the information that was previously gathered from the current worship ministry and the data from the study, the principal investigator compiled several songs to begin the planning and preparation for the global worship experience. The songs include versions currently sung in worship at Christ Fellowship Miami as well as new songs or versions based on the research results. The songs list include the theme of the song, the artist or rendition of the song, the languages that the song is in, and the genre of music type of sounds can be found.

<b>Song Title</b>	<b>Genre</b>	<b>Language</b>	<b>Artist/Rendition</b>	<b>Theme</b>
Blessed Assurance (We Praise You)	Hymn/Chorus	English	Ethnos Project	Hope/Faith/Salvation
Come Thou Fount	Hymn/Chorus	English	LU Campus Band	Focus on Christ
Father Jesus Spirit	Gospel/African	English	Fred Hammond	Praise
Greater	Contemporary	English	Elevation	Greatness of God
Great is Thy Faithfulness	Hymn	English	Traditional	Faithfulness of God
How Deep the Father's Love	Hymn	English	LU Campus Band	Love of God
How Great	Contemporary	English/Portuguese/Creole	Covenant WRSP	Greatness of God
How Great is Our God	Contemporary	English/French/Spanish/Creole/Portuguese	Chris Tomlin	Greatness of God
How Great Thou Art	Hymn	English/Portuguese	Traditional (A capella)	Greatness of God
How He Loves	Gospel/Contemporary	English	Anthony Evans	Love of God
In Jesus' Name	Gospel	English	Texas Bible College	Hope in Christ
Jesus at the Center	Gospel	English/French	Israel & New Breed	Focus on Christ
Le Seigneur Nous a Aimés	African Worship	French	Hubert Bourel	Hope/Faith/Overcoming
Made a Way	Gospel	English	Travis Greene	Faithfulness
Mighty to Save	Contemporary	English/Spanish	Hillsong	Salvation
O Come to the Altar (Acoustic)	Contemporary	English	Elevation	Repentance
One Thing Remains	Contemporary/Reggae	English	Israel & New Breed	Hope/Faith
Revelation Song	Contemporary	English/French/Spanish/Creole/Portuguese	Jenny Riddle	Holiness of God
Trae Tu Fuego/Santo	Spanish	Spanish	Cuidad en Lo Alto	Holiness of God
We will Not Be Shaken	Contemporary	English	Bethel	Hope/Faith
What a Beautiful Name	Contemporary	English/Spanish	Hillsong	Power of Christ
When Trials Come	Irish/Contemporary Hymn	English	Gettys	Hope/Faith/Overcoming

**Table 4.1: Preliminary Song List for Global Worship Experience**

### ***Task Force Week One***

During the first meeting, the task force met to select the songs and elements that could go into the worship set. The meeting began by sharing different passages scriptures that had meaning for the members or their ethnic communities. These were collected for the purpose of including them within the worship set for the event. Edwidge Darbouze, a task force member, shared how in the Haitian small group that he leads each week at the church they always open up with Psalm 100. Because that was familiar passage to many in the church, it was included in the worship set as the call to worship. Other passages that were discussed included Romans 8:26 (Spirit interceding), John 15:5 (Vine & Branches), 1 Thessalonians 5:16-17 (Rejoice always), Revelation 21:4 (No more mourning), Colossians 3:15-16 (Message dwell in you richly), Psalm 23 (Lord is my Shepherd), Matthew 6:9-13 (Lord's Prayer), Psalm 91 (Refuge in Lord), and 1 Peter 1:3-12 (Praise in trials).

After discussing the passages of scriptures that could be implemented, the task force then began going through the song list that had been compiled together by the principal investigator, they were encouraged to make additional recommendations as well. Some of the songs that were added to the list included "Our God" and "Forever I Run" which already had translations in French and Creole. The task force determined that there was a pattern in the theme of the songs compiled that reflected the greatness of God, God's faithfulness and how He carries his people through trials. It was also determined to include hymns and songs in as many of the languages represented through the data results as possible. From there the task force narrowed the list of songs to the following with the reason:

**Our God (English/French)** – Recommended by the task force as one that the Haitian community knows and sings in French.

**How Great (English/Portuguese/Creole)** – Song that has fairly easy Portuguese lyrics since no one in the task force speaks Portuguese and relates to the theme of the set list.

**How Great is Our God (English/Spanish/Portuguese/French/Creole)** – Popular song that everyone knows that can be sung in all of the languages that will be used in the event.

**Great is Thy Faithfulness** – Popular hymn that many people requested while gathering the research

**How Great Thou Art** - Popular hymn that many people requested while gathering research.

**What A Beautiful Name (Spanish/English)** – Song that the congregation is familiar with in both Spanish and English.

**Father Jesus Spirit** – Gospel song recommended because of the African rhythm reflecting some of the cultures in the congregation as well as the request for more Gospel songs to be sung.

**One Thing Remains** – Popular song sung regularly at Christ Fellowship Miami, possibility of including the fusion track that includes reggae.

**When Trials Come** – Selected because it is a contemporary hymn that also includes string sounds that many in the data collection process stated as a favorite musical instrument.

**Jesus at the Center (English/French)** – A popular song that is regularly sung at Christ Fellowship Miami as well as in the Haitian ministry at the church in the French language.

**Forever I Run (English/Creole)** – This song was just translated into Creole and has been recently sung at Christ Fellowship Miami.

**O Come to the Altar** – This song was selected because it came up during the Focus Group as a meaningful song as God is drawing people to Himself as well as the fact that many people through the church had requested more time to come forward to the Altar for prayer.

**Mighty to Save (English/Spanish)** – This song was selected because it is well known song and has a good translation in Spanish that many in the congregation would be able to sing easily.

**Revelation Song (English/Spanish/French/Portuguese/Creole)** – This song was selected to be sung in response to the reading of Revelation 4 (which the church has been studying in their current series) as well as the perfect response to the greatness of God and all that He has carried His people through.

Upon completion of the first meeting, the principal investigator began by developing the following working worship set list based on the songs and scriptures recommended:

## **Christ Fellowship Miami Global Worship Event (March 23)**

*Call to Worship* (Psalm 100 – Responsive Reading)

**Our God** (E) – English & French

**How Great** (E) – English & Portuguese

*Scripture* (TBD)

**How Great is Our God** (G) – English, Spanish, Portuguese, French, Creole

**How Great Thou Art** (G) - English

*Scripture* (TBD)/Prayer

**What A Beautiful Name (D)** – English & Spanish

**Father Jesus Spirit (TBD)** – English

**One Thing Remains (TBD)** – English

*Scripture* – (1 Peter 1:3-9 OR Psalm 91)

**When Trials Come (D)**

*Time of Prayer/Altar Call*

**O Come To The Altar (C)**

*Scripture* (John 8:31-32 – Abide)

**Jesus at the Center (TBD)** – English & French

**Forever I Run (G)** – English & Creole

**Mighty to Save (G)** – English & Spanish

*Scripture* (Revelation 4) - English, Spanish, French, Creole

**Revelation Song (G)** – English, Spanish, Portuguese, French, Creole

The principal investigator also split Psalm 100 into a call and response format to be used at the beginning of the global worship experience, which can be seen below:

### **CALL & RESPONSE - PSALM 100**

**Leader:** Shout for joy to the LORD, all the earth.

**People:** Worship the LORD with Gladness; come before him with joyful songs.

**Leader:** Know that the LORD is God. It is he who made us, we are his.

**People:** We are his people, the sheep of his pasture.

**Leader:** Enter his gates with thanksgiving and his courts with praise;

**People:** Give thanks to him and praise his name.

**All:** For the LORD is good and his love endures forever; his faithfulness continues through all generations.<sup>51</sup>

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<sup>51</sup> Ps. 100 ESV

The reading of Revelation 4 would be read in four different languages during the worship experience: Spanish, French, Creole, and English. The English translation was displayed through PowerPoint with the name of the language being spoken. The principal investigator used different Bible translations and then verified them with the language speakers that were a part of the task force. The vision for this was taken from an example of a presentation of Revelation 5 in different languages represented at Grace Fellowship Church.<sup>52</sup>

#### **REVELATION 4 (Multiple Languages)**

**English:** After this I looked, and behold, a door standing open in heaven! And the first voice, which I had heard speaking to me like a trumpet, said,

**French:** *Monte ici, et je te montrerai ce qui doit arriver après cela.*

(“Come up here, and I will show you what must take place after this.”)

**Spanish:** *Y luego yo fui en Espíritu: y he aquí, un trono que estaba puesto en el cielo, y sobre el trono estaba uno sentado.*

(At once I was in the Spirit, and behold, a throne stood in heaven, with one seated on the throne.)

**Creole:** *Figi moun lan te klere tankou piè bijou yo rele jasp la ak sa yo rele sadwan lan. Fòtèy la menm te nan mitan yon gwo lakansièl ki te klere tankou yon piè emwòd.*

(And he who sat there had the appearance of jasper and carnelian, and around the throne was a rainbow that had the appearance of an emerald.)

**English:** Around the throne were twenty-four thrones,

**Spanish:** *Y alrededor del trono había veinticuatro sillas: y vi sobre las sillas veinticuatro ancianos sentados,*

(and seated on the thrones were twenty-four elders,)

**French:** *Ils étaient vêtus de blanc, et portaient des couronnes d’or sur la tête.*

(clothed in white garments, with golden crowns on their heads.)

**Creole:** *Kout zèklè t’ap pati soti nan fòtèy la ansanm ak mizik ak kout loraj.*

(From the throne came flashes of lightning, and rumblings and peals of thunder,)

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<sup>52</sup> Tim Challies, “From Every Tribe and Language and People and Nation: A Video From My Church,” YouTube Video, 3:18, January 23, 2018, <https://youtu.be/uRxVO7GZdRc>.



**English:** and before the throne were burning seven torches of fire, which are the seven spirits of God,

**Spanish:** *Y delante del trono había como un mar de vidrio semejante al cristal;*  
(and before the throne there was as it were a sea of glass, like crystal.)

**French:** *Au milieu du trône et tout autour se tenaient quatre êtres vivants entièrement couverts d'yeux, devant et derrière*  
(And around the throne, on each side of the throne, are four living creatures, full of eyes in front and behind)

**Creole:** *Premie a te sanble ak yon lyon.*  
(the first living creature like a lion,)

**Spanish:** *y el segundo animal, semejante á un becerro;*  
(the second living creature like an ox,)

**French:** *le troisième avait le visage pareil à celui d'un homme*  
(the third living creature with the face of a man,)

**English:** and the fourth living creature like an eagle in flight. And the four living creatures, each of them with six wings, are full of eyes all around and within, and day and night they never cease to say,

**English:** “Holy,

**Spanish:** *Santo* (holy,)

**French:** *Saint* (holy,)

**Unison English:** is the Lord God Almighty, who was and is and is to come!”

**Creole:** *Kat bèt vivan yo t'ap chante pou fè lwanj moun ki chita sou fòtèy la, pou rann li onè, pou di l' mèsì, li menm ki vivan pou tout tan an. Chak fwa yo pran chante,*  
(And whenever the living creatures give glory and honor and thanks to him who is seated on the throne, who lives forever and ever,)

**Spanish:** *Los veinticuatro ancianos se postraban delante del que estaba sentado en el trono, y adoraban al que vive para siempre jamás,*  
(The twenty-four elders fall down before him who is seated on the throne and worship him who lives forever and ever.)

**English:** They cast their crowns before the throne, saying,

**Unison French:** *Tu es digne, notre Seigneur et notre Dieu,*  
(“Worthy are you, our Lord and God,)

**Unison Spanish:** *digno eres de recibir gloria y honra y virtud:*  
(to receive glory and honor and power,)

**Unison Creole:** *Se ou menm ki fè tout bagay.*  
(for you created all things,)

**Unison English:** and by your will they existed and were created.”<sup>53</sup>

The principal investigator also developed an invitation graphic that would be shared with the participants of the study and friends of those in the task force as can be seen in Figure 4.1.



**Figure 4.1: Global Worship Experience Invitation**

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<sup>53</sup> Rev. 4: 1-11 ESV.

## Task Force Week Two

During the second task force meeting the principal investigator worked with Edwidge Darbouze through the French and Creole portions of the songs as well as assigned reading assignments for Revelation 4. Edwidge brought in his French translation for the song “Our God” and his Creole translation for the song “Forever I Run.”

The rehearsal time was spent working through the linguistic elements of Revelation 4 and then beginning to implement the languages into “How Great is Our God” and “Revelation Song.” Whenever there was a question of one of the translations, the principal investigator would stop to verify if the correct wording was being used. Once the languages and the parts were decided on the task force completed a run through of the music. “Our God” was split between French and English as can be seen below with the French translation that Edwidge provided:

**Song:** Our God  
**Artist:** Chris Tomlin

*Verse*

Water you turned into wine  
Opened the eyes of the blind  
There's no one like you none like you

V – English

C – English

V – French

C – French

*Verse:*

***Dans les ténèbres, tu brilles***

Into the darkness you shine

***Nous revenons à la vie***

Out of the ashes we rise

***Nul n'est comme toi***

There is no one like you

***Comme toi***

None like you

C – English

B – English 2x

C – French

B – French 2x

C – English 2x

Chorus:

***Dieu est le plus grand***

Our God is greater

***Dieu est le plus fort***

Our God is stronger

***Dieu, tu es bien au-dessus de tout autre***

God you are higher than any other  
***Notre Dieu guérit***  
Our God is Healer  
***Puissant, il agit***  
Awesome in power  
***Oh Dieu, Notre Dieu***  
Our God, Our God

*Bridge:*

***Si notre Dieu est pour nous***  
And if our God is for us  
***Qui pourra nous arrêter***  
Then who could ever stop us  
***Et si notre Dieu est avec nous***  
And if our God is with us  
***Qui sera contre nous***  
Then what could stand against<sup>54</sup>

The task force also experimented with the arrangement of lyrics for “Forever I Run” that Edwidge had translated into Creole and the original English. Keeping an open mind, the task force began singing the song together and exploring the use of the two languages being sung simultaneously. For the purpose of the worship experience there needed to be times when each language could be sung and heard alone, but there are some portions of the song that the element of the two languages together were powerful. It was decided that the languages would share the lead for the first part of the song and then be sung simultaneously through the second verse, chorus, and parts of bridge.

During this meeting, it was decided to cut “Father Jesus Spirit” from the song order because the task force would not be able to utilize tracks during the worship event because the task force was primarily made up of vocalists so the musical elements necessary for this song would not be able to be explored adequately. “What a Wonderful Name” was also cut from the

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<sup>54</sup> Chris Tomlin, Jesse Reeves, Jonas Myrin, Matt Redman, *Our God (Water You Turned Into Wine)*, (Atlanta, GA: sixstepsrecords, 2010).

song order because it did not fully flow with the order of the songs and scriptures in the worship set. It was also decided, that because there would not be tracks available, that an acoustic version of “One Thing Remains” would be done instead of the reggae fusion version done by Israel and New Breed.

While it would have been good to be able to explore more musically for this project, the resources and time did not allow for more exploration during this specific project. Therefore, it was determined that the focus through the event would be centered around the usage of language and worship elements discussed regarding the use of Scripture, prayer, and the opportunity to come to the altar from the research data. However, the musical elements that the task force were not able to implement into the songs would still be present during the worship experience through pre and post-service music that would be played as people were coming in and leaving the event.

Upon completion of the meeting, the principal investigator then began organizing the music for the members of the task force to include the different languages that would be implemented. She also provided the task force with a tentative song flow and an updated worship set list showing the removal of the two songs along with initial vocal assignments. Additionally, the principal investigator developed a multilingual welcome sign that would be displayed while people were entering the chapel that can be seen in Figure 4.2.



*Figure 4.2: Multilingual Welcome Sign*

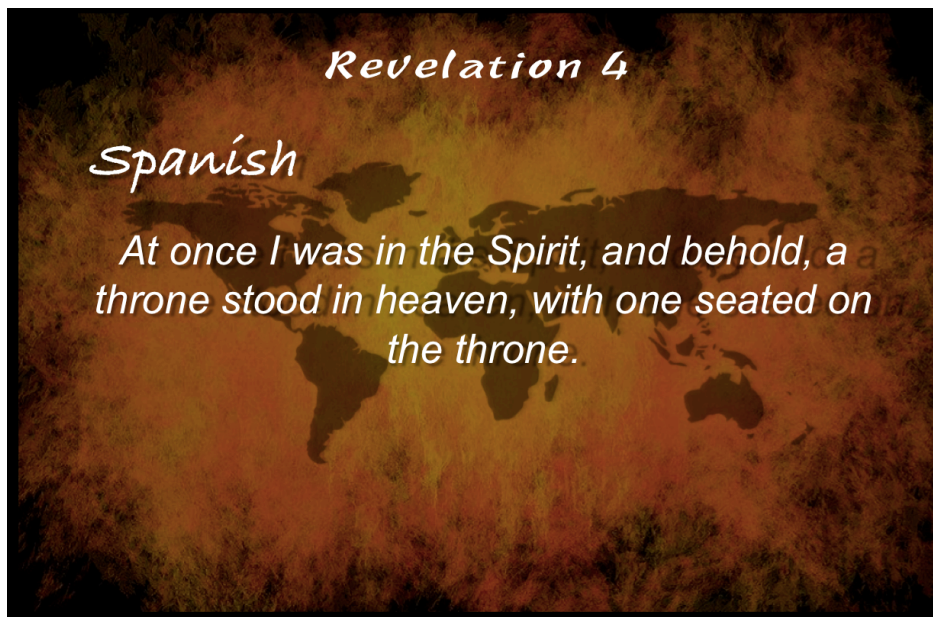
### *Task Force Week 3*

The third task force meeting began with the reading of Revelation 4 several times with everyone present and reading their own parts. This took some coordination because of the different languages and to make sure that everyone was on the same page. This was especially important when it came to the ending of the passage because several verses would be read in unison in each of the different languages. The task force took some time working with the native speakers of each of the languages to learn the proper pronunciation of each of the words and then the passage was put together again.

The task force then went on to rehearse the songs in the set list from start to finish. This was the first time all of the vocalists and the percussionist and guitarists were able to go through



the music together. This enabled the musicians to work through some of the arrangements of each of the songs and make sure that everyone was on the same page for each song. It was also during this time that the task force decided to go ahead and remove “Mighty to Save” from the worship set. This was determined because they realized that the song was not necessary for the flow of the service and the set list would be too long to keep the song.



**Figure 4.3: Revelation 4:2 read in Spanish**

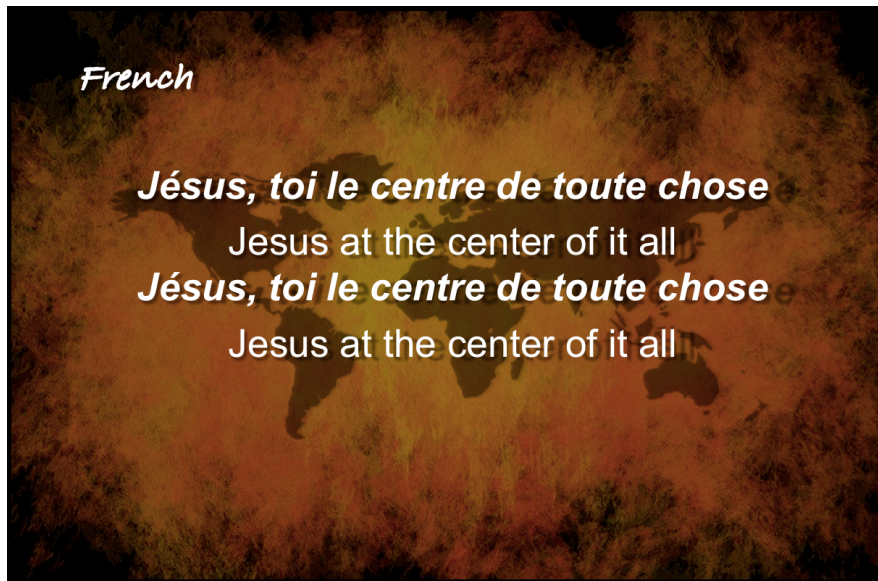
After the meeting the principal investigator recorded each of the songs and added cues for the members of the task force to rehearse with. She then updated the song flow to include the scriptures that would be used as well as the final vocal assignments and shared the documents<sup>55</sup> and audio files<sup>56</sup> with the members of the task force. She then began developing the PowerPoint

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<sup>55</sup> Kimberly Martin, *CF Global Worship Event (March 23)*, Google Drive, <https://drive.google.com/open?id=1zcm9nAgFHgydnoO9Gm4n9WIYjWnW6DT7>.

<sup>56</sup> Kimberly Martin, *CF Global Worship Flow*, Google Drive, <https://drive.google.com/open?id=1-ESFitVk2lh4ic7krqQyMQTIOM6yBA7C>.

that would be used for the event that would take place the following week.<sup>57</sup> When designing the slides, the principal investigator made sure to specify which language was being sung by naming the language and by making the language used in bold with the English translation below, which is the common language of those in the church. The Scripture verses were shown only in English, but for Revelation 4 each slide showed which language was being spoken with the English translation displayed. The examples of the slide layouts can be found below in Figures 4.3 and 4.4.



**Figure 4.4: “Jesus at the Center” lyrics lead in French with English translation**

The principal investigator also developed the pre-service playlist on Spotify. She included a variety of songs that reflect the diversity of the church, intentionally including a blend of hymns, gospel songs, songs originally written in the languages and music styles of the cultures

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<sup>57</sup> Kimberly Martin, *CF Global WRSP*, Google Drive, <https://drive.google.com/open?id=1x9Yv-wahwcR917nWj5C27DFNtSuwh1fT>.



represented in the church, and songs currently sung at Christ Fellowship Miami in English and that were translated into other languages represented at the church.<sup>58</sup>

#### ***Task Force Week 4***

The final task force meeting was a full rehearsal in the chapel using the sound system and running the PowerPoint. After completing a sound check, the task force began by running through the reading of Revelation 4 to ensure that it was flowing correctly. Then the task force worked their way through the entire worship set from start to finish including the reading of all of the scripture verses. The final worship set can be seen below with vocal assignments:

### **Christ Fellowship Miami Global Worship Experience (March 23)**

***Welcome*** - Kimberly

***Call to Worship*** (Psalm 100 – Responsive Reading) - Kimberly

**Our God** (E) – English & French  
Lead: Chad/Edwidge; Alto: Kimberly

**How Great** (E) – English & Portuguese  
Lead: Kimberly; Tenor: Edwidge/Chad

***Scripture - Psalm 95:1-7 (English)*** - Mimi

**How Great is Our God** (G) – English, Spanish, French, Creole  
Lead: Chad – English; Kimberly– Spanish/Portuguese;  
Edwidge: French/Creole

**How Great Thou Art** (G) – English  
Lead: Chad/Edwidge; Alto: Kimberly

***Scripture – 1 Peter 1:3-9 (English)***- Mimi

**One Thing Remains** (C) – English

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<sup>58</sup> Kimberly Martin, “CF Global Worship Experience Preservice,” Spotify Playlist, <https://open.spotify.com/user/12101211183/playlist/0hGxnrdx4h8CWNE4p4Wrws?si=52bF0GzQ92KB-YCTumLzg>.

Lead: Chad; Tenor: Edwidge; Alto: Kimberly)

*Scripture/Invitation – Psalm 43:4 (English)– Kimberly*

**O Come To The Altar (C)**

Lead: Kimberly; Tenor: Edwidge/Chad

*Scripture - John 15:5 (English/French) – Mimi/Chad*

**Jesus at the Center (G) – English & French**

Lead: Chad/Edwidge; Alto: Kimberly

**Forever I Run (G) – English & Creole**

Lead: Kimberly/Edwidge; Tenor: Chad

*Scripture - Revelation 4 (English, Spanish, French, Creole) - All*

**Revelation Song (D) – English, Spanish, Portuguese, French, Creole**

Lead/Alto: Kimberly (English/Spanish/Portuguese);

Lead: Edwidge (French/Creole); Lead/Tenor: Chad (English)

*Prayer – Kimberly*

Upon completion of the rehearsal of the full worship set, the task force discussed any other changes or recommendations that would be necessary before the event. It was determined that the use of Creole and English for “Forever I Run” would need to be re-arranged. During the early arrangement of the song, both languages were sung simultaneously for verse 2, the chorus, and the bridge. However, because of the rhythmic aspects of the languages and the sounds the Creole against English the Creole lyrics were lost. The task force worked together to determine if they could be used together during any part of the song and found that they still worked together during the chorus, but not during the verses or the bridge. The remaining portions of the song would then be split between the two languages so as not to lose the meaning of the lyrics.

To follow up after the final rehearsal and the changes that were recommended, the principal investigator updated the song order and checked the lyrics for the songs to make

sure that everything was in order for the event that would be later that week. Finally, she recorded an updated version of “Forever I Run” and sent it back to the task force with the linguistic changes that were discussed in the rehearsal. The updated arrangement follows:<sup>59</sup>

**Title:** Forever I Run  
**Artist:** Elevation Worship  
**Album:** There is a Cloud [2017]  
**Creole Translation:** Edwidge Darbouze

**[Verse A - English]**

Here I lay my life down  
To be found, found in You

**[Verse B - Creole]**

**Men m devide tet mwen**  
Here I empty myself  
**Pou m renpli I, enko ave w**  
To be filled, again with You

**[Pre-Chorus - English]**

Over and over again

**[Pre-Chorus - Creole]**

**Anko e anko ak plis**  
Over and over again

**[Chorus A - Creole]**

**Se Ou K, Fotifye ke mwen**  
You are, the strength of my heart  
**M ap toujou kouri, anko nan lanmou w**

**[Chorus B - English]**

Forever I'll run, again to Your love  
You are, the strength of my heart  
Forever my God, Your love is enough

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<sup>59</sup> Kimberly Martin, “Forever I Run – Updated,” *Google Drive File*,  
[https://drive.google.com/file/d/1NBUG4v6Tr8FUEo4KIxKsXp1Cf1iWhTQ\\_/view?usp=sharing](https://drive.google.com/file/d/1NBUG4v6Tr8FUEo4KIxKsXp1Cf1iWhTQ_/view?usp=sharing).

**[Verse 2 A - English]**

***There's no treasure on earth***

Pa gen trezo sou te a

***That compares to who You are***

K'ka konpare ak sa Ou ye

**[Verse 2 B - Creole]**

***Mwen renn tet nwen entye***

I surrender it all

***Jis pou m konnen, konnen w pi plis***

Just to know, know You more

**[Pre-Chorus A - Creole]**

***Anko e anko ak plis***

Over and over again

**[Pre-Chorus B - English]**

***Over and over again***

Anko e anko ak plis

**[Chorus Together - English/Creole]**

You are, the strength of my heart

***(Se Ou K, Fotifye ke mwen)***

Forever I'll run, again to Your love

***(M ap toujou kouri, anko nan lanmou w)***

You are, the strength of my heart

***(Se Ou k, fotifye ke mwen)***

Forever my God, Your love is enough

***(Pou tot tan Bondye m, lanmou ou sify)***

**[Bridge - English]**

Where You are, there I'll be

What You speak, I will see

I will see Your glory

I will see Your glory

**[Bridge - Creole 2x]**

***Kote Ou ye, la m pwal ye***

Where You are, there I'll be

***Sa Ou pale, li m pwal we***

What You speak, I will see

***Mwen pwal we glwa ou***

I will see Your glory

***Mwen pwal we glwa***

I will see Your glory

**[Bridge - English]**

Where You are, there I'll be  
What You speak, I will see  
I will see Your glory  
I will see Your glory

**[Chorus A - English]**

You are, the strength of my heart  
Forever I'll run, again to Your love

**[Chorus B- Together English/Creole]**

You are, the strength of my heart  
**(Se Ou k, fotifye ke mwen)**  
Forever my God, Your love is enough  
**(Pou tot tan Bondye m, lanmou ou sify)**

**[Chorus Together - English/Creole]**

You are, the strength of my heart  
**(Se Ou K, Fotifye ke mwen)**  
Forever I'll run, again to Your love  
**(M ap toujou kouri, anko nan lanmou w)**  
You are, the strength of my heart  
**(Se Ou k, fotifye ke mwen)**  
Forever my God, Your love is enough  
**(Pou tot tan Bondye m, lanmou ou sify)**

**[Bridge - Creole]**

**Kote Ou ye, la m pwal ye**  
Where You are, there I'll be  
**Sa Ou pale, li m pwal we**  
What You speak, I will see  
**Mwen pwal we glwa ou**  
I will see Your glory  
**Mwen pwal we glwa**  
I will see Your glory

**[Bridge - English]**

Where You are, there I'll be  
What You speak, I will see  
I will see Your glory  
I will see Your glory<sup>60</sup>

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<sup>60</sup> Chris Brown, Jason Ingram, Mack Brock, Steven Furtick, Wade Joye, *Forever I Run* (Matthews, NC: Elevation Worship Publishing, 2017).

## **Christ Fellowship Miami Global Worship Experience**

The day of the event the task force arrived early and began last minute preparations, checking lyrics and making sure everything was running properly. After completing a brief sound check, the task force rehearsed the updated version of “Forever I Run” with the changes to the Creole and English arrangement and then ran through the reading of Revelation 4. Once complete, the task force completed a run through of the worship set from the beginning until 6:45 p.m. when they opened the doors for people to come in for the event and the pre-service playlist began to play.

As people entered, the members of the task force proceed to greet their friends and encourage them to come in and have a seat. Many originally chose seats in the back of the chapel so the principal investigator and task force encouraged them to move towards the front so that everyone would feel closer in community. People were continuing to arrive at 7 p.m. when the event was scheduled to begin so it was decided to wait to start a few minutes to give everyone a chance to get there.

After a brief prayer in the back of the chapel, the task force then moved to the front of the chapel to begin the event. Around 15-20 people who participated in the study or who were friends or relatives of the members of the task force showed up to worship. The principal investigator opened the night by welcoming and thanking everyone for his or her participation in the study and for coming to worship together. She shared that the task force would be leading songs in other languages that they might not know but that there were translations in English available and encouraged them to try to sing along in either language.

The flow of the worship service allowed people the opportunity to hear the Word of God and then to respond in worship through song. Each of the languages used through the worship experience were represented in the people that attended the event. It was interesting to see how everyone stood through the entire service and remained engaged through the entire service. When the native language of someone was being sung, the immediate recognition and delight was evident on his or her face. As the night progressed it was evident that everyone present, including the task force, was engaged in worship.



***Figure 4.5: Global Worship Task Force***  
(Edwidge Darbouze, Kimberly Martin, Mimi Williams, Chad-Anthony Smart)

The music styles that were used in the worship experience were familiar to the people in attendance so even though the songs transitioned between languages frequently, the people were able to follow along fairly easily. The congregation also responded well to the creative elements in the use of Scripture within the event. During the invitation time,

the people were invited to move around the room or to pray with others they were sitting with for concerns or issues in their lives at that time. Many took this opportunity to sit down and pray alone or with their spouses, though the majority stood and continued to worship through singing.

At the end of the night everyone present had been engaged in worship. Many commented to members of the task force how they would love to do this more frequently. Others shared how they were blessed by the opportunity to sing in their heart language, and some stated how they loved being able to see their spouse or loved one singing in their own language in worship for the first time and how that blessed their hearts. Everyone was elated and filled with joy as they left continuing to praise God for all that He had done and revealed to them.



## Chapter 5

### FEEDBACK, NEXT STEPS, AND CONCLUSION

#### **Global Worship Experience Feedback and Reflection**

After the global worship experience event at Christ Fellowship Miami, the principal investigator obtained additional feedback from some of the task force members as well as people who came to the event. The feedback that was offered was positive and constructive as well as beneficial to the study and how the church could move forward to be more culturally conscious in their approach to ministry and worship.

Because the global worship experience was designed to be extreme in the approaches and cultural aspects used, it was important to determine what actually worked well for the event and what did not. This knowledge would enable the worship ministry at Christ Fellowship Miami to engage in some of those elements that were incorporated in the event in the main worship gatherings at the church through practical and critical contextualization.

One of the things that many people found worked well for the event was the way in which the Scripture and the songs flowed through the entire event. This was an important element that was intentionally designed into the worship set because the songs were chosen to provide a worship response through song to the passages that were read. Additionally, that data that was collected from the church revealed that many people are able to engage in worship through song in more powerful ways when they are responding to the Word of God.

There was a lot of feedback provided regarding the use of languages through the worship experience event. One of the most positive responses was how much the members

of the task force and those that attended the event enjoyed being able to worship together with the different languages. Robert Davis specifically shared how special it was for him to see how his wife, who speaks French, enjoyed worshipping through language during those songs.<sup>61</sup> Edwidge Darbouze also shared how he had heard from many in the Haitian ministry at the church that attended the event.<sup>62</sup> They shared how they truly felt engaged because they got to sing in their heart languages. This conversation revealed a huge need to specifically minister to the Haitians in the church, as many do not speak English but come to the church any way and then later go to the Haitian small group to hear the translation of the message, their response to being able to hear the Bible read and songs sung in their heart language really ministered to them and helped them to engage in worship in a meaningful way.

Some constructive feedback for the event regarding the use of language was in regards to incorporating Creole and English simultaneously in “Forever I Run.” While some people enjoyed hearing the languages sung together, others still struggled with the blend of the languages together, even with the changes that were made prior to the event. Chad-Anthony Smart commented that the fact that some were not familiar with all of the languages that it was distracting and disengaging for some of the people, but he felt that for the purpose of the event the use of the languages in that context worked because it was an intimate worship experience, but if the event were larger it would have been problematic and people’s attention would have been lost. Musically speaking, Chad shared how he appreciated the simplicity of the music accompaniment used during the event because it

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<sup>61</sup> Robert Davis, Interview by author, Miami, March 26, 2018.

<sup>62</sup> Edwidge Darbouze, Interview by author, Miami, March 26, 2018.

enabled the deliberate use of the various languages with less distraction (Chad-Anthony Smart, March 26, 2018, e-mail message to author).

This worship experience also provided the opportunity for members of the task force as well as the church to grow. One member of the task force shared how this was the first time that he had been able to lead in this context and the whole experience was a challenge musically. However, as he trusted God and kept showing up he found that he was catching on and felt more confident leading at the event. Chad shared how this experience provided an opportunity for him to look beyond his own culture and the cultures that are here in the United States and challenged him to be open to more worship experiences and as a leader to be more intentional in engaging other cultures in worship (Chad-Anthony Smart, March 26, 2018, e-mail message to author).

This worship event was also designed to engage everyone at the event to give them a greater love for God and to expand their views of worship. Everyone that responded shared how this experience impacted them in a positive way and helped them to worship God more deeply. Others also shared how this experience helped reveal God's heart for all people and the call to share the Gospel with every nation, tribe, people, and tongue.

One of the most important reasons for developing the global worship event was to determine what are some practical elements that could be simplified and incorporated into the worship ministry at Christ Fellowship Miami. After the event concluded there were two primary responses that people gave that could be practically implemented. The first was to include even more musical instruments in worship. The second was regarding the use of languages.

Chad, one of the task force members and also a worship leaders for the Palmetto Bay campus at Christ Fellowship Miami, shared that translating popular songs into the languages at the church would likely be the most practical way to begin incorporating these elements at the church. While this has been attempted, he stated that it would be beneficial to be more deliberate in doing more. Additionally, he stated how the translated lyrics showing both languages would be able to benefit those who do not speak English as their first language (Chad-Anthony Smart, March 26, 2018, e-mail message to author). Edwidge also shared how it would be important to specifically ensure that French and Creole are incorporated in addition to the use of Spanish, which is already sung occasionally at the church.<sup>63</sup>

One of the greatest challenges that would be faced in approaching this would be the translation of songs into different languages themselves. It would be important to ensure that the translations are accurate and make sense, otherwise it would be distracting in worship if the translations caused the meanings to be lost. Therefore, it would be necessary to verify the translations with someone who speaks the languages being translated to ensure that the flow is natural, the structures are accurate, and ensure that the meanings are not lost when added to the music, especially because some languages are tonal and the melody of songs can change the meanings of words. An excellent method to address the issue of translations is through the creation and development of songs written in the other languages represented at Christ Fellowship Miami and then translated to English to be used in worship.

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<sup>63</sup> Edwidge Darbouze, Interview by author, Miami, March 26, 2018.

Because Christ Fellowship Miami is a multicultural church and extremely mission minded, this project could benefit the church and worship engagement by impacting the global partners of the church as well as the regular mission teams that the church sends out locally and internationally. Mimi Williams, a member of the task force, shared that she believes that this project will help impact those ministries by helping others to engage in worship through their own languages through song (Mimi Williams, March 26, 2018, e-mail message to author). Chad also shared that this project could help missional churches are welcoming foreigners in and helping them to feel at home, he stated that this will also help people to be able to engage in genuine worship (Chad-Anthony Smart, March 26, 2018, e-mail message to author).

The majority of the people who attended and participated in the global worship experience shared that they wanted to have the opportunity to be a part of something like this again. Everyone stated that they found the experience to be a good one and they were blessed and challenged through the experience. One of the most important responses is that those who participated were challenged to go beyond their comfort of ministering to people that they are familiar with and becoming more culturally conscious to everyone around them and to recognize that they can learn more of who God is through those who are different from themselves.

### **Next Steps in Culturally Conscious Worship at Christ Fellowship Miami**

The ultimate goal of this research study and the development of a global worship experience is to equip the worship ministry at Christ Fellowship Miami to engage in more culturally conscious worship through contextualized worship and music forms. The results of the

research data, the development and execution of the global worship experience, and the feedback leads to several recommendations and starting points that the worship ministry at Christ Fellowship Miami may undertake to become more culturally conscious. These recommendations may also enable them to minister even more effectively in the local and global Christ Fellowship campuses. These recommendations and next steps include contextualization of music in worship through fusion songs, hymnody, and the inclusion of other genres and contextualization of language in worship.

### **Contextualization of Music in Worship**

There are three practical next steps that the worship ministry at Christ Fellowship Miami can undertake as they are contextualizing music in worship. The first is through the addition of worship songs in other genres. These can be familiar songs that are already sung at the church but that have an arrangement that reflects the heart music of people represented in the church. The addition of these songs would need to be intentional so as not to distract from worship or to tokenize specific styles of music or genres. Two of the most requested styles of music that the research data revealed were for more hymns to be included in worship and gospel music.

The incorporation of hymns into the worship gatherings at Christ Fellowship Miami will be fairly easy, as this is something that the worship ministry is already implementing by incorporating traditional hymns, hymns that have been rearranged to fit the contemporary worship genre, and new contemporary hymns.

There are two approaches that can be taken to incorporate gospel songs into the worship at Christ Fellowship Miami. The first is by singing current songs at Christ Fellowship Miami that have been arranged as gospel music. Examples of some of these songs could be Anthony Evan's

version of “How He Loves”<sup>64</sup> and “Do It Again” by Elevation Collective featuring Travis Greene & Kierra Sheard.<sup>65</sup> The second is by adding gospel worship songs to the current worship song list that could be easily sung in worship gatherings. Some songs that could be modified and incorporated would be “Father Jesus Spirit” by Fred Hammond,<sup>66</sup> “Made A Way” by Travis Greene,<sup>67</sup> and “Chasing Me Down” by Israel & New Breed, featuring Tye Tribbett.<sup>68</sup>

Another way that the worship ministry could contextualize music in worship would be to incorporate musical sounds and rhythms that reflect the cultural heritages of the diverse people that make up the church. Through the course of the research gathered, many recommended that more island and Caribbean sounds be added to the music at Christ Fellowship Miami on occasion. One song that the worship ministry currently does that reflects this would be the fusion song by Israel and New Breed “One Thing Remains” that was discussed through the research because of the reggae portion of the music that resonates so well with many of the Jamaicans that currently attend the church.<sup>69</sup> This could also be accomplished by singing worship songs originally written in the styles of the cultures that are present in the church such as “Survival Plan” by Wallace & Rachel Faagutu.<sup>70</sup>

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<sup>64</sup> Inside FBCG, “How He Loves” Anthony Evans (How God Loves Us, Powerful Song), YouTube Video, 15:38, February 11, 2016, <https://youtu.be/1LGYusBBsE0>.

<sup>65</sup> Elevation Worship, “Do it Again feat. Travis Greene & Kierra Sheard (Official Audio) – Elevation Collective, YouTube Video, 10:01, January 12, 2018, <https://youtu.be/2dYmVphxEao>.

<sup>66</sup> RealFredHammondVEVO, “Fred Hammond – Father Jesus Spirit (Audio),” YouTube Video, 6:25, June 17, 2016, <https://youtu.be/d1HcfX4cqIk>.

<sup>67</sup> TGreeneVEVO, “Travis Greene – Made A Way (Official Video), YouTube Video, 4:30. January 19, 2017, <https://youtu.be/MimVg0OMGvA>.

<sup>68</sup> IsraelNewBreedVEVO, “Israel & New Breed – Chasing Me Down ft. Tye Tribbett,” YouTube Video, 6:08, July 17, 2015, <https://youtu.be/Ubd3-OcUQ3c>.

<sup>69</sup> Israel & New Breed – Topic, “One Thing Remains (Deluxe),” YouTube Video, 7:12, July 25, 2015, <https://youtu.be/yvhoLeipZMU>.

The use of tracks for current fusion songs will help facilitate this, but there is also the challenge to become more creative musically. This will likely require additional research in the specific music forms from the cultures represented at the church to see how the sounds could be incorporated into existing worship songs to add cultural flavor. This may be accomplished by simply adding a rhythmic pattern that is familiar to a culture such as is used in Fred Hammond's "Father Jesus Spirit" that reflects a common rhythm found in West African music. It could also be as extensive as rearranging and adding in new instruments such as a steel drum or flute, etc. Miami Vineyard Community Church is also a multicultural church in Miami that has undertaken this to include musical sounds that represent the cultures present in their church. An example of what they have done can be found in their Latin, Gospel, Island & Funk Worship album, *Miami Vineyard (Live)*.<sup>71</sup>

The third way that Christ Fellowship Miami can engage in contextualized worship through music is by collaboratively writing songs that reflect the diversity of the church, both locally and globally. This would be a great way to minister to Christ Fellowship Miami as a whole and touch all of the campuses of the church to unite them. Josh Davis wrote a song that demonstrates one of the ways that this could be accomplished by writing an original song in both English and Spanish called "One Kingdom."<sup>72</sup> This idea of a multicultural church writing and leading multicultural worship songs is one that could minister to many that are present within the congregation because they are so diverse and could bring them closer together as they worship.

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<sup>70</sup> Forerunner Music, "Survival Plan (Live) – Rachel & Wallace Faagutu," You Tube Video, 6:34, May 30, 2014, <https://youtu.be/GO9wwPtsRQA>.

<sup>71</sup> Vineyard Worship, "Miami Vineyard (Live)," Spotify, 2012, <https://open.spotify.com/album/7paanD8wpDsY1BGcAQFs2t?si=nThHwjDJRJKpsVskXYN3dA>.

<sup>72</sup> Proskuneo Ministries, "Multicultural Worship Song: One Kingdom," You Tube Video, 4:45, March 1, 2012, <https://youtu.be/tRXnPLTEgvs>.



## **Contextualization of Language in Worship**

In addition to writing multilingual worship songs, there are two primary ways that Christ Fellowship Miami can be more culturally conscious through the use of language in worship gatherings. The research data revealed that there are a number of people in the church that claim Portuguese, French, and Haitian Creole and Spanish as their heart languages, however with the exception of Spanish, these languages are not currently utilized in worship gatherings. One of the most important ways that Christ Fellowship Miami can become more culturally conscious in worship is by including translators in those languages. This will especially meet the need of the Haitian community who is regularly in attendance at Christ Fellowship Miami but does not speak English.

Another important way that language can be used at Christ Fellowship Miami is by incorporating those languages during the welcome of the campus pastor or worship leader on occasion such as done for Christ Fellowship Miami Online. Additionally, the feedback from the research and the global worship experience reveal that it would be beneficial to include song translations of the songs used in worship that are in French, Creole, and Portuguese as well as the Spanish translations that are currently being sung in worship. In addition to having the lyrics presented in those languages, it would be beneficial to include those translations in English, which the common language for the congregation. This will enable the congregation who does not speak the language being sung to still engage in musical worship without being disconnected by an unfamiliar language and help them to be unified with their brothers and sisters who are worshipping in their heart language.

## **Conclusion**

Through the study and analysis of the current cultures and music and worship preferences present at Christ Fellowship Miami and through the planning and development of a global worship experience, the data has allowed several positive next steps that can be taken to equip the worship ministry at Christ Fellowship Miami to be more culturally conscious in their approach to music and worship through contextualization. The next steps are focused on the needs that the data revealed in the form of linguistic and musical contextualization that could be practically implemented into the existing worship ministry through both direct and subtle means.

This project provided the starting place for critical contextualization of worship and music in Christ Fellowship Miami, but it did not encompass every aspect of worship and culture that are present in this multicultural church. As a result, this opens the door for future studies and projects within the worship ministry of the church, specifically in the field of ethnomusicology as the worship ministry is continuing to minister to the diverse cultures that are present in the church.

Some of these future opportunities can be other global worship experiences at Christ Fellowship Miami. These worship experiences can further explore language in worship but also focus more on the music of the ethnic groups represented at the church. The global worship experiences would be an excellent place for the worship ministry to explore global arts creations with members of the diverse people groups within the church. This would include focus on ethnic music forms as well as the use of language. This would also explore fusion worship song creations for language as well as musical genres. In addition, this would be an excellent place for current worship songs to be used once they have been arranged to fit the musical styles of other cultures. By exploring these avenues at Christ Fellowship Miami in other global worship

experiences, the worship ministry may begin developing additional repertoires that are culturally conscious to be used in corporate worship.

Additionally, this study can be a great asset for the global worship partners as they are growing churches abroad, in order for them to engage in contextualized Christian worship that is in the heart language and music forms of the culture the global campus is located in. This study can also be used to assist the short-term mission teams as they are traveling to serve the church's ministry partners because they will be able to share in worship songs that are in the heart language and styles of the countries that they are visiting. By engaging in culturally conscious worship in the global campuses as well as through the short term mission trips that the church leads, the unity of the church and cultural engagement will be solidified in a deeper way as the church in Miami is able to worship in a deeper way with the global Christ Fellowship Miami churches in the other countries.

The data gathered through this study just touched on the tip of the cultures represented at Christ Fellowship Miami. For future studies it may be beneficial to focus on language and music separately and expand the search to more people at the church. While the data that was gathered was extremely beneficial to the ministry and the purpose of this project, in order to be more culturally conscious in worship at each of the Christ Fellowship Miami campuses, it may be better to narrow each study and expand the data pool.

Another important insight that this study revealed is the necessity to explore each cultural group individually for greater cultural engagement. While for the purpose of this project the general overview worked, for more effective worship experiences that are culturally conscious additionally studies of each individual culture represented in worship would be beneficial to the worship ministry. These individual studies would include the exploration of cultural music and

performing art forms, beliefs and cultural heritages, as well as time exploring the languages of the culture with members of that culture. This would provide an excellent opportunity and environment for deeper relationships to be formed, a better understanding of the cultural values and approaches to worship so that aspects of the culture are not tokenized in worship gatherings, and potentially can lead to global arts creations that can be used in corporate worship.

Looking back over the course of this project and the conclusion in the global worship experience, there are a few things that could have been approached better. First, the task force would have met for more times of discussion prior to entering rehearsal. While everyone in the task force was able to work together well in a short period of time, it did not allow for the deeper collaboration that could have happened if the task force met more frequently for relationship building and discussion of worship. Second, while the music flowed well during the experience, it would have also been beneficial to have more rehearsal time. While many of the songs were familiar to everyone and were lead effectively, the task force could have lead with greater excellence if there had been more time for rehearsal as well, especially considering the various languages that were used. Third, while collaboration is necessary for an event such as this, the principal investigator could have taken more time to lead some of the task force members more musically as they did not have much experience leading worship before and needed additional assistance.

While there are always things that can be improved on in a study such as this, overall the conclusion of the study with the global worship experience provided an excellent source for growth and for experimentation in culturally conscious worship for members of the worship ministry and the task force. The flow of the service and the engagement with the languages, songs, and scriptures were well thought out and very effective in ministering to those that

attended the worship gathering as well as members of the task force. Ultimately, this study provided an excellent basis for future global worship events at the church and the development of multicultural group arts creations, such as songwriting, dance, drama, and art within the worship ministry that can further equip the worship ministry to be more culturally conscious in their approach to worship and music.

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## APPENDIX A

### **CHRIST FELLOWSHIP MIAMI WORSHIP REPORT SUMMARY**

Contextualizing Worship and Music in a Multicultural Church:

A Case Study at Christ Fellowship Miami

Kimberly Martin

Liberty University

Center for Music & Worship, School of Music

#### **Case Study Ethnographic Research Results**

##### **CF Cultural Demographics Results:**

- African – 2%
- Black/African American – 13%
- Haitian – 3%
- Hispanic – 47%
- Jamaican – 11%
- Portuguese – 2%
- West Indian – 4%

##### **Heart Languages Represented at CF:**

- Creole – 5%
- English – 61%
- French 5%
- Portuguese – 1%
- Spanish – 28%

##### **Preferred Worship Language Results:**

- American Sign Language – 1%
- Creole – 2%
- English – 80%
- French – 2%
- Portuguese – 2%
- Spanish – 13%

##### **Preferred Music in Worship:**

- Blended – 12%
- Contemporary Worship – 62%
- Cultural Music Forms – 6%
- Gospel – 12%
- Hymns – 8%

##### **Favorite Musical Instrument or Sound:**

- Piano – 32%
- Guitar – 18%
- Drums – 14%
- Vocals – 4%
- Flute – 1%
- Bagpipe – 1%
- French Horn – 2%
- Trumpet – 5%
- Saxophone – 8%
- Violin – 13%
- Cello – 1%
- Bass Guitar – 1%

### **Culturally Conscious Music and Worship:**

- Creole Language – 2%
- French Language – 3%
- Gospel – 13%
- Latin/Reggae/Caribbean Music – 13%
- No Changes – 28%
- Other Cultural Forms – 3%
- Spanish Language – 24%
- Spoken Word – 3%
- Traditional Hymns – 9%

### **Next Steps in Contextualizing Music and Worship at Christ Fellowship Miami**

#### **1. Contextualizing Music in Worship**

- a. **Add worship songs in other genres** (Hymns, Gospel, Cultural Music Forms)
  - i. *Familiar songs with new genre arrangements*
  - ii. *Gospel* (Examples: “How He Loves” by Anthony Evans, “Do It Again” by Elevation Collective featuring Travis Greene & Kierra Sheard)
  - iii. *Cultural Music Forms* (Add musical sounds or flavors from other cultures to existing worship songs – can be subtle or direct)
- b. **New Songs in a new genre that are easy to modify and incorporate**
  - i. *Gospel* (Examples: “Chasing Me Down” by Israel & New Breed, “Father Jesus Spirit” by Fred Hammond, “Made A Way” by Travis Greene.)
  - ii. *Cultural Music Forms* (Worship songs written by other cultures represented at the church)
- c. **Collaborative Multicultural Song Writing**
  - i. *Multicultural music forms*
  - ii. *Multilingual*

#### **2. Contextualizing Language in Worship**

- a. **Find Ways to Incorporate Spanish, French, Creole, and Portuguese**
- b. **Multilingual welcome before and during service**
- c. **Audio translators in French, Creole, and Portuguese for non-English speakers that attend the worship service**
- d. **Sing worship songs in other languages**
  - i. *Display lyrics in 2nd language and common language* (Example: When singing line in Spanish, include the English translation)

### **Researcher Comments:**

This project provides a starting place for critical contextualization of worship and music at Christ Fellowship Miami, but does not encompass every aspect of worship and culture that are present within the worshipping body. Please let this study be used to open the door for future projects and studies as the church continues to minister to the diverse cultures within the church.

## **Next Steps in Culturally Conscious Worship at Christ Fellowship Miami (Thesis Excerpt)**

The ultimate goal of this research study and the development of a global worship experience is to equip the worship ministry at Christ Fellowship Miami to engage in more culturally conscious worship through contextualized worship and music forms. The results of the research data, the development and execution of the global worship experience, and the feedback leads to several recommendations and starting points that the worship ministry at Christ Fellowship Miami may undertake to become more culturally conscious. These recommendations may also enable them to minister even more effectively in the local and global Christ Fellowship campuses. These recommendations and next steps include contextualization of music in worship through fusion songs, hymnody, and the inclusion of other genres and contextualization of language in worship.

### **Contextualization of Music in Worship**

There are three practical next steps that the worship ministry at Christ Fellowship Miami can undertake as they are contextualizing music in worship. The first is through the addition of worship songs in other genres. These can be familiar songs that are already sung at the church but that have an arrangement that reflects the heart music of people represented in the church. The addition of these songs would need to be intentional so as not to distract from worship or to tokenize specific styles of music or genres. Two of the most requested styles of music that the research data revealed were for more hymns to be included in worship and gospel music.

The incorporation of hymns into the worship gatherings at Christ Fellowship Miami will be fairly easy, as this is something that the worship ministry is already implementing by

incorporating traditional hymns, hymns that have been rearranged to fit the contemporary worship genre, and new contemporary hymns.

There are two approaches that can be taken to incorporate gospel songs into the worship at Christ Fellowship Miami. The first is by singing current songs at Christ Fellowship Miami that have been arranged as gospel music. Examples of some of these songs could be Anthony Evan's version of "How He Loves"<sup>73</sup> and "Do It Again" by Elevation Collective featuring Travis Greene & Kierra Sheard.<sup>74</sup> The second is by adding gospel worship songs to the current worship song list that could be easily sung in worship gatherings. Some songs that could be modified and incorporated would be "Father Jesus Spirit" by Fred Hammond,<sup>75</sup> "Made A Way" by Travis Greene,<sup>76</sup> and "Chasing Me Down" by Israel & New Breed, featuring Tye Tribbett.<sup>77</sup>

Another way that the worship ministry could contextualize music in worship would be to incorporate musical sounds and rhythms that reflect the cultural heritages of the diverse people that make up the church. Through the course of the research gathered, many recommended that more island and Caribbean sounds be added to the music at Christ Fellowship Miami on occasion. One song that the worship ministry currently does that reflects this would be the fusion song by Israel and New Breed "One Thing Remains" that was discussed through the research

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<sup>73</sup> Inside FBCG, "How He Loves" Anthony Evans (How God Loves Us, Powerful Song), YouTube Video, 15:38, February 11, 2016, <https://youtu.be/1LGYusBBsE0>.

<sup>74</sup> Elevation Worship, "Do it Again feat. Travis Greene & Kierra Sheard (Official Audio) – Elevation Collective, YouTube Video, 10:01, January 12, 2018, <https://youtu.be/2dYmVphxEao>.

<sup>75</sup> RealFredHammondVEVO, "Fred Hammond – Father Jesus Spirit (Audio)," YouTube Video, 6:25, June 17, 2016, <https://youtu.be/d1HcfX4cqIk>.

<sup>76</sup> TGreeneVEVO, "Travis Greene – Made A Way (Official Video), YouTube Video, 4:30. January 19, 2017, <https://youtu.be/MimVg0OMGvA>.

<sup>77</sup> IsraelNewBreedVEVO, "Israel & New Breed – Chasing Me Down ft. Tye Tribbett," YouTube Video, 6:08, July 17, 2015, <https://youtu.be/Ubd3-OcUQ3c>.

because of the reggae portion of the music that resonates so well with many of the Jamaicans that currently attend the church.<sup>78</sup> This could also be accomplished by singing worship songs originally written in the styles of the cultures that are present in the church such as “Survival Plan” by Wallace & Rachel Faagutu.<sup>79</sup>

The use of tracks for current fusion songs will help facilitate this, but there is also the challenge to become more creative musically. This will likely require additional research in the specific music forms from the cultures represented at the church to see how the sounds could be incorporated into existing worship songs to add cultural flavor. This may be accomplished by simply adding a rhythmic pattern that is familiar to a culture such as is used in Fred Hammond’s “Father Jesus Spirit” that reflects a common rhythm found in West African music. It could also be as extensive as rearranging and adding in new instruments such as a steel drum or flute, etc. Miami Vineyard Community Church is also a multicultural church in Miami that has undertaken this to include musical sounds that represent the cultures present in their church. An example of what they have done can be found in their Latin, Gospel, Island & Funk Worship album, *Miami Vineyard (Live)*.<sup>80</sup>

The third way that Christ Fellowship Miami can engage in contextualized worship through music is by collaboratively writing songs that reflect the diversity of the church, both locally and globally. This would be a great way to minister to Christ Fellowship Miami as a whole and touch all of the campuses of the church to unite them. Josh Davis wrote a song that

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<sup>78</sup> Israel & New Breed – Topic, “One Thing Remains (Deluxe),” YouTube Video, 7:12, July 25, 2015, <https://youtu.be/yvhoLeipZMU>.

<sup>79</sup> Forerunner Music, “Survival Plan (Live) – Rachel & Wallace Faagutu,” You Tube Video, 6:34, May 30, 2014, <https://youtu.be/GO9wwPtsRQA>.

<sup>80</sup> Vineyard Worship, “Miami Vineyard (Live),” Spotify, 2012, <https://open.spotify.com/album/7paanD8wpDsY1BGcAQFs2t?si=nThHwjDJRJKpsVskXYN3dA>.

demonstrates one of the ways that this could be accomplished by writing an original song in both English and Spanish called “One Kingdom.”<sup>81</sup> This idea of a multicultural church writing and leading multicultural worship songs is one that could minister to many that are present within the congregation because they are so diverse and could bring them closer together as they worship.

### **Contextualization of Language in Worship**

In addition to writing multilingual worship songs, there are two primary ways that Christ Fellowship Miami can be more culturally conscious through the use of language in worship gatherings. The research data revealed that there are a number of people in the church that claim Portuguese, French, and Haitian Creole and Spanish as their heart languages, however with the exception of Spanish, these languages are not currently utilized in worship gatherings. One of the most important ways that Christ Fellowship Miami can become more culturally conscious in worship is by including translators in those languages. This will especially meet the need of the Haitian community who is regularly in attendance at Christ Fellowship Miami but does not speak English.

Another important way that language can be used at Christ Fellowship Miami is by incorporating those languages during the welcome of the campus pastor or worship leader on occasion such as done for Christ Fellowship Miami Online. Additionally, the feedback from the research and the global worship experience reveal that it would be beneficial to include song translations of the songs used in worship that are in French, Creole, and Portuguese as well as the Spanish translations that are currently being sung in worship. In addition to having the lyrics presented in those languages, it would be beneficial to include those translations in English,

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<sup>81</sup> Proskuneo Ministries, “Multicultural Worship Song: One Kingdom,” You Tube Video, 4:45, March 1, 2012, <https://youtu.be/tRXnPLTEgvs>.

which the common language for the congregation. This will enable the congregation who does not speak the language being sung to still engage in musical worship without being disconnected by an unfamiliar language and help them to be unified with their brothers and sisters who are worshipping in their heart language.

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## APPENDIX B

### CONSENT FORM

Contextualizing Worship and Music in a Multicultural Church:

A Case Study at Christ Fellowship Miami

Kimberly Martin

Liberty University

Center for Music & Worship, School of Music

You are invited to participate in this research study to determine practical methods and approaches to engaging in more culturally conscious worship. The research gathered from this project will serve to equip the worship ministry at Christ Fellowship to help them minister to the heart worship and music styles of the diverse peoples that are members of the congregation more effectively. You were selected as a possible participant because you attend and worship at Christ Fellowship Miami. We ask that you read this form and ask any questions you may have before agreeing to be in the study.

Kimberly Martin, a Doctor of Worship Studies candidate, Center for Music & Worship, School of Music at Liberty University is conducting this study.

**Background Information:** The purpose of this study is to determine practical methods and approaches to engaging in more culturally conscious worship. The research gathered from this project will serve to equip the worship ministry at Christ Fellowship to help them minister to the heart worship and music styles of the diverse peoples that are members of the congregation more effectively.

Data will be gathered through an anonymous online survey and through series of interviews and focus groups with participants, observations of worship experiences at Christ Fellowship Miami and surrounding churches within Miami-Dade County. The data will be compiled together to determine the similar and different cultural approaches to worship and music present within the church. The musical elements discovered through this project will be analyzed and presented to a task force formed of musicians that participate in this project in order to design and execute a global worship event where practical cultural and global music elements discovered through this project can be applied in a worship experience. Feedback from that worship experience will be able to provide further direction for how to engage practically in more culturally conscious worship.

**Procedures:** If you agree to be in this study, I would ask you to do the following things:

1. Complete the online survey relating to your heart worship styles and preferences, including music, language, and traditions, the estimate time to complete the survey is 15-30 minutes.
2. You may chose to participate further through a scheduled interview or focus group, estimated to be between one to two hours long where you will be asked to answer questions relating to your first language, music preferences, how you engage in worship through music and language, and to demonstrate music forms or songs that you connect

to (this can be done by sharing a video on YouTube, sharing a song on Spotify, or playing/singing the song yourself). All interviews and focus groups will have an audio recording to preserve the authenticity of research. Participants demonstrating a musical instrument or performing a song may be subject to additional video and audio recording for musical analysis as part of this study. This study will seek to interview a maximum of 20 participants that are from diverse cultural and ethnic backgrounds are either musicians or non-musicians. This study is seeking to form two focus groups with participants based on a variety of ethnic and cultural backgrounds and musical ability, each group will be made up of 10-12 participants, total participants will not exceed 24.

3. If you are a musician you may choose to participate further through a task force, the time commitment is estimated to be 10-15 hours. You will be asked to musically collaborate with members of the task force to design and execute a global worship event under the leadership of the principal investigator. The goal of this event is to practically apply culturally conscious worship through an event where music and worship forms are contextualized to engage with the various cultures represented in the research study and are apart of Christ Fellowship Miami. This will involve musical collaboration and also rehearsal and preparation for the global worship event. All task force collaborations, rehearsals, and the global worship event will be subject to photography and audio and visual recordings.
4. Members of the task force will be asked to participate in a follow-up focus group after the global worship event to discuss the successes, challenges, what was learned through the experience, and what aspects you believe could be practically used in the church. Estimate time commitment is 1-2 hours. The focus group will be subject to audio recordings to preserve the authenticity of the research.

**Risks and Benefits of Participation:** The risks involved in this study are minimal will not be greater than those you would encounter in everyday life.

This study serves to benefit the worship ministry of Christ Fellowship Miami, and as a member of the congregation, your participation may directly benefit you.

**Compensation:** Participants will not be compensated for participating in the online survey portion of this study. Participants will be compensated for participating in focus groups and in the task force by being provided with light refreshments.

**Confidentiality:** The records of this study will be kept private. Research records and contact information will be stored securely in a password-protected computer and only the researcher will have access to the records. Three years from the completion of this project all confidential material will be completely destroyed. However, all audio recordings, videos and photographs used in this study will be maintained for educational purposes and be stored in a permanent file in a password locked computer and may be used in future presentations by the researcher.

Because this research topic is not high risk, the real names of participants will be used in the research report. However, if you wish to remain anonymous, the researcher will use a pseudonym to protect your identity. All interviews and focus groups will be conducted in a location where others will not easily overhear the conversation. I cannot assure participants that

other members of the focus group will not share what was discussed with persons outside of the group.

**Voluntary Nature of the Study:** Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University and Christ Fellowship Miami. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

**How to Withdraw From Anonymous Survey Research:** If you choose to withdraw from the study, please exit the survey and close your Internet browser prior to submission. Your responses will not be recorded or included in the study.

**How to Withdraw from Additional Research Protocols:** If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you, apart from focus group and task force data, will be destroyed immediately and will not be included in this study. Focus group and task force data will not be destroyed, but your contributions to the focus group will not be included in the study if you choose to withdraw.

**Contacts and Questions:** The researcher conducting this study is Kimberly Martin. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at kamartin@liberty.edu or 540-631-4842 You may also contact the researcher's faculty advisor, Dr. Katherine Morehouse, at khmorehouse@liberty.edu.

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 1887, Lynchburg, VA 24515 or email at irb@liberty.edu.

*Please notify the researcher if you would like a copy of this information for your records.*

**Statement of Consent:** I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

(NOTE: DO NOT AGREE TO PARTICIPATE UNLESS IRB APPROVAL INFORMATION WITH CURRENT DATES HAS BEEN ADDED TO THIS DOCUMENT.)

The researcher has my permission to audio-record, video-record, and photograph me as part of my participation in this study.

---

Signature of Participant

Date

---

Signature of Investigator

Date

APPENDIX C  
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#### Schedule A

Song ID: 50633

Song Title: Our God

Writer(s): Chris Tomlin, Jesse Reeves, Jonas Myrin, Matt Redman

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APPENDIX D

**IRB APPROVAL**

**LIBERTY UNIVERSITY.**  
INSTITUTIONAL REVIEW BOARD

October 10, 2017

Kimberly Martin

IRB Approval 3010.101017: Contextualizing Worship and Music in a Multicultural Church: A Case Study at Christ Fellowship Miami

Dear Kimberly Martin,

We are pleased to inform you that your study has been approved by the Liberty University IRB. This approval is extended to you for one year from the date provided above with your protocol number. If data collection proceeds past one year, or if you make changes in the methodology as it pertains to human subjects, you must submit an appropriate update form to the IRB. The forms for these cases were attached to your approval email.

Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

**G. Michele Baker, MA, CIP**  
*Administrative Chair of Institutional Research*  
**The Graduate School**

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