

A CASE STUDY OF THE CULTURALLY DIVERSE WORSHIP
AT THE FLORIDA HOSPITAL SEVENTH-DAY ADVENTIST CHURCH

By

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Liberty University

School of Music

A THESIS PRESENTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF WORSHIP STUDIES

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ABSTRACT

The Florida Hospital Seventh-day Adventist Church (FHC) is a multicultural, multigenerational church in Orlando, FL. This case study will examine the history of the worshipping community with particular attention to the change in the culture of the worship services enacted in 2014 and its ongoing impact. The church moved from a traditional and a contemporary service to two identical culturally conscious worship services. This format is unusual in the Seventh-day Adventist (SDA) denomination. Seventh-day Adventism was named in a Pew study as the most diverse religion in the United States, but that does not mean its people are racially worshipping together. A survey assessed the congregants' response to the liturgical practices and found positive results about the current model. The results of this study could benefit both Adventism and the Evangelical church through this model of worship.

Keywords: Seventh-day Adventist, multicultural, culturally diverse, culture, culturally conscious worship

Dedication / Acknowledgements

Thanks be to God for this incredible journey.

I would like to thank my extraordinary wife Darlene for her support and marvelous care for our daughters while I holed myself away to work on this endeavor. Allison and Autumn, I am so looking forward to spending more intentional time together!

Thank you to my senior pastor Andy McDonald and worship pastor Tami Cinquemani for your vision, friendship, and support, this would not have happened without you. Thank you also to my encouraging church family at the Florida Hospital Church.

Thank you, Dr. Vernon M. Whaley, for your vision to have a doctoral worship program that honors God and edifies believers across the globe. Thank you, Dr. Katherine Morehouse, for giving me the smallest glimpse of the world of believers through Ethnodoxology and what that can look like for God's Kingdom. Lastly, thank you to Professor Robert Morgan for putting Philippians 4 in the heart of my family.

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CHAPTER ONE: INTRODUCTION

Introduction to the Worshiping Community

The Florida Hospital Seventh-day Adventist Church (FHC) grew out of employees of Florida Sanitarium (Hospital, now AdventHealth Orlando) holding afternoon services on the “day porch” of the hospital in 1922. The church is located at the intersection of King Street and Orange Avenue near downtown Orlando, FL. It is in AdventHealth Village, a 172-acre mixed-use planned community. The church sits across the street from AdventHealth Orlando, most recently known as Florida Hospital.

Florida Hospital, a 1,393-bed acute-care medical center that serves as Adventist Health System's main campus, was founded in 1908. The Orlando facility serves as a community hospital for Greater Orlando and as a major tertiary referral hospital for Central Florida and much of the Southeast, the Caribbean, and South America. Adventist Health System operates 45 hospitals in nine states making it one of the largest faith-based health care systems in the United States.¹

The Children's Academy at Loch Haven (CALH) is located behind the church. CALH provides care for children ages six weeks through 12 years of age. This facility, currently caring for around 300 children and employing over 50 staff members, is owned by FHC and run in association with AdventHealth. The Ivy is an extensive 250-unit posh apartment complex situated catty-corner to FHC. This area was designed as a pedestrian-friendly zone with walking access between the apartments, the church, the university, and the hospital.

¹ *Florida Hospital Fast Facts*, Florida Hospital, https://www.floridahospitalnews.com/florida-hospital-orlando-facts-glance_, accessed September 17, 2017.

Demographics of the Surrounding Neighborhood

The Central Florida area is much faster growing and more diverse racially than the state of Florida at large.² The demographics of the area surrounding the church are significantly affected by the medical and educational community in which the church resides. Employees, physicians, physician residents, and students from around the world find their home in this neighborhood, some for short-term, and many for long-term residency. Due to the nature of students and residents from both in and out of the state, a portion of the community is shifting.

Demographics of Florida Hospital Church

According to a recent Pew Research study, the SDA denomination was ranked as the most diverse religious group in the United States.³ (Appendix A) The worshiping community at FHC is an excellent example of this statistic. Worship Pastor Tami Cinquemani noted that,

The FHC congregation is a multi-generational, multi-cultural group of individuals. They are from mostly middle- to upper-middle class homes. A non-denominational church consultant was hired in 2009 to give direction for future structural and ministry plans. The consultant found that the demographics of the church attendees very closely reflected the demographics of those in the local community. Since that time, the church has grown significantly, from an average of 500 in attendance each weekend to an average of just under 900.⁴

The diversity numbers in the congregation have continued to increase. While the staff at FHC has traditionally been mono-cultural, the last two hires have been from diverse ethnicities.

History of the Worship Liturgy

² United Census Bureau, “*State and Country QuickFacts*”, <http://census.gov/quickfacts/qfd/states/12/1253000.html>, accessed October 5, 2017.

³ Michael Lipka, Pew Research Center, “*The most and least racially diverse U.S. religious groups*,” <http://www.pewresearch.org/fact-tank/2015/07/27/the-most-and-least-racially-diverse-u-s-religious-groups/>, accessed October 5, 2017.

⁴ Tami Cinquemani, “Cultural Contextual Audit of the Florida Hospital Seventh-Day Adventist Church,” The Robert E. Webber Institute for Worship Studies, January 1, 2015.

The current senior pastor, Andy McDonald, began working as the youth pastor in 1984; the following year he became the senior pastor. His tenure is currently the second longest of any pastor in the North American Adventist denomination with Dwight Nelson at Pioneer Memorial Church having a longer tenure by one year. McDonald notes that the church demographics have largely mirrored the city of Orlando, FL, becoming more diverse through the decades.⁵

Pastor Andy took over as senior pastor from an Englishman named John B. Fortune who had some slight liturgical leanings. One of the things John had done during his tenure was create the split chancel, as was common in England. When Andy became the senior pastor, he mentioned to a church member that he would like to move the pulpit back to the center. The church member said, “Why don’t you move it back to the center?”, so Andy did. At services the following Sabbath, Andy told the congregation “Upon advice from a member, we have moved the pulpit back to the center.” No one in the congregation minded.⁶

In an interview with Pastor Andy, he noted that the liturgy for FHC largely mirrored the denomination in North America until the 1990s. SDA liturgy falls into the free church category - there is nothing prescribed explicitly by the denomination, but instead, there are recommendations. The *Seventh-day Adventist Church Manual* notes that “There is no set form or order for public worship. A short order of service is usually better suited to the real spirit of worship.”⁷ The following worship elements are listed in the short order of service: “announcements, hymn, prayer, offering, hymn or special music, sermon, hymn, benediction, congregation standing or seated for silent prayer.”⁸

⁵ Andy McDonald. Interviewed by Richard Hickam. Personal Interview. Orlando, February 11, 2019.

⁶ Ibid.

⁷ *The Seventh-Day Adventist Church Manual*, Secretariat, General Conference of Seventh-day Adventists, (Nampa: Review & Herald Publishing Association, 2016), 122.

⁸ Ibid.

Pastor Andy recalls that, in the late 1980s, Stanton Reed, a church member who is African-American, began leading several gospel/praise songs between the services. This became a popular addition and eventually led into the first service becoming a praise service and the second service remaining traditional. Over time, this became two praise services and a traditional service. Andy's readings in his doctoral classes influenced the development of the praise service. He also credits Bill Hybel's influence through Willow Creek Community Church, Sally Morgenthaler's *Worship Evangelism* and Robert Webber's *Worship is a Verb* and *Evangelicals on the Canterbury Trail*.⁹

These influences ruminated with Pastor Andy, and the church ran an evangelistic outreach called "Downtown Community" from 1994-2003. This seeker-driven model engaged the local community based on relational ministry. Pastor Andy noted that "this method fosters evangelism as a vital part of the church life both individually and corporately. This process evangelistic method is biblically based, relationship oriented, and offered to the public in a user-friendly manner."¹⁰ Among those who became engaged with the church during these meetings is the current Executive Pastor, John Monday.

In 2005, a part-time minister of music was hired to coordinate music for the services. In 2009, the attendance of FHC averaged around 500 attendees, but that number had remained idle for about four years. The pastoral staff realized lethargy for mission and vision of its members. "A non-denominational consultant was hired to evaluate the church, the surrounding community,

⁹ Andy McDonald, Interview.

¹⁰ Andy McDonald, *Why Downtown Community? An Examination of a Relational Seeker-Driven Model of Evangelism* (Orlando: Florida Hospital Church, 1996), 3.

the membership, and the staff. The consultant found that the demographics of the church attendees very closely reflected the demographics of those in the local community".¹¹

During this period, the church provided two worship services: a contemporary service at 9:00 am, and a traditional service at 11:30 am. The research from the consultant also showed that those in the community who might visit the church would prefer the contemporary style but would probably not be willing to do so at 9:00 am. The decision was made to flip the worship service styles, making the traditional the first service and the contemporary the later service. Eventually, a second contemporary worship was added that came after the earlier traditional service.

In 2011, the worship services were different stylistically but were both primarily monocultural. The traditional service had several hymns sung that were accompanied by either a piano or organ. The contemporary service mainly featured Hillsong-style songs that were performed by a small group of musicians with conventional instrumentation, occasionally adding a saxophone. The church began broadcasting its services with its Orlando hospitals.

In 2011, a full-time minister of music was hired with a master's degree in music education. While this is a common practice in other evangelical churches, this is noteworthy in Adventism. There are only a handful of Adventist churches that have a full-time musician as part of the church staff. The reason is not due to lack of need, but to the tithe structure in Adventism. All of the funds at a local church marked as tithe go to higher levels (but not significantly higher salaries) in the denomination. Some of those funds come back to a local church as full funding for the pastor(s) depending on the size of the congregation. However, these tithe funds are also used among other things as funding for Adventism education and mission work. Hence,

¹¹ Tami Cinquemani, "Contextualization, Spirituality, and Christian Worship," The Robert E Webber Institute for Worship Studies, November 1, 2014.

Adventism has 8,515 educational systems in over 100 countries with over 1.95 million students worldwide. It is the second largest educational system in the world.¹² The international Adventist membership presence is around 21,000,000.¹³ Due to its proximity, the FHC is fortunate to have members from the local hospital and community to invest in the church.

Soon after 2011, the worship pastor began a master's degree program in worship studies from The Robert E. Webber Institute for Worship Studies, and the minister of music began studies in the Doctor of Worship Studies program at Liberty University. The continuing education of these two staff members had a profound impact on the diversity and creativity in the worship service in the coming years.

As part of a new vision, the minister of music began hunting out instrumentalists who had played to a high degree of proficiency in college but had not been asked to utilize their talents. New ensembles were brought to the worship services: strings, brass, winds, acoustic music, worship and gospel choir, and a jazz band. As the ensembles started to grow, the church began to stretch the repertoire to include more roots music of some of the ethnicities of the church. The expansions occurred primarily at the contemporary service, although the traditional service also began to feature more "high art" offerings. However, most in the traditional service were unwilling to be pushed to expand too far out of their comfort zones.

Based on the perceived needs of the congregation, in 2014, the FHC made a move to two identical, culturally diverse, intergenerational worship services. Intentional awareness was given to the cultural diversity of all those who participated up front during weekly services – making

¹² Adventist Education, "A Journey to Excellence About Us", <https://adventisteducation.org/abt.html>, accessed March 22, 2019.

¹³ Adventist Executive Committee, "Annual Council Statistical Report", <https://executivecommittee.adventist.org/wp-content/uploads/2018/10/Trim-Statistical-Report.pdf>, accessed March 22, 2019.

efforts to be sure all those in attendance understood their value and inclusion in the worship and life of the church. This included leaders and participants on the worship committee, drama team, music teams, worship hosts, and those who led out in Communion.

When possible and appropriate, worship elements included a variety of languages—spoken, sung, or projected—always including a translation for full inclusion of the congregation. Understanding that culture is in constant flux, the leadership of FHC made every effort to be aware of their attendees and their community, consistently striving to offer worship services of relevance and integrity. The traditional American “melting pot” image in worship transformed into something much more vibrant. Kathy Black stated it this way: “The ‘melting pot’ image has been replaced with the ‘salad bowl’ image, where we are all in the same bowl, but our uniqueness is clearly visible.”¹⁴

This was all guided by the vision and values which were voted by the church and articulated by the FHC as follows:

Vision – We will be a church without walls, fully engaged in serving the people of our community.

Mission – Loving people into a lifelong friendship with God.

Strategy – Connect with people, demonstrate compassion, meet needs, win confidence, and invite people to join us in following Jesus.

Metrics – Engaged in mission, attend worship regularly, volunteer and support financially.¹⁵ (See Appendix A – Philosophy of Worship)

One of the visible results of these changes has been sustained growth at the FHC. In the first six months following the changes in services in 2014, there was a drop attendance. In the years following that initial decline, the church has had sustained growth of 20.5%.

¹⁴ Kathy Black, *Culturally-Conscious Worship*, (St. Louis, MO: Chalice Press, 2000), 3.

¹⁵ Florida Hospital Church Website, Florida Hospital Church, <http://hospitalchurch.org/about/vision/>, accessed August 1, 2018.

Statement of the Problem

The FHC continues to examine its worship practices in relation to ongoing demographics of its multicultural, multigenerational congregants and historical tradition. FHC utilizes modern worship music and many Seventh-day Adventists are skeptical due to its perceived effects on emotionalism, physical expression, and authenticity in worship.

As the congregation has shifted from a historically white majority to a more multicultural congregation, the FHC has had to explore if the needs of the congregation were being met culturally. The FHC worship experience is a community experience. The entire community must have a voice in worship, not just the dominant culture. “Kathy Black advocates for worship that intentionally invites a diversity of cultures into the worshiping environment. She advocates for balancing and blending as a tool to negotiate different cultures and worship styles into a shared story”.¹⁶

Understanding that the biblical premise is for us to worship together (Rev. 7:9), the FHC chose the hard path of making substantive changes to its traditional SDA liturgy. This involves a shared story when it comes to our corporate worship. Adventist liturgist Nicholas Zork echoes this sentiment when he writes,

Inclusive liturgical practice has not only divine and human orientations but a future orientation as well—a commitment to sing of what will be until it is so—until the Church and our broader human family will at last fully embody what the Good News of God's reign already proclaims: There is no longer Jew or Greek, there is no longer slave or free, there is no longer male and female; for all of you are one in Christ Jesus" (Gal. 3:28 NRSV).¹⁷

¹⁶ Chelsea Yarborough, “*Prophetic or Problematic: Exploring the Potential of Just Multicultural Worship*”, Proceedings of the North American Academy of Liturgy (2107), https://issuu.com/naal-proceedings/docs/17-naal_proceedings2017_fnlweb, accessed July 31, 2018.

¹⁷ Nicholas Zork, “*The Politics of Liturgical “Musicking.”*” Dissertations. Fuller Theological Seminary, <https://digitalcommons.fuller.edu/phd-in-theology/2/>, accessed March 6, 2019.

Statement of Purpose

The purpose of this historical project is to explore past and present worship practices at the FHC with the context the Adventist denomination in North American. Attention will be given to historical, biblical foundations and cultural contextualization of local worship practices, particularly in a multicultural setting. This writing places prominent emphasis on the use of music in worship as that continues to be the strongest source of consternation at the FHC and in the Adventist denomination. A survey was solicited to the FHC congregation to evaluate the current worship liturgy.

Significance of the Study

This study has significance for local church leadership and membership, Adventist worship leaders, denominational church leadership, other denominational scholars, and Protestant churches trying to implement and sustain cultural contextualization.

This study also has significance for American churches that are becoming more culturally diverse simply due to national demographic trends. Like the FHC, the United States is continuing its journey to become an even more diverse nation. Kathy Black notes these projections regarding ethnicity in the coming decades:

Based on birth and death rates in the various ethnic communities, population statistics predict that by the year 2050:

- The European American (white) population will increase by 3 percent.
- The black race (of any nationality: African-Americans, Nigerians, Jamaicans) will increase by 69 percent.
- American Indians, Eskimos, and Aleuts will increase in population by 79.5 percent.
- Asians and Pacific Islanders will increase 195 percent.
- Hispanics (of numerous nationalities) will increase in population 199 percent.¹⁸

¹⁸ Black, 14-15.

As the population continues to change, it is predicted that the United States will no longer have any group above 50% in the coming decades. The U.S. Census predicts that "The U.S. population is also projected to become more diverse, as seen in the projected increases in the percentage of the population that is a minority—groups other than non-Hispanic White alone. By 2044, the United States is projected to become a plurality nation".¹⁹ This means that no race or ethnic group will be represented by more than 50%.

A 2015 Pew study noted that Seventh-day Adventists are the most racially diverse group in the United States.²⁰ (See Appendix A) However, many Adventists choose to worship in a church that is dominated by their race or culture. In the Orlando region, there are Adventist churches that have these names in their title: Spanish, Filipino, Korean, Brazilian, French, Vietnamese, etc.²¹ This writing will promote the biblical concept of "all tongues, tribes, and nations" worshipping the Lamb (together) before the throne (Rev. 7:9) and also on this Earth.

Among the many diverse worshipers is the next generation of Christians. This group has a strong desire for connectedness; Missiologist Bob Whitesel observes that "among today's emerging generations I am seeing young people more attune to this need for reconciliation between people of different cultures."²² FHC continues to explore ways to engage the next generation and apply creativity with culturally conscious worship.

¹⁹ Sandra L. Colby and Jennifer M. Ortman, United States Census Bureau. "*Projections of the Size and Composition of the U.S. Population: 2014-2060*", <https://www.census.gov/content/dam/Census/library/publications/2015/demo/p25-1143.pdf>, accessed July 29, 2018.

²⁰ Michael Lipka, "*The most and least racially diverse U.S. religious groups*," Pew Research Foundation, <http://www.pewresearch.org/fact-tank/2015/07/27/the-most-and-least-racially-diverse-u-s-religious-groups/>, accessed July 18, 2018.

²¹ Florida Conference of Seventh-day Adventists, "*Locations: Churches*", <https://floridaconference.com/locations/?category=church>, accessed July 31, 2018.

²² Bob Whitesel, "*Five Types of Multicultural Churches*," Great Commission Research Journal, vol. 6 (2016).

Research Methodology

This is a historical study where information is gathered about the Florida Hospital Church, Adventist denomination, the neighborhoods surrounding the FHC, and a survey from worship attendees. Interviews are conducted, a survey distributed, and government data is gathered through the internet discovery. Demographics studies show the continued diversity trends in America and examine ways cultural contextualization is being utilized at the FHC. Questions help provide evidence of success when culturally conscious worship principles are applied.

This thesis used the historical research methodology. This method “is an approach for exploring and understanding the meaning individuals or groups ascribe to in a social or human problem.”²³ Historical elements are gathered from interviews, previous studies, books, websites and social media about the local community, Adventism, and Christian history.

Statement of Limitations

This study is designed to analyze worship contextualization at the FHC. This study is not designed to meet the needs of all Adventist churches in North America seeking to be more culturally conscious in their worship forms.

Structure and Organization

Chapter One – Introductory materials. Chapter One serves as the introduction, providing an overview of the study. In this chapter the FHC is explored in who it is, where it came from, and where it resides. Also included is the reason for the study, the purpose and significance, the

²³ John Creswell and J. David Creswell. Research Design: *Qualitative, Quantitative, and Mixed Methods Approaches* (Los Angeles: Sage, 2018), 4.

types of research used, the limitations of the study, the way the study is organized, and key definitions of terms are explained.

Chapter Two – Related Research. This chapter gives detailed information about the research that has influenced this study. The three large categories are the worship practices within the Adventist denomination, multicultural worship, and a general worship studies category. This chapter includes scholarly input in the form of books, dissertations, thesis studies, trade journals, and online scholarly publications.

Chapter Three – Historical Elements of the FHC. Chapter Three provides background context to the FHC. The emergence of Protestantism is discussed and how worship was influenced by what eventually became known as the five solaes. Key figures of the period Martin Luther and John Calvin are briefly examined. Early key Protestant musical innovators J.S. Bach and Isaac Watts were noted for how their changes were not always accepted in the church. The First and Second Great Awakenings influenced worship and moved to America with John Wesley, Charles Wesley, George Whitefield and Charles Grandison Finney. The chapter closes with the development of the gospel hymn in 1870.

Chapter Four – The rise of Adventism and its maturation into a Protestant denomination is discussed. Early Adventist worship was known for its enthusiasm and exuberant singing of spirituals and gospel hymns. The young church came to realize its need for songs that proclaimed their last-day message and also the great hymns of the Christian church. As the movement developed from their primitive schools to move advanced liberal arts education, the movement witnessed the development of a more robust musical heritage.

Chapter Five - Contextual Elements of the FHC. This chapter looks closely at the context of the FHC, the diversity of the people groups who worship there, and if they resemble the local

community in which they live. The meaning of context is explored in culturally conscious worship and in what ways it has been carried out. The elements of the service are defined for the context at the FHC.

Chapter Six – The Survey of Worship at the FHC. The “worship survey” and its results are shared in this chapter. Worship methodology at the FHC is unusual in scope and context as related to the Adventist movement as a whole. Thus, it is critical to examine the data identified by the congregation within the FHC worship setting.

Chapter Seven – Summary and Conclusion. This chapter summarizes the overall study, providing an overview of each chapter and conclusions from Chapters Three, Four, Five, and Six. There is also a section that provides ideas and suggestions for further research.

Definition of Terms

Culture - the sum attitudes, customs, and beliefs that distinguishes one group of people from another. Culture is transmitted through language, material objects, ritual, institutions, and art from one generation to the next.²⁴

Ethnicity - Ethnicity is different from race. Ethnicity refers to an "identity with or membership in a particular racial, national, or cultural group, and observance of that group's customs, beliefs, and language."²⁵

Ethnocentrism - the belief that one's own culture is superior to all others and is the standard by which all other cultures should be measured.²⁶

Seventh-day Adventist – A Protestant Christian denomination with emphasis on the biblical Sabbath as the day of corporate worship and the soon return of Jesus Christ.

²⁴ Black, 8.

²⁵ Ibid., 7.

²⁶ Ibid., 7.

Multicultural Worship- A Christian congregation is identified as multicultural if its membership is made up of persons from two or more different cultures.²⁷

Culturally Conscious Worship - The design of culturally-conscious worship intentionally works with a consciousness of: 1) the multiracial, multiethnic, and multicultural society and world; 2) the cultural diversity (its gifts and challenges) present in the congregation; 3) persons who experience living on the margins and living with inequity of power.²⁸

²⁷ Ibid., 9.

²⁸ Ibid., 12.

CHAPTER 2: LITERATURE REVIEW

This chapter contains the three areas of study that surround the worship liturgy at the FHC: worship liturgy in the SDA denomination, multicultural worship, and worship studies. The literature listed comes from graduate studies including doctoral dissertations, books, journals, and trade magazines. Additionally, Scripture is used extensively in this study due to the nature of Christian worship.

Seventh-day Adventist Worship Liturgy

In 2016, the FHC Worship Pastor Tami Cinquemani published the article “*What is Essential in Biblical Christian Worship?*” This article defines the questions regarding biblical Christian worship. Tami’s principal themes are: Scripture-driven worship, worship as participatory offering, and culturally relevant worship. As the Jews often shaped their worship around the cultures they lived while keeping the essential things essential, Christians must do the same in the modern world. Tami notes that “Deciding what is essential in biblical Christian worship requires an understanding of the question being asked. In order for worship to be biblical, it needs to be scripturally driven. In order for worship to be Christian, it needs to be Christ-centered. In order for worship to be worship, it needs to be a culturally relevant participatory offering.”²⁹ While it may not *need* to be culturally relevant to be accepted by God, it certainly would be better understood by those in its midst if it were.

Lilianne Doukhan wrote *In Tune with God* from the perspective of a SDA worship professor. Liliane gives philosophies of worship, Scriptural and historical information, and then offers possible solutions to churches that are facing contemporary issues. Careful attention is

²⁹ Tami Cinquemani, 2016. Ministry Magazine. “*What is essential in biblical Christian worship?*”. <https://www.ministrymagazine.org/archive/2016/06/What-is-essential-in-biblical-Christian-worship/>, accessed July 28, 2018.

given to the nature, meaning, and experience of music. This book takes a very balanced approach to worship music. Lilianne comments on the nature of sacred music: “There is no such thing as inherently sacred music, nether by the use of a particular instrument or genre nor by a given musical style. Our interpretation of music as sacred is also a learned experience.”³⁰

Viviane Haenni’s dissertation “The Colton Celebration Congregation: A Case Study in American Adventist Worship Renewal 1986-1991” is an important study as this church was one of the early and most successful in the inclusion of the modern worship movement. Haenni notes that “The celebration experience has ventured into breaking up some old Adventist expectations through its congregational trend; its emphasis on love, acceptance, and forgiveness, its difference church organization and more holistic worship, and its accent on the divine presence, the Holy Spirit, and the spiritual gifts of all believers.”³¹

Wayne Hooper and Edward E. White led a scholarly committee that wrote the *Companion to the Seventh-day Adventist Hymnal*. The book is filled with history and stories behind songs and composers. Of particular value is the writing on early Adventist singing, the publications that came along, and an extensive chronology. They noted in their philosophy that “Next to the Holy Scriptures the hymnbook of the church is its most treasured guide in the worship of God in bearing faithful witness to His love.”³²

Gerald Hansel Jones’ “A Model for Multicultural Worship Developed at the Fallbrook Seventh-day Adventist Church” is an Andrews University dissertation. The SDA churches in

³⁰ Lilianne Doukhan, *In Tune with God* (Hagerstown: Review and Herald Publishing Assn., 2010), 48.

³¹ Viviane Haenni, “The Colton Celebration Church: A Cast Study in American Adventist Worship Renewal” (1996). Dissertations. Paper 59, <http://digitalcommons.andrews.edu/dissertations>, accessed July 28, 2018.

³² Wayne Hooper and Edward E. White, *Companion to the Seventh-day Adventist Hymnal* (Hagerstown: Review and Herald, 1988), 41.

southern California represent an ethnically and culturally diverse population. This study examines how those churches can embrace a more inclusive, multicultural model. Positive results followed a studied service that implemented intentional change.³³

Richard Rice's *The Reign of God* is an essential commentary on the fundamental beliefs of the SDA denomination. Although written from an Adventist perspective, Rice writes on the commonalities of Christian worship. Rice is on faculty at Loma Linda University and uses a practical tone that explores systematic theology.³⁴

Monte Sahlin's *Mission in Metropolis: The Adventist Movement in an Urban World* writes about ways to engage mission through the church setting in urban environments. Sahlin presents relevant data to the size and scope of this issue. Much of Adventism has been set in a rural context and Sahlin advises best practices for mission in the city. He comments on church founder Ellen White's view: "Throughout her long ministry, Ellen White consistently advocated that the Adventist Church must work the major metropolitan areas. As she exercised the gift of prophecy for God's people, a central part of her vision for the Church was always its mission to metropolis. She lived during the rise of urbanization in America and more than any other Adventist leader, she seemed to understand fully the implications of this demographic trend."³⁵

At the time that this dissertation was published, John Nixon was the senior pastor at Oakwood University, the historically black Adventist college church. Nixon wrote on appropriate and meaningful worship and its conflict between the two largest constituents – college students and senior citizens. This writing makes a distinguished contribution to the SDA

³³ Gerald Hansel Jones, "A Model for Multicultural Worship Developed at the Fallbrook Seventh-day Adventist Church" (2013). *Project Documents*. <https://digitalcommons.andrews.edu/dmin/63>, accessed July 31, 2018.

³⁴ Richard Rice, *The Reign of God* (Berrien Springs: Andrews University Press), 1985.

³⁵ Monte Sahlin, *Mission in Metropolis: The Adventist Movement in an Urban World* (Lincoln: Center for Creative Ministry, 2007), 2.

church in the area of culture and worship theology. John notes that “While the issue of worship has received ample attention in Adventist literature in general, no official theology of worship has ever been developed by the Seventh-day Adventist denomination.”³⁶

Worship scholar and editor Robert Webber has compiled a much-needed resource from leading scholars in over 60 denominations for *Twenty Centuries of Christian Worship*. This massive set is in a series of twelve volumes. Leading scholars from various denominations have contributed to this robust worship collection. Besides the in-depth historical research, this series engages worship leaders who are striving for renewal in the church today. Adventist worship is included among the many denominations studied. Bob Webber is famous for saying that “worship is key to revival in the church.”³⁷

Evangelism is a comprehensive writing from Ellen White on the subject. White covers areas from personal witnessing to organizing public campaigns. She speaks about the dangers of making music a spectacle instead of a valuable tool: “Still others go to the opposite extreme, making religious emotions prominent, and on special occasions manifesting intense zeal. Their religion seems to be more of the nature of a stimulus rather than an abiding faith in Christ.”³⁸

Testimonies for the Church by Ellen G. White is a nine-volume set of articles and letters guiding the SDA church. White addressed many of the concerns for the day with an eye towards keeping the church prepared for Christ’s second coming. She insists that Scripture is supreme as the rule of faith for Adventists and that her writings are a secondary light. She notes on worship: “Our meetings should be made intensely interesting. They should be pervaded with the very

³⁶ John S. Nixon, "Towards a Theology of Worship: An Application at the Oakwood College Seventh-day Adventist Church" (2003). Project Documents. Paper 90. <http://digitalcommons.andrews.edu/dmin>, 7, accessed July 31, 2018.

³⁷ Robert E. Webber., editor. *Twenty Centuries of Christian Worship*. Nashville: Star Song, 1994.

³⁸ Ellen G. White, *Evangelism* (Washington, D.C.: Review and Herald Publishing, 1946), 502.

atmosphere of heaven. Let there be no long, dry speeches and formal prayer merely for the sake of occupying the time.”³⁹

"Worship Music as Spiritual Identity: An Examination Of Music In The Liturgy Among Black And White Adventists In The United States From 1840 To 1944" is a massive new dissertation from the chief worship professor at the Adventist Theological Seminary, David Williams. The writing comes in just under 1,000 pages. This study examines liturgical practice among black and white Seventh-day Adventists (1840-1944) and the effects upon spiritual identity. This study investigated both shared and distinct spiritual identities of both groups. Four churches (two black, two white) were examined using archives of bulletins, oral histories, and other secondary sources. Early Adventists were fierce abolitionists, but racism eventually led to the separation of many worshiping bodies. The differences in worship liturgy through those years are carefully studied. Williams notes “if worship music practices are existential, being based upon experience and cultural background, then Black and White worship may appear different due to varying experiences within distinctive cultures, while also leaving room for similarities in worship where cultures overlap.”⁴⁰

Multicultural Worship

In “*Contextualizing Worship and Music in a Multicultural Church: A Case Study at Christ Fellowship Miami*,” Kimberly Martin’s thesis studied the impact of multicultural worship and garnered new research from this congregation. Christ Fellowship Church is a multicultural, multigenerational church in Miami-Dade County. This study examined the congregation as they journey from a homogenous worship style to a more multicultural representation. The planning,

³⁹ Ellen G. White, *Testimonies for the Church*, Vol. 5 (Mountain View: Pacific Press, 1881), 609.

⁴⁰ David A. Williams, "Worship Music as Spiritual Identity: An Examination Of Music In The Liturgy Among Black And White Adventists In The United States From 1840 To 1944" (2018). Dissertations. 1653. <https://digitalcommons.andrews.edu/dissertations/>, 5-6, accessed July 31, 2018.

development, and execution of services are discussed along with the congregant's reactions to the changes. Martin noted that “The cultural and ethnic music of a person’s background will play an important role in the formation of his or her heart music forms and that individual will recognize that music as his or hers.”⁴¹

In *African-American, Caribbean & Hispanic Perspective* by Adventist Ethno-worship scholar Pedrito Maynard-Reid makes the case that “what we perceive as appropriate private worship is culturally conditioned and has little to do with biblical orthodoxy or soteriological morality.”⁴² He uses illustrations from his rich Caribbean heritage. He also comments on attitudes about the heart of worship where he notes “Indigenous worship practices that are wholistic and Christocentric are more acceptable to God than worship that is narrow, fragmented, compartmentalized and self-centered.”⁴³

In *Worship Together in Your Church as in Heaven*, Josh Davis and Nikki Lerner address the urgent need that, as communities become more culturally diverse, how can authentic worship happen with all of God’s people? The authors provide strategies for inclusive, multicultural worship. The authors convincingly argue that multicultural worship is God’s idea and that, if it is not diverse, it is dangerous.⁴⁴

Worship and Mission for the Global Church: An Ethnodoxology Handbook is a comprehensive manual for the people of God worshiping together. General editor James Krabill compiled this handbook as vital for the frontier missionary and serious multicultural worship

⁴¹ Kimberly Martin, “Contextualizing Worship and Music in a Multicultural Church: A Case Study at Christ Fellowship Miami” D.W.S. thesis, Liberty University, *Doctoral Dissertations and Projects*. 1767. <https://digitalcommons.liberty.edu/doctoral/1767>, 38, accessed July 31, 2018.

⁴² Pedrito U. Maynard-Reid, *Diverse Worship: African-American, Caribbean and Hispanic Perspectives* (Downers Grove: InterVarsity Press, 2000), 53.

⁴³ *Ibid.*, 76.

⁴⁴ Josh Davis and Nikki Lerner, *Worship Together in Your Church as in Heaven*. Nashville: Abingdon Press, 2015.

student. Drawing on the expertise and experience of over one hundred writers from twenty countries, the volume integrates insights from the fields of ethnomusicology, biblical research, worship studies, missiology, and the arts. Krabill notes “God is much more concerned with our heart than with the form of our worship.”⁴⁵

In *Worship Across the Racial Divide: Religious Music and the Multiracial Congregation*, Gerardo Marti conveys the idea that the ways we use music in worship is more important than the music itself. He stresses that we make sure our congregations and leadership understand the role of diversity in our liturgy. He notes that “There is no single worship style of music that successfully determines the likelihood of achieving a multiracial church” and also “In my observations of churches it is the practice of music that is more important than the singing or hearing of music”.⁴⁶

Although this book is written from a business perspective, *The Culture Map: Breaking Through the Invisible Boundaries of Global Business* has important information for cultural contextualization. Erin Meyer challenges our basic understanding of how different cultures communicate. She notes that our beliefs influence the way we see, think, and what we do. She also talks extensively about high and low context cultures. She notes that “In low-context cultures, effective communication must be simple, clear, and explicit in order to effectively pass the message, and most communicators will obey this requirement, usually without being fully conscious of it. The United States is the lowest-context culture in the world, followed by Canada

⁴⁵ James R. Krabill, Frank Fortunato, Robin P. Harris, and Brian Schrag, eds. *Worship and Mission for the Global Church: An Ethnodoxology Handbook*. (Pasadena: William Carey Library, 2013), Kindle location 1274-1275.

⁴⁶ Gerardo Marti, *Worship Across the Racial Divide: Religious Music and the Multiracial Congregation* (New York: Oxford University Press, 2012), 6.

and Australia, the Netherlands and Germany, and the United Kingdom.”⁴⁷ These lessons are key when we have high context Asian cultures meeting with low context cultures in worship.

Kate Shellnutt examined new research that shows there has been a dramatic increase in multiracial churches. The data comes from a Baylor study which shows that these churches grew from 4% in 1998 to 12% in 2012. The margin of increase was even greater in Evangelical churches. She notes “Becoming a multiethnic church isn’t like becoming a church that does Sunday school. It’s not a program change; it’s a whole-life change. If your life isn’t multiethnic it will be difficult, and potentially damaging, to try to lead a church to be multiethnic.”⁴⁸ The data shows that multiracial congregations continue to grow, and churches are hungry for best practices to facilitate change.

Challenges to Becoming a Multicultural Church is written by Wheaton College, Billy Graham chair Ed Stetzer. Stetzer reminds us that, while we are making progress, 11 a.m. is still the most segregated hour in America. Sometimes our neighborhoods are dominated by one race, which makes it challenging to represent other cultures. As we are called to be reconcilers to humans on God’s behalf, we should reach out to all of those in our extended family.⁴⁹

In *The Next Worship: Glorifying God in a Diverse World*, Sandra Van Opstal presents sound theology for multicultural worship with the spirit of reconciliation in II Cor. 5:20. She notes that “Reconciliation should inform and shape our worship. Leading worship in a

⁴⁷ Erin Meyer, *The Culture Map: Breaking Through the Invisible Boundaries of Global Business* (New York: PublicAffairs, 2014), 34.

⁴⁸ Kate Shellnutt, Christianity Today. “*Guess Who’s Coming to Church: Multiracial Congregations Triple Among Protestants*”.
<https://www.christianitytoday.com/news/2018/june/multiracial-congregations-triple-protestants-baylor-study.html>, accessed, July 28, 2018.

⁴⁹ Ed Stetzer, “*Challenges to Becoming a Multicultural Church*”,
<https://www.christianitytoday.com/edstetzer/2017/august/challenges-to-becoming-multicultural-church.html>, accessed July 28, 2019.

multiethnic world requires extending hospitality in ways the church historically has not done. Our desire to include others and embrace them for who they are is communicated in our worship practices.”⁵⁰

In Van Opstal’s *The Mission of Worship*, she notes that “Worship is a response to God, the only one who is worthy to receive glory, and mission is the call for us to invite others to that same response.”⁵¹ She encourages worshipers to move from consumers to engaged participants in God’s story. This book examines how worship begins with experiencing God robustly in different traditions and how worship embraces “God’s mission of proclaiming and demonstrating his kingdom of reconciliation and justice.”⁵²

In the *Great Commission Research Journal*, Bob Whitesel contributed “Five Types of Multicultural Churches.” This article was based on the spiritual premise of 2 Cor. 5:17-18 that we have been reconciled to Christ and we are ambassadors to those around us. Five different models of multicultural churches were presented. Four were usable models, but the fifth was a model of assimilation that was not recommended. Often times, a church would become a hybrid by blending the model types. He notes that “Among today’s emerging generations I am seeing young people more attune to this need for reconciliation between people of different cultures.”⁵³

“*Prophetic or Problematic: Exploring the Potential of Just Multicultural Worship*” was written for the North American Academy of Liturgy Journal by Chelsea Yarborough. Just multicultural worship emphasizes hospitality in our worship settings. Unity in diversity is engaging the stranger and showing them hospitality and justice. This type of engagement then

⁵⁰ Sandra Maria Van Opstal, *The Next Worship: Glorifying God in a Diverse World* (Downers Grove: InterVarsity Press, 2016), 80.

⁵¹ Sandra Van Opstal, *The Mission of Worship* (Downers Grove: InterVarsity Press, 2012), 47.

⁵² *Ibid.*, 52.

⁵³ Bob Whitesel, “Five Types of Multicultural Churches.” *Great Commission Research Journal*, vol. 6 (2016).

moves beyond the worship service into the community. In *Just Hospitality: God's Welcome in a World of Difference*, feminist theologian Letty Russell argues that hospitality “is an expression of unity without uniformity.”⁵⁴

Worship Studies

Harold Best wrote *Music Through the Eyes of Faith* with the university student in mind in this broad-minded appeal for using various styles of music by faith. All musical cultures have varying degrees of what is excellent, and Harold gives thoughtful examples with biblical clarity. He notes, “In the final analysis, music making is neither a means nor an end but an offering, therefore an act of worship”⁵⁵

In *Unceasing Worship: Biblical Perspectives on Worship and the Arts*, Harold Best, former National Association of Schools of Music director, writes with the university student in mind in this broad-minded appeal for using various styles of music by faith. All musical cultures have varying degrees of what is excellent, and Harold gives thoughtful examples with biblical clarity. Harold makes the case that “Worship is the continuous outpouring of all that I am, all that I do and all that I can ever become in light of a chosen or choosing god.”⁵⁶ He looks for a holistic approach in all contexts and settings. The ramifications of this is that, for the most part, worship takes place outside of a day/hour of worship on the weekend.

Daniel Block wrote the massive worship book *For the Glory of God: Recovering a Biblical Theology of Worship* as an in-depth study of language, culture, Scripture, and meaning. Daniel provides a thorough examination into both Old and New Testament worship. He

⁵⁴ Chelsea Yarborough, “*Prophetic or Problematic: Exploring the Potential of Just Multicultural Worship*”. Proceedings of the North American Academy of Liturgy (2107), https://issuu.com/naal-proceedings/docs/17-naal_proceedings2017_fnlweb, accessed July 28, 2018.

⁵⁵ Harold Best, *Music Through the Eyes of Faith*, (New York: Harper One, 1993), 15.

⁵⁶ Harold Best, *Unceasing Worship: Biblical Perspectives on Worship and the Arts*, (Downers Grove: InterVarsity Press, 2003), 19.

maintains the primacy of worship as a vertical exercise. Daniel expresses the sentiment this way: “First, true worship is essentially a vertical exercise, the human response to the divine Creator and Redeemer. For this reason, the goal of authentic worship is the glory of God rather than the pleasure of human beings, which means that forms of worship should conform to the will of God rather than to the whims of fallen humanity. Second, knowledge of the nature and forms of worship that glorify God comes primarily from Scripture.”⁵⁷

In *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*, Constance Cherry lays out a five-fold structure with a building architect as a metaphor in worship planning. Using this metaphor, she designs a service in this order: foundation, structure, doors and windows, style, and hospitality. Having a framework allows for great creativity and flexibility within the structure. She examines the four pillars of corporate worship: “gathering in God’s presence, hearing God’s word, responding to God’s word, and being sent from worship empowered to live as true disciples.”⁵⁸

Bob Kauflin wrote *Worship Matters: Leading Others to Encounter the Greatness of God* as one of the first “instruction manuals” for the 21st century worship leader. Kauflin lays out important guidelines for the worship leader and working with your team. Attention is given to the details and organization. Kauflin has adapted the normative principle of worship and expressed it this way: “Do what God clearly commands, don’t do what God clearly forbids, use Scriptural wisdom for everything else.”⁵⁹ The normative principle is practiced by the FHC.

⁵⁷ Daniel Block, *For the Glory of God: Recovering a Biblical Theology of Worship*, (Grand Rapids: Baker Academic, 2014), 377.

⁵⁸ Constance M. Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services* (Grand Rapids: Baker Academic, 2010), 198.

⁵⁹ Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God*, (Wheaton, Crossway, 2008), 155.

Michael Lipka contributed important data about race and U.S. religious groups in “*The most and least racially diverse U.S. religious group.*” This research by the Pew Foundation shows how diverse religious groups are in the United States. The SDA Church was the most diverse religious group. He noted that “Seventh-day Adventists top the list with a score of 9.1: 37% of adults who identify as Seventh-day Adventists are white, while 32% are black, 15% are Hispanic, 8% are Asian and another 8% are another race or mixed race.”⁶⁰ (See Appendix A)

Pam Marmon contributed “*7 Keys to a Smooth Church Transition*” as an insightful article to *Christianity Today*. She notes “With a comprehensive approach, carefully crafted messages, and a prayerful heart, change can be a life-giving experience that rejuvenates your congregation and grows the church.”⁶¹ She advises that, when deciding a change is needed, it is critical to do it at the right time. Prepare your congregation for the change and get them involved. Make sure you are leading, and carefully manage resistance. Encourage everyone in the process, and press on through to the goal.

In *Worship Evangelism: Inviting Unbelievers into the Presence of God*, Sally Morgenthaler encourages the opportunity to evangelize through worship. The author makes a strong case for tearing through the walls of culture to meet a person right where they are. Morgenthaler quotes Gerrit Gustafson in answering the question, what is worship evangelism? “whole hearted worshipers calling the whole world to the whole hearted worship of God . . . [and] the fusion of the power of God’s presence with the power of the gospel.”⁶²

⁶⁰ Michael Lipka, Pew Research Center, *The most and least racially diverse U.S. religious groups*. <http://www.pewresearch.org/fact-tank/2015/07/27/the-most-and-least-racially-diverse-u-s-religious-groups/>, accessed July 18, 2018.

⁶¹ Pam Marmon, *Christianity Today*, “*7 Keys to a Smooth Church Transition*”. <https://www.christianitytoday.com/pastors/2017/august-web-exclusives/7-keys-to-smooth-church-transition.html>, accessed July 28, 2018.

⁶² Sally Morgenthaler, *Worship Evangelism: Inviting Unbelievers into the Presence of God* (Grand Rapids: Zondervan, 1995), 93.

Messy Church: A Multigenerational Mission for God's Family in an insightful writing on the importance of the worshiping community being together. Author Ross Parsley uses the metaphor of the family dinner table for corporate worship. It is important for us all to meet together. Some may not like the cranberry sauce or eat dessert, but it is not about our personal preference. What do we lose and gain when the larger family separates for worship? Parsley notes,

The family analogy is the best picture of what a healthy and vibrant church community is supposed to look like. If you think about it, families are perfectly designed for discipleship: constant access, consistent modeling, demonstration, teaching and training, conflict management and resolution, failure, follow-up and feedback. And this should all happen in an attitude and atmosphere of love. Children are raised, parents are matured, and grandparents are valued all at the same time. This is God's design.⁶³

In *Engaging with God: A Biblical Theology of Worship*, David Peterson looks through both the Old and New Testament through the lens of worship. Peterson explores many of the Hebrew and Greek terms for worship, their context in which they were used, and their implications for us today. He stresses the importance of worshiping in the way God has commanded us. He notes the critical importance of worship in the church: "Worship is the supreme and only indispensable activity of the Christian Church. It alone will endure, when all other activities of the Church will have passed away."⁶⁴ This book is regarded as one of the seminal works in modern times on the theology of worship.

In *Sticky Faith: Everyday Ideas to Build Lasting Faith in Your Kids*, the authors note that "40 to 50 percent of kids who graduate from their youth group leave the faith in their college

⁶³ Ross Parsley, *Messy Church: A Multigenerational Mission for God's Family*, (Colorado Springs: David C. Cook Publishing, 2012), 270.

⁶⁴ David Peterson, *Engaging with God: A Biblical Theology of Worship*, (Downers Grove: InterVarsity Press, 1992), 15.

years.”⁶⁵ *Sticky Faith* gives a model to encourage young adults in their faith journey and lessen that statistic.

A.W. Tozer is at his best as Christian mystic in *The Pursuit of God*. His premise is that God is pursuing us, and we must respond back to experience the fullness of the relationship. This book compels the reader into a deeper, more intense, daily walk with God. Tozer despises lazy Christianity and spends a great deal of time helping the reader understand the value of responding to God’s continuous desire for relationship with us. He comments that we must fully experience God

“For it is not mere words that nourish the soul, but God Himself; and unless and until the hearers find God in personal experience, they are not the better for having heard the truth. The Bible is not an end in itself, but a means to bring men to an intimate and satisfying knowledge of God, that they may enter into Him, that they may delight in His presence, may taste and know the inner sweetness of the very God Himself in the core and center of their being, their spirit.”⁶⁶

The *Oxford History of Christian Worship* by Geoffrey Wainwright and Karen Tucker Westerfield is arguably the most comprehensive text on Christian worship covering roughly the last 2,000 years. An ecumenical team of writers delves deep into the liturgy of worship and looks to add context to cultural and historical setting. Wainwright also gives a scriptural foundation and theological framing of Christian worship as an overview. They hit the major highlights throughout history including quotes from the early Protestants: “Martin Luther in the Large Catechism proposed a pragmatic definition of divinity: What your heart clings to and trusts in, that is really your god.” For his part, John Calvin observed in the Institutes that “just as waters

⁶⁵ Kara E. Powell and Chap Clark, *Sticky Faith: Everyday Ideas to Build Lasting Faith in Your Kids* (Grand Rapids: Zondervan, 2011), 15.

⁶⁶ A.W. Tozer, *The Pursuit of God*, (Camp Hill: Christian Publications, Inc., 1948), 83.

boil up from a vast, full spring, so does an immense crowd of gods flow forth from the human mind, and these ‘specters’ take concrete form as ‘idols’.”⁶⁷

Worship Through the Ages by Vernon Whaley gives an overview of worship chronologically from the Old Testament to the 21st Century. Particular useful information for this study comes from his chapters involving worship in America in the 19th Century. He notes of Charles Grandison Finney: “Finney almost single-handedly inverted worship and evangelism. Heretofore, pastors believed that worship was primary and evangelism was a by-product. Finney believed the exact reverse--everything is done for the singular purpose of evangelism.”⁶⁸

In *Worship Seeking Understanding: Windows into Christian Practice* by John D. Witvliet, President of the Calvin Institute for Worship Studies, Witvliet examines worship through biblical studies, theological studies, historical studies, musical studies, and pastoral studies. While a devout Calvinist, he relishes and examines the benefits of many of the Christian traditions. Witvliet notes

“The pastoral question we face is whether most people experience worship this way or whether, in contrast, they really experience it as a meeting of a religious social club, or an educational forum, or a form of entertainment. Because these other kinds of events are common in our culture, we are bound to take our expectations for them with us into worship. In contrast, worshipers need to be challenged to see the worship event as a deeply participational, relational event in which we are active listeners, speakers, promise receivers, and promise givers.”⁶⁹

Witvliet engages worshipers with *The Biblical Psalms in Christian Worship: A Brief Introduction and Guide to Resources*. He provides insights from the preeminent Calvinistic institution in the United States. Witvliet thoughtfully articulates,

⁶⁷ Geoffrey Wainwright and Karen B. Westerfield Tucker, *The Oxford History of Christian Worship* (New York: Oxford University Press, 2006), 1.

⁶⁸ Elmer L. Towns and Vernon M. Whaley, *Worship Through the Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville: B&H Academic, 2012), Kindle location 2479.

⁶⁹ John D. Witvliet, *Worship Seeking Understanding: Windows into Christian Practice* (Grand Rapids: Baker Academic, 2003), Kindle location 401.

“The Psalms speak of both social justice and personal transformation; they embody hand-clapping exuberance and profound introspection; they express the prayers of both the exalted and the lowly; they are fully alive in the present, but always point to the future on the basis of the past; they highlight both the extravagance of grace and the joy of faithful obedience; they express a restless yearning for change and a profound gratitude for the inheritance of faith; they protest ritualism but embody the richest expression of ritual prayer.”⁷⁰

Nicholas Zork recently completed his dissertation “The Politics of Liturgical ‘Musicking.’” This study highlights the way musicking affects the congregation and the performers in a worship setting. The term *musicking* relates to music being a process and not a specific object. Three diverse, urban congregations were studied. Zork notes,

Inclusive liturgical practice has not only divine and human orientations but a future orientation as well—a commitment to sing of what will be until it is so—until the Church and our broader human family will at last fully embody what the Good News of God’s reign already proclaims: “There is no longer Jew or Greek, there is no longer slave or free, there is no longer male and female; for all of you are one in Christ Jesus” (Gal. 3:28 NRSV) (p.231).⁷¹

This study highlights the social aspect of the musical process as connective tissue between the congregants.

⁷⁰ ———, *The Biblical Psalms in Christian Worship: A Brief Introduction and Guide to Resources* (Grand Rapids: Eerdmans Publishing Co.), 102.

⁷¹ Nicholas Zork, “*The Politics of Liturgical ‘Musicking.’*” Dissertations. Fuller Theological Seminary, <https://digitalcommons.fuller.edu/phd-in-theology/2/>, accessed March 6, 2019.

CHAPTER 3: HISTORIC ELEMENTS LEADING TO ADVENTIST WORSHIP

To understand some of the modern challenges of worship liturgy at the FHC, a foundation needs to be laid from its Protestant roots to the Great Awakenings and the emergence of Adventism, and finally to the current influence of Contemporary Christian Music and the digital domain. This is a brief summary, and to elaborate would be beyond the scope of this study.

Protestant Foundations of Adventist Worship

Adventists view themselves as heirs of Martin Luther and the Protestant Reformation. Luther unintentionally started the Reformation by nailing his 95 Theses to the Wittenberg Castle Church on October 31, 1517 in Wittenberg, Germany. Although certainly there were several key figures and movements that led to this event, this is universally recognized as the key moment. Luther's primary concern was over the sale of indulgences. However, the movement grew to address the many abuses of the Catholic Church and priests, and the exaltation of tradition over Scripture. Those "protesters" involved became known as the reformers. Other notable early reformers were John Wycliffe, John Hus, John Calvin, Ulrich Zwingli, and John Knox.

Worship reform became a continual process, and the movement grew. Over time, the Protestants developed a series of solaes that became their call of reform: sola fide – saved by faith alone, sola gratia – saved by grace alone, sola Scriptura – the Scriptures (Bible) alone, solus Christus – in Christ alone, and sola Deo Gloria – glory to God alone. Those who followed the teachings of Luther became Lutherans; those of John Calvin came into the Reformed tradition. Another schism occurred when Henry VIII split with the Catholic Church in an attempt to divorce his wife. He became the head of the Church of England, or Anglican (Episcopal in

America). Those who heard the reformation cry in England became dissenters. A further number of movements began with the Puritans, Anabaptists, Moravians and others.

As a musician, Luther was not afraid to borrow tunes from secular society. “To Luther, all music was spiritual, that is, helpful for theology. If the church wanted to reach the world, it needed to communicate in the world’s language. So that the chorales and songs would speak directly to the hearts of the people with simplicity and directness, the people should be able to join instantaneously in the singing.”⁷²

One of John Calvin’s great contributions to liturgy was the metrical psalms. The culmination of this was the publishing of the *Genevan Psalter* in 1562. This came to be the largest printing episode up to that point in time. It is worth noting the timing of the invention of the printing press through movable type by Johannes Guttenberg in the mid-15th century, with its expanded use and impact in the Protestant Reformation. John D. Witvliet notes that “in the first two years alone, over twenty-seven thousand copies of the 1562 Psalter were issued.”⁷³ The Psalter also included the Ten Commandments and the Song of Simeon. Calvin used psalm singing in unison with no accompaniment in the liturgical setting. However, harmony was encouraged for use in homes. The tunes were moderate and yet were to have a regal enough appeal for the setting.

The addition of newly invented instrumentation and its association with other art forms has been a problem throughout church history. An incident in Germany demonstrates how churches in the time of Johann Sebastian Bach reacted when new instruments were introduced in their worship services. Here, the incident happened within the sphere of classical music in a church setting:

⁷² Martin Luther, letter to Prince Frederick III, October 12, 1574, quoted in Robert A. Skeris and Maria Laach, “Zum Problem der geistlichen Liedkontrafaktur: Überlegungen aus theologisch-hymnologischer Sicht,” *Kirchenmusikalisches Jahrbuch* 67 (1983), 29.

⁷³ *Ibid.*, 182.

When in a large town [Bach's] Passion Music was done for the first time, with 12 violins, many oboes, bassoons, and other instruments, many people were astonished and did not know what to make of it. In the pew of a noble family in church, many Ministers and Noble Ladies were present, who sang the first Passion Chorale out of their books with great devotion. But when this theatrical music began, all these people were thrown into the greatest bewilderment, looked at each other and said: 'God save us, my children! It's just as if one were at an Opera Comedy.' But everyone was genuinely displeased by it and voiced just complaints against it.⁷⁴

Isaac Watts, the "Father of English hymnody," influenced all of Protestant singing, and his works are still being incorporated in the latest contemporary stylings at the FHC. Watts' initial charge into music was to try and rescue the sad state of Psalm singing that was happening in the 17th Century. He tried to update the Psalms: "[H]is aim was to see 'David converted into a Christian,' and so to make him speak as if he had been an instructed Christian of Dr. Watts own day."⁷⁵ What Watts actually accomplished, however, was the development of the modern hymn and writing some of the greatest hymns of all time, including "O God our Help in Ages Past" and "Joy to the World." Watts was not without critics of the newly styled hymns: "Thomas Bradbury was greatly critical of Watt's songs, which he called *whims* instead of *hymns*."⁷⁶

The First and Second Great Awakening in America was led by great preachers. There were individuals such as William Tennent Sr., who trained men in his log cabin school; George Whitefield, who spread the Great Awakening; John Wesley, the founder of Methodism, who influenced the Holiness movement and Pentecostalism; Charles Wesley, who wrote over 6,000 hymns and set the revival singing; and Jonathan Edwards, with his influential sermon "Sinners in the Hands of an Angry God."

⁷⁴ Christian Gerber, *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (New York: W.W. Norton, 1998), 229-230.

⁷⁵ Millar Patrick, *The Story of the Church's Song* (Richmond: John Knox Press, 1962), 123.

⁷⁶ Robert J. Morgan, *Then Sings My Soul* (Nashville: Thomas Nelson, 2010), 9.

Vernon Whaley notes that “Prior to the nineteenth century, almost all American congregations used music by Watts, the Wesley brothers, and other European hymn writers as source material.”⁷⁷ Much of the music that was used came from the oral tradition as printing houses in the United States were scarce. In the Appalachian South, shape note singing was prominent. A four-shape note was used with solfege. The most famous tune book associated with singing from this time is the *Sacred Harp*.

Adventism has lineage to John and Charles Wesley, along with their friend George Whitefield. They are all early key figures in American Revivalism whose influence remains palpable. The Wesley brothers were tremendously impacted by their God-fearing mother, Susanna. She has been credited as the “mother of Methodism.” Her son John caused England to think and understand the nature of the gospel, and her son Charles caused England to sing the gospel. They then influenced another country as they ministered in America.

George Whitefield was challenged to preach to a mining camp in England where there was no church. His time there yielded great results where thousands were converted. When Whitefield was impressed that it was time to go to America to preach, he asked John Wesley to step in. John recoiled at the idea of taking over. He thought to himself, “‘I should have thought the saving of souls almost a sin if it had not been done in a church.’” When Wesley realized that Jesus himself preached in the open air, however, he was ready to do it.”⁷⁸ Some of the other features of worship that the Wesleys and Whitefield emphasized as different from the Church of England were: a strong focus on preaching, small groups as accountability partners, and prayer meetings. These factors continue to be an influence on the FHC.

⁷⁷ Elmer Towns and Vernon M. Whaley, *Worship Through the Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville: B&H Publishing Group, 2012), Kindle 2242-2246.

⁷⁸ *Ibid.*, 1764-1766.

John Wesley had a deep emotional change in his relationship to God after being impacted by Moravian believers, in particular, the influence of Peter Böhler. Wesley was reading Martin Luther's introduction to the book of Romans, "I felt my heart strangely warmed. I felt I did trust in Christ, Christ alone for salvation; and an assurance was given me that He had taken away my sins, even mine, and saved me from the law of sin and death."⁷⁹ The influence of the Moravians also came in the form of their love for music. Charles went on to publish over four thousand hymns. Several days after the brother's personal conversion from the Moravians, Charles began writing. He said in his journal, "'I began a hymn upon my conversion.' We aren't certain which hymn he means, but many historians think it was 'And Can It Be That I Should Gain?'"⁸⁰

The Wesley brothers used their hymn writing to focus on the personal nature of a relationship with God and used worshipful themes and beauty in their text. The gospel song became popular during this time period. Gospel songs are often simple songs that proclaim the Christian experience and salvation. These songs were used widely at revival, camp meeting, and Sunday schools.

Arguably, Charles' most famous hymn is still sung every Easter. Robert Morgan comments, "Perhaps his most exuberant anthem is the one he simply called 'Hymn for Easter Day,' published in 1739. It originally consisted of eleven stanzas. The 'Alleluias' were added later, but appropriately, for this is a hymn one never gets tired of singing: Christ, the Lord, is risen today, Alleluia!"⁸¹

Charles Grandison Finney (1792-1875) was trained as a New York lawyer and became a leading figure in the Second Great Awakening movement. He has come to be known as "the

⁷⁹ Ibid., 1742.

⁸⁰ Robert J. Morgan, *Then Sings My Soul*, (Nashville: Thomas Nelson, 2003), 153.

⁸¹ Ibid., 67.

father of modern revivalism.” His revivals reinvigorated an area in New York known as the “burned-over district.” Finney used a heightened sense of emotionalism in worship. He was a great orator, and large crowds gathered to hear his fiery preaching “using language that uneducated listeners could understand with the use of a dictionary, Finney offered direct and forceful preaching.”⁸² His new methods included the “anxious bench” where those pondering conversion would sit. These pews were often in the front, had no backs, and would keep congregants in an uncomfortable position while the others gathered would pray for them. Whaley noted seven key contributions to worship during this period:

- (1) inventing and establishing the public invitation or altar call
- (2) “praying a revival down” whereby all persons may answer the gospel call of their own “free will”
- (3) participation in “protracted meetings”
- (4) relating to the surrounding community by developing and introducing indigenous forms of worship based on the community around him
- (5) employing a worship leader (Thomas Hastings) and allowing him to establish a clearly defined evangelistic music ministry
- (6) reversing the role of worship and evangelism (evangelism is primary, worship is secondary)
- (7) renovating the platform of a church and placing the pulpit in the middle of the room, thus elevating preaching to an unprecedented place of significance and importance⁸³

Finney put into writing his innovative ideas in his seminal work, *Lectures in Revivals in Religion* (1835). In this writing, Finney commented on why he felt emotional impact was so essential, “There is so little principle in the church, so little firmness and stability of purpose, that unless the religious feelings are awakened and kept excited, counter worldly feeling and excitement will prevail, and men will not obey God.”⁸⁴ He was an innovator in preaching and

⁸² Conrad L. Donakowski, *The Oxford History of Christian Worship*, ed. Geoffrey Wainwright and Karen B. Westerfield Tucker (New York: Oxford University Press Inc., 2006), 373.

⁸³ Whaley, 2552.

⁸⁴ Charles G. Finney, *Lectures on Revivals of Religion - Enhanced Version* (New York: Fleming H. Revell Company, 1868), Kindle Edition, 2.

camp meetings. Finney held meetings that targeted women and also believed in racial integration as all are a part of the body of Christ. This sentiment carried over into early Adventism as well.

Finney enlisted American educator and composer Thomas Hastings (1784-1872) to become the music evangelist for his campaigns. Thomas had been a pupil of Lowell Mason (1792-1872). Mason, Hastings, and fellow composer William Bradbury were instrumental in the development of music education in the American public school system.⁸⁵ Hastings created “Finney Songbooks” to be used in worship. “Hastings may have been the first to establish a ‘clearly defined evangelistic music ministry.’ Evangelistic Finney called his approach to worship the ‘new methods’ and used songs with a simple and familiar melody and lyric.”⁸⁶ Perhaps Hastings’ most lasting legacy was creating the tune for Augustus Toplady’s poem that became the hymn “Rock of Ages”.

The preaching style shifted during this period from a calm reading of Scriptures with a high argument on doctrine to a more emotional tone with a push for immediate acceptance of the gospel. Social justice was a feature of the revival movement. Sten-Erik Armitage notes the catalytic factors of humility, prayer, mobilization of the Church, proclamation, visitation, and discipline in revival.⁸⁷

In the 1870s, the gospel song or gospel hymn was first used as a term. It should be noted that there were significant differences from what is also called gospel music by the black community. That style had originated in the 17th century. “The genre was termed ‘gospel’ songs because its message centered on core ideas of the salvation message— sin, grace,

⁸⁵ Whaley, 2552-2559.

⁸⁶ Donald P. Hustad, *Jubilate II: Church Music in Worship Renewal* (Carol Stream, IL: Hope Publishing, 1993), 230, quoted in Vernon M. Whaley, *Worship Through the Ages, Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville: B&H Publishing Group, 2012), Kindle 2467.

⁸⁷ *Ibid.*

redemption, and the experience of conversion.”⁸⁸ Sacred singing changed characteristics from European hymnody to camp meeting/revival songs, and eventually gospel singing to what we now term praise singing.

According to William Reynolds, the distinguishing characteristics of the American gospel hymn are:

- (1) emotional rather than intellectual emphasis,
- (2) simple phrases repeated over and over,
- (3) evangelistic emphasis,
- (4) simple tunes based on popular melody— camp or marching songs and parlor piano music,
- (5) an easy-to-learn refrain,
- (6) words and melodies that can be memorized easily, and
- (7) a melodic line supported by simple harmonic structure with infrequent changes of chords.⁸⁹

Summary

In this chapter we learned about the emergence of Protestantism and how worship was influenced by what eventually became known as the five solas. We briefly examined key figures of the period: Martin Luther and John Calvin. Early key Protestant musical innovators J.S. Bach and Isaac Watts were noted for how their changes were not always accepted in the church. The First and Second Great Awakenings influenced worship and moved to America with John and Charles Wesley, George Whitefield and Charles Grandison Finney. And we closed with the development of the gospel hymn in 1870.

The next chapter transitions to the arrival of Seventh-day Adventism on the heels of the “Great Disappointment” by William Miller and the Millerites. The characteristics of early Adventist worship are noted with some comparisons to common practices of Protestantism of the

⁸⁸ Ibid., 2766-2767.

⁸⁹ Ibid., 2767.

day. The significant developments of Adventist hymnody and the influence of Ellen White on worship are considered up until the modern day.

CHAPTER 4: UNIQUE CHARACTERISTICS OF ADVENTIST HYMNODY

Early Adventist worship was known for its enthusiasm and exuberant singing of spirituals and gospel hymns. The young church came to realize its need for songs that proclaimed their last-day message and also the great hymns of the Christian church. As a representative of its time in Protestantism, Adventism was against formalistic worship and “the accent was on informality in worship in harmony with the freedom of the Spirit.”⁹⁰

Adventism Arrives

Adventism came from the Millerite movement in the Second Great Awakening. These Adventist Millerites were influenced by Rachel Oakes Preston, a Seventh Day Baptist, to observe Saturday as the biblical Sabbath. This group became the Seventh-day Adventist Church in 1863. Adventist church pioneer James White, who came from a Christian Connection background, and his wife Ellen G. White, who had Methodist roots, both became Millerites, then Adventists, and eventually helped guide the founding SDA church. Pioneer James White was known to dramatically sing “You Will See Your Lord A-Coming” while marching alone from the rear of the building and beating time on his Bible. In his memoir *Life Incident*, he tells a story of singing this song in 1843. To call the people to order, the first words they heard in singing:

You will see your Lord a coming,
You will see your Lord a coming,
You will see your Lord a coming,
In a few more days,
While a band of music,
While a band of music,
While a band of music,
Shall be chanting through the air.

The reader certainly cannot see poetic merit in the repetition of these simple lines, And if he has never heard the sweet melody to which they were attached, he will be at a loss to see how one voice could employ them so as to hold nearly a

⁹⁰ Nixon, 12.

thousand persons in almost breathless silence. But it is a fact that there was in those days a power in what was called Advent singing, such as was felt in no other. It seemed to me that not a hand or foot moved in all the crowd before me till I had finished all the words of this lengthy melody. Many wept, and the state of feeling was most favorable for the introduction of the grave subject for the evening. The house was crowded three times each day, and a deep impression was made upon the entire community.⁹¹

The earliest singing was probably acapella, as there was only text in the earliest hymn books. James White wrote in the *Review and Herald* on June 18, 1880:

When Seventh-day Adventists were humble people, in the earlier days of their brief history, most of the old hands, those who have been pillars in the church, were opposed to instrumental music. They even objected to the pure and solemn tones of the organ to accompany vocal music in the house of God. We respect conscientious men and women wherever they may be found, and while we may think that their consciences are unnecessarily tender upon the matter of introducing the organ into church worship, we would treat them with great respect, and would be very careful not to wound them necessarily. We have been in favor of the organ, and have for the past 20 years labored to help these godly fathers and mothers in Israel who, seeing the tendency of the church toward formality and popular worship, have been grieved at the thought of its introduction in the worship of God.⁹²

Contextually, it is important to remember that Adventists were not the only ones that were slow to adopt instruments for use in worship in America. Organs were not allowed since they were commonly used in theaters for entertainment and associated with Roman Catholic worship. But one progressive church in Boston went against the established tradition.

Though the demand for better music was becoming increasingly insistent, the non-Episcopal Churches were very reluctant to admit organs. An English gentleman made an offer of 500 pounds to the first “dissenting” church that would venture on the innovation . . . Finally, the Brattle Street Church surrendered to the inevitable and decided to have an organ, but even after the order had been sent to England and the instrument was on its way, the congregation was torn with bitter strife. One wealthy member besought with tears that the house of God be not desecrated, promising to refund the entire cost of the organ if the evil thing might be thrown to the bottom of Boston Harbor. But gradually opposition subsided.⁹³

⁹¹ Wayne Hooper and Edward E. White, *Companion to the Seventh-day Adventist Hymnal* (Hagerstown: Review and Herald Publishing, 1988), 435.

⁹² Hooper and White, 15-16.

⁹³ Edward S. Ninde, *The Story of the American Hymn* (New York: Abingdon Press, 1921), 96, 97.

Over time, instrumental music was used on occasion, but not yet as a highly developed art form. Ellen White commented “In the meetings held, let a number be chosen to take part in the song service. And let the singing be accompanied with musical instruments skillfully handled. We are not to oppose the use of instrumental music in our work. This part of the service is to be carefully conducted; for it is the praise of God in song.”⁹⁴

In the initial days of Adventism, black and white congregants worshiped together.

Adventist worship scholar David Williams notes the change that took place:

Though early White Adventists were ardent abolitionists, by the late nineteenth century, few Adventists championed social justice for Black Americans. Society’s systemic racism had infected Adventist leadership, liturgy, and music publishing. In 1908, as a misappropriation of Ellen G. White’s counsel, Blacks and Whites throughout the country began worshiping in separate meeting houses. In 1944, the denomination instituted regional conferences to advance the gospel ministry among Blacks, without White oversight. Throughout the denomination’s first 100 years, Black and White Adventists worshiped through music similarly, due to a shared identity in the Adventist message. Differences in worship can be attributed to differences in the experience of privilege or oppression. Black Adventists always sang the Black spirituals and leveraged European composers, like Bach and Beethoven, in order to express their praise to God and their protest of social injustice.⁹⁵

As Adventist singing continued to develop, congregations included a wider net of songs including Watts and the Wesleys and the new hymns of Fanny Crosby (1820-1915). “The Lord in Zion Reigneth” by Crosby was first published in the Adventist hymn book known as *Hymns and Tunes* in 1886. Crosby became blind when she was around six weeks old. Her blindness never stopped probably the largest output of hymnody in Christian history. She is thought to have written more than 8,000 hymns. Among her more famous hymns are Adventist favorites “Blessed Assurance,” “Praise Him, Praise Him,” “To God Be the Glory,” and “Near the Cross.”

⁹⁴ Ellen G. White, *Evangelism* (Washington, DC: Review and Herald Publishing, 1946), 507.

⁹⁵ Williams, 5.

She wrote many of the hymns with her pastor, Robert Lowry. Lowry composed such hymns as “Nothing But the Blood,” “Shall We Gather At The River?” and “How Can I Keep From Singing?” He also wrote the refrain and music for “Marching to Zion.” Later in life, Crosby wrote about her blindness, “I verily believe that it was God’s intention that I should live my days in physical darkness, so as to be better prepared to sing His praise and incite others so to do. I could not have written thousands of hymns if I had been hindered by the distractions that would have been presented to my notice.”⁹⁶ Crosby only wrote lyrics and co-wrote with many musicians of her day including Ira Sankey, George Root, and Philip Phillips.

For a time in the primitive days of Adventism, the ecstatic worship of the “holy flesh” movement happened in isolated churches. Emotion in worship became emotionalism. This period capitulated at a camp meeting in 1900 at the Indiana Conference where a large bass drum and other musical instruments were used in a Salvation Army Band style. This instrumentation was not a common practice and was not well received by those in attendance. A subsequent stern rebuke came from founder Ellen G. White on the dangers of extremism. The ramifications of this have kept drums out of Adventist churches until the last decades of the 1900s. Ellen wrote

The things you have described as taking place in Indiana, the Lord has shown me would take place just before the close of probation. Every uncouth thing will be demonstrated. There will be shouting, with drums, music, and dancing. The senses of rational beings will become so confused that they cannot be trusted to make right decisions. And this is called the moving of the Holy Spirit.⁹⁷

The decades since have shown a maturation to a more robust influence of music in the church, although remaining conservative in its nature. The International Adventist Musicians Association published a chronology of the church’s song books. This timeline is important

⁹⁶ Ibid., 2797-2799.

⁹⁷ Ellen G. White, *Selected Messages Book 2* (Washington: Review and Herald Publishing, 1958), 488.

because we see a significant expansion within a relatively short time. As Adventists have a focus on the imminent second coming of Christ, they live in a tension of the now and the not yet. G.I. Butler, wrote in the *Review* of December 9, 1884, the hope that his hymnbook would “never need to change.”⁹⁸

1843 – James White beats time on his Bible while marching down the center aisle singing “You will see your Lord a-coming”.

1849 – James White publishes the first hymnal 14 years before the official organization of the church entitled *Hymns for God’s Peculiar People, That Keep the Commandments of God and the Faith of Jesus*, no music only lyrics.

1854 – Anna White, sister of James White publishes *Hymns for Youth and Children*, the first song book for children.

1855 – *Hymns for Those Who Keep the Commandments of God and the Faith of Jesus* is published. It is the first hymnal to contain tunes with two or three staves, not just words.

1869 – The hymnbook is republished but now with four-part harmony.

1886- *The Seventh-day Adventist Hymn and Tune Book for Use in Divine Worship* (known as *Hymns and Tunes*) is published with 1413 hymns.

1900 – *Christ in Song* is published; it becomes one of the most popular songbooks of the Adventist church.

1941 – *The Church Hymnal* is printed, the official hymnal since 1886.

1952 – *Sabbath School Songs* is published and includes many of the gospel favorites left out of *The Church Hymnal*.

1953 – *Singing Youth* is published for the youth.

1962 – “We Have This Hope” written for the General Conference session by Wayne Hooper, becomes the unofficial hymn of Adventism.

1977 – *Advent Youth Sing* is released to include the tremendous growth of gospel songs.

1985 – *The Seventh-day Adventist Hymnal* is published with 695 hymns.⁹⁹

What we witness in this timeline is an expansion of the types of songs being sung and also instrumentation being used. In the 20th Century, the church also witnessed large scale classical productions involving choirs, bands, and orchestras as their focus on education matured from primitive schools to liberal arts universities.

⁹⁸ Hooper, 27.

⁹⁹ International Adventist Musicians Association, *Seventh-day Adventist Hymnody*, <http://www.iamaonline.com/>, accessed March 29, 2019.

Late 20th Century Innovations

The Jesus movement of the late 1960s and early 1970s brought a sense of intimacy to Christian music at the time. Using guitars, drums and other popular instrumentation, a new genre was forming. Other influencers in the development of this style were Calvary Chapel with pastor Chuck Smith, the Anaheim Vineyard, and Bill Gaither. Ultimately, this “Jesus Music” became Contemporary Christian Music, now referred to as CCM. The impact of this style influenced young Adventists as well.

The Adventist church struggled with its roots of freedom in worship and being wary of the world “creeping in” to compromise the integrity of the music. A philosophy for music in worship was published by the church in business session in 1972. This document was reactionary to the gospel music and Jesus movement of the day and noted “Certain musical forms, such as jazz, rock, and their related hybrid forms, are considered by the Church as incompatible”¹⁰⁰ and

In addition to the problem of rhythm, other factors affect the spiritual qualities of the music:

Vocal Treatment. The raucous style common to rock, the suggestive, sentimental, breathy, crooning style of the night-club performer, and other distortions of the human voice should be avoided.

Harmonic Treatment. Music should be avoided that is saturated with the 7th, 9th, 11th, and 13th chords as well as other lush sonorities. These chords, when used with restraint, produce beauty, but when used to excess distract from the true spiritual quality of the text.¹⁰¹

Many Adventist churches operated within these guidelines, but there were pockets of Adventism that were engaging with the worship renewal and celebration movement. Their styles of worship and use of chords were in direct contradiction to the proposed philosophy. These

¹⁰⁰ International Adventist Musicians Association, *Guidelines Toward An SDA Philosophy of Music - 1972*, <http://www.iamaonline.com/>, accessed March 29, 2019.

¹⁰¹ Ibid.

worshipping groups caused consternation among many Adventists. Of particular note in the celebration style was the Colton Celebration Congregation in Colton, CA, pastored by Dan Simpson, the Milwaukee church in Oregon with Pastor Dave Snyder, and the Buffalo church in New York pastored by Edward Couser.

The First (Adventist) International Worship Conference was held in 1991 to address some of these issues in worship. Vivian Haenni's dissertation on the Colton Celebration Congregation captured some poignant thoughts from that time:

The celebration controversy surrounding Colton and other celebration congregations has raised several key questions: Is celebration worship making a valid connection with present cultural realities, and especially with the North American baby boomer phenomenon? To what extent is non-participative, predictable, linear, and left-brain-oriented worship still satisfying for various believers living in Western secularized society? Is it possible, as Gordon Bietz noted, that "worshipping the unchanging God requires the use of changing language and culturally relevant symbols?" How much does celebration worship incorporate in White Adventist churches elements already in existence in the denomination's Black churches?"¹⁰²

The Australian church band Hillsong burst onto the Christian music scene in the 1990s. Lead vocalist Darlene Zschech led the band to worldwide visibility through the song "Shout to the Lord." Hillsong was part of developing a new sub-category to CCM, now call Praise & Worship (P&W). "The Christian recording industry has played an important role in expanding the realm and the popularity of P&W within the United States and internationally."¹⁰³ While hymnals, records, and tapes have historically played a part in the distribution of Christian music, new digital mediums exponentially opened new doors for listeners. *Christian Congregational Music* noted that "As the world and also the Church are becoming more globally connected,

¹⁰² Viviane Haenni, "The Colton Celebration Church: A Case Study in American Adventist Worship Renewal" (1996). Dissertations. Paper 59, <http://digitalcommons.andrews.edu/dissertations>, accessed July 28, 2018.

¹⁰³ Ingalls, Landau and Wagner, 143.

allowing the exchange of goods – especially music – and ideas in the blink of an eye with the help of the new technologies, P&W plays a crucial part in the formation of a globalized ‘imagined community’ of evangelicals”¹⁰⁴ as termed by Benedict Anderson. Hillsong, Chris Tomlin, Elevation Worship and others in this genre continue to influence Adventist congregations worldwide and at the FHC.

By the time the Adventist philosophy of worship was updated in 2004, a much gentler tone to the document was in place. No specific qualities of chords were mentioned. A brief two-sentence statement was given for a principle of Ethnodoxology: “We should recognize and acknowledge the contribution of different cultures in worshiping God. Musical forms and instruments vary greatly in the worldwide Seventh-day Adventist family, and music drawn from one culture may sound strange to someone from a different culture.”¹⁰⁵ While brief, this was an important statement as the largest part of Adventism resides outside of the United States.

As P&W has grown in recent decades, the Christian music industry has mimicked popular music artists in the attention given to them: “The industry-driven music has thus gained a much greater presence within the realm of contemporary Christian music altogether: the Billboard charts for Christian music regularly feature worship bands among the top 25 albums or songs.”¹⁰⁶ This is not necessarily a commentary on "mimicking the world" but on the realities of a globally connected community.

At the time of this writing, many Adventist churches are still struggling with CCM in worship. They often will have a traditional service and a contemporary service to try and satisfy

¹⁰⁴ Ibid., 149.

¹⁰⁵ International Adventist Musicians Association, *Seventh-day Adventist Philosophy of Music – Guidelines 2005*, <http://www.iamaonline.com/>, accessed March 29, 2019.

¹⁰⁶ Ibid., 144.

the consumer mentality. The examples throughout history here illustrate the concept that, at one time, everything is new, then it becomes tradition, then it becomes old. The guiding force presented in the New Testament should be our litmus test when it comes to such things. Creativity is often the driving force for change, which may in fact be the breathing of the Holy Spirit on the Church. As technology has increased our knowledge of other cultures, creatives use their imagination to fuse art forms together. In the Christian community, this is sometimes seen as “the world creeping in.” However, we see throughout history that music is continually changing, and contextually may be used for God’s glory, often associated with times of revival.

Summary

In this chapter, we examined early Adventist worship which was known for its enthusiasm and exuberant singing of spirituals and gospel hymns. The young church came to realize its need for songs that proclaimed their last-day message and also the great hymns of the Christian church. As the movement developed from their primitive schools to liberal arts universities, we witnessed the development of a more robust musical offering. The late 20th Century offered challenges to traditional Adventist worship because of the Jesus movement, however this could also be viewed as a modern interpretation of Adventism’s foundational spirit.

CHAPTER 5 –CONTEXTUAL ELEMENTS OF WORSHIP AT THE FHC

Contextualization involves identifying who is in your congregation and your neighborhood. When talking about your community, Sandra Van Opstal notes that “As long as our worship makes people feel excluded or constant visitor status, we are not accomplishing the ministry of biblical hospitality.”¹⁰⁷

Ethnicity and Nationality Demographics at the FHC and Orlando, FL.

The FHC has carefully examined who they are and who are their neighbors. For the message to be relevant, understanding demographics is key to reaching people. The following graphs show the ethnicity/nationality, age, and gender makeup at the FHC verses the local community in Orlando, FL.

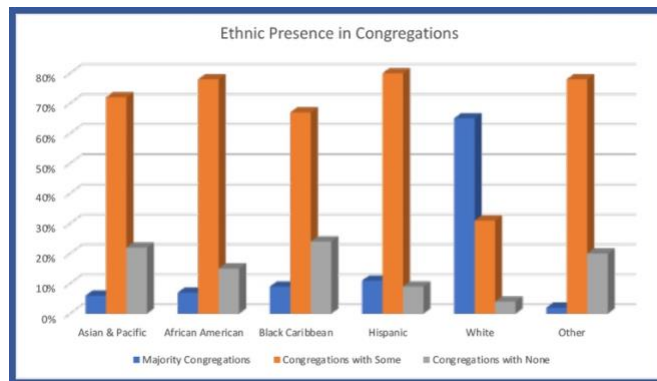


Figure 1 – SDA Ethnic Presence in Congregations in North America

Petr Cincala and Monte Sahlin, “Seventh-day Adventist Church North America: MegaStudy 2015” (ICM, Berrien Springs, MI).

This graph above (Figure 1) demonstrates the “Ethnic Presence in Adventist Congregations” in North America.

Majority ethnicity in congregation: 65% White, 11% Hispanic, 9% Black Caribbean, 7% African American, 6% Asian & Pacific, and 2% Other.

¹⁰⁷ Van Opstal, *The Next Worship*, 67.

Congregations with some of this ethnicity in the church: Hispanic 80%, Other 78%, African American 78%, Asian & Pacific 72%, Black Caribbean 67%, and White 31%.

Congregations with none of this ethnic group represented: Black Caribbean 24%, Asian & Pacific 22%, Other 20%, African American 15%, Hispanic 9%, and White 4%. Forty-nine percent of members at the FHC are White, 21% are Hispanic, 19% are Black, 6% are Asian, and 2% other.

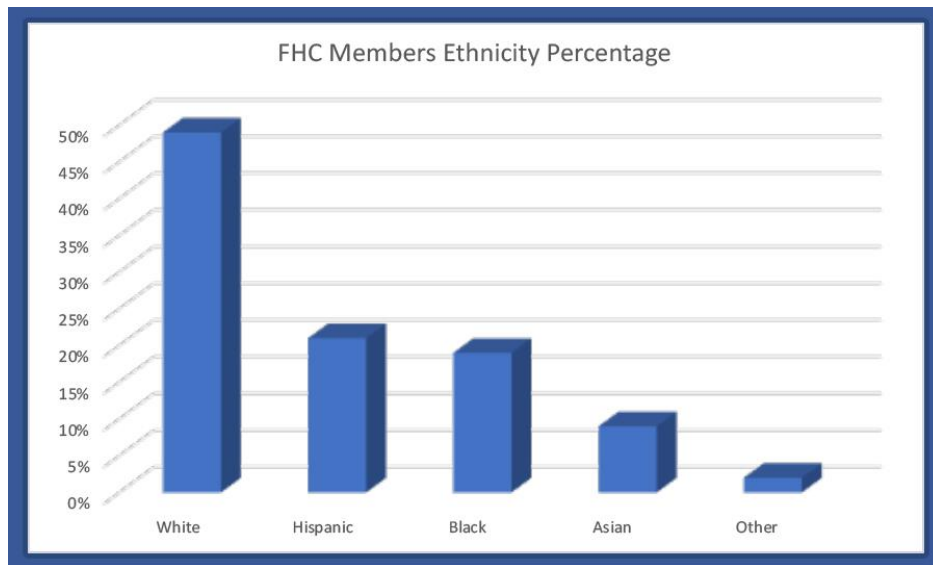


Figure 2 - FHC Members Ethnicity Percentage

While this is reflective of the diversity within Adventism as a whole, the graph above (Figure 2) demonstrates how the FHC has even more diversity than the average, a true multicultural church. This graph seems to establish more diversity than the average in North American Adventist churches. This reflects the notion that the FHC is a multicultural church and its liturgy should manifest this accordingly.

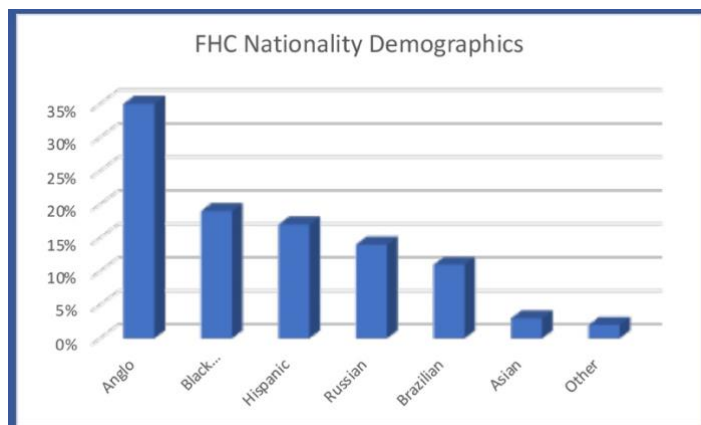


Figure 3 - FHC Nationality Demographics

The FHC Nationality Demographics (Figure 3) are 35% Anglo, 19% Black, 17% Hispanic, 14% Russian, 11% Brazilian, 3% Asian, and 2% Other. This demographic exhibits a strong multicultural church congregation and the necessity for a liturgy that reflects the various people groups.

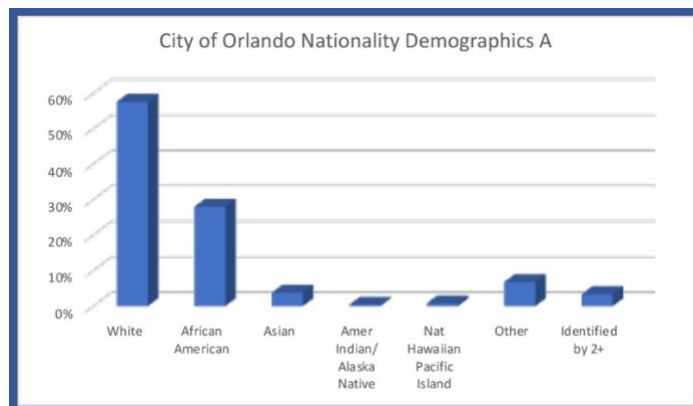


Figure 4 - City of Orlando Nationality Demographics A

Source: "2010 Population Finder", United States Census Bureau, accessed December 11, 2017, www.census.gov/popfinder.

The City of Orlando Nationality Demographics (Figure 4) are 57.6% White, 28% African American, 3.8% Asian, 0.4% American Indian/Alaska Native, 0.8% Native Hawaiian/Pacific Islander, 6.8% Other, and 3.4% identified themselves with two or more nationalities.

These two City of Orlando nationality demographics compared to the FHC demographic reveals that the FHC is even more diverse than the City of Orlando (Figure 5) .

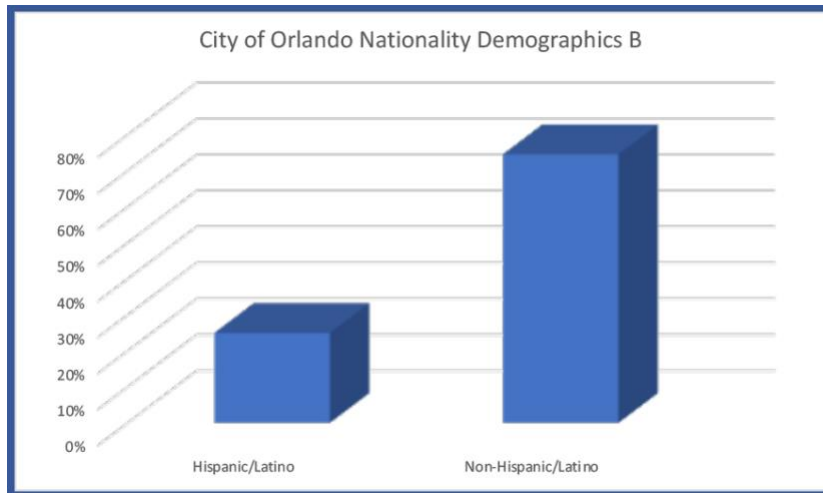


Figure 5 - City of Orlando Nationality Demographics B

Source: "2010 Population Finder", United States Census Bureau, accessed December 11, 2017, www.census.gov/popfinder.

This is important because 25.4% of people in Orlando identify themselves as Hispanic/Latino, and 74.6% identify as Non-Hispanic/Latino.

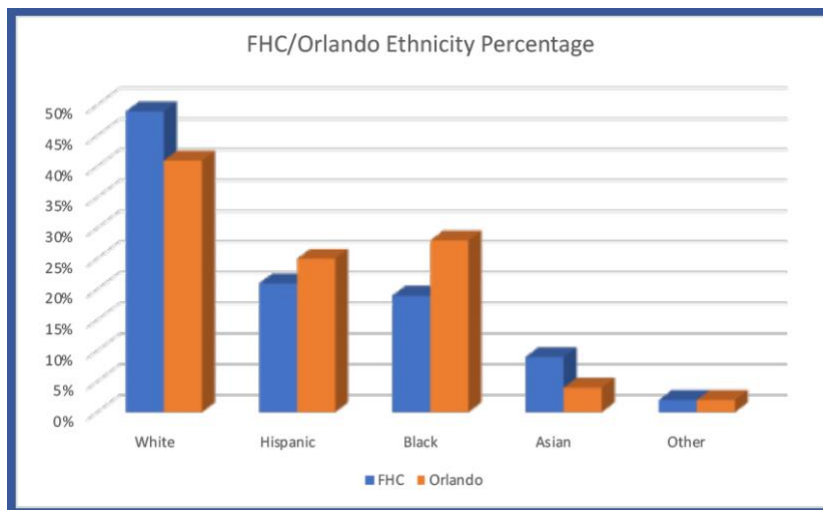


Figure 6 - FHC vs. Orlando Ethnicity Percentage

In Ethnicity Percentage (Figure 6, above): FHC has 49% White and Orlando has 41%, FHC has 21% Hispanic and Orlando has 25%, FHC has 19% Black and Orlando has 28%, FHC has 9% Asian and Orlando has 4%, and they both have 2% other. This more favorable to the community.

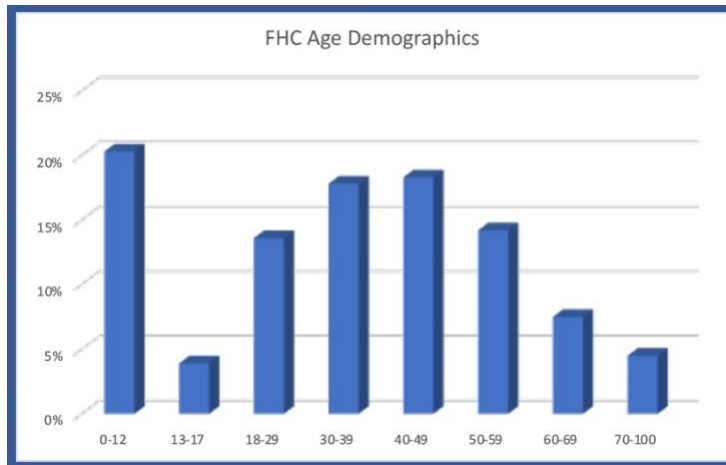


Figure 7 - FHC Age Demographics

In studying age demographics (Figure 7), the FHC has 20.3% that are 0-12, 3.9% that are 13-17, 13.6% that are 18-29, 17.8 that are 30-39, 18.3% that are 40-49, 14.2% that are 50-59, 7.5% that are 60-69, and 4.5% that are 70-100. This is a healthy demographic with a wide dispersal of percentages that resembles the City of Orlando demographics.

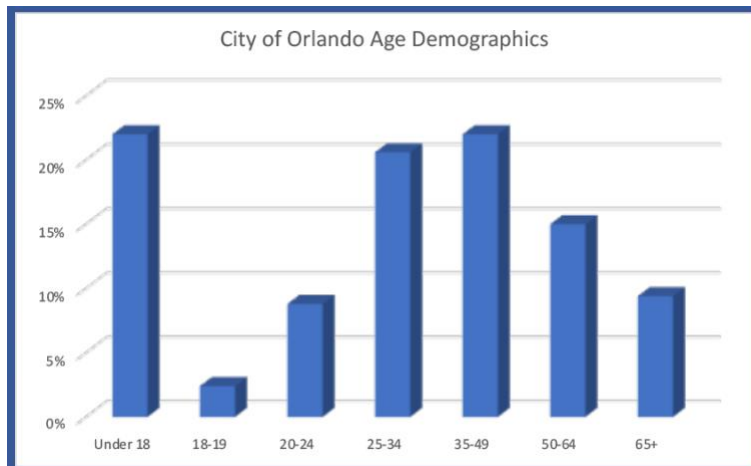
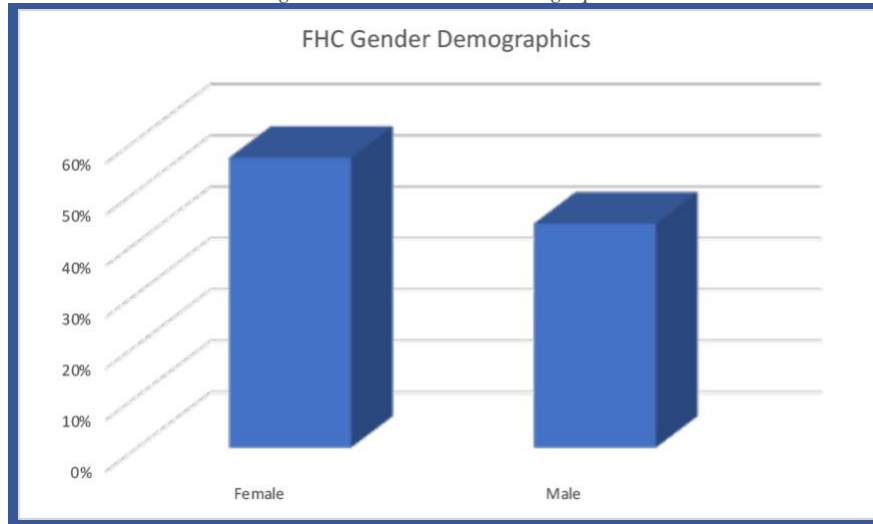


Figure 8 - City of Orlando Age Demographics

Source: "2010 Population Finder", United States Census Bureau, accessed December 11, 2017, www.census.gov/popfinder.

The City of Orlando Age Demographics (Figure 8, above) demonstrates that 22% under 18, 2.4% that are 18-19, 8.8% that are 20-24, 20.6% that are 25-34, 22% that are 35-49, 15% that are 50-64, and 9.4% that are 65+.

Figure 9 - FHC Gender Demographics



The FHC Gender Demographics (Figure 9) shows 56.4% females and 43.6% males. This demographic replicates comparable figures between Orlando and the FHC. The city of Orlando has 51.4% female and 48.6% male (Figure 10).

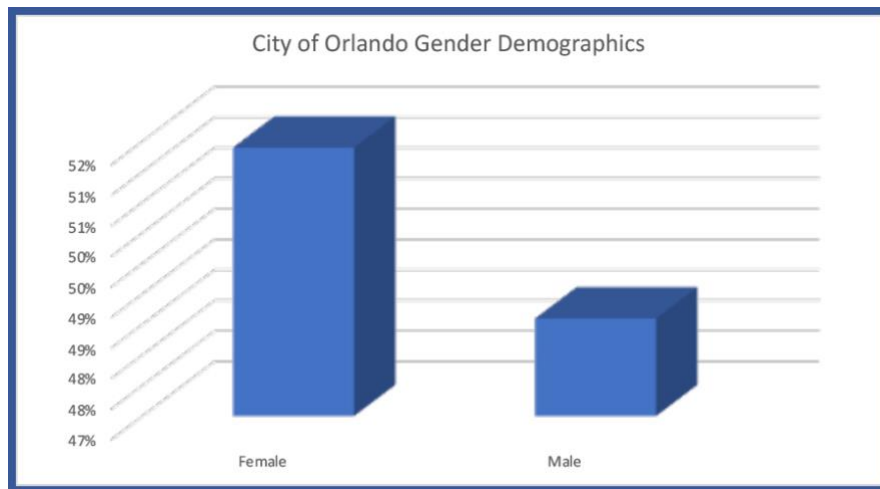


Figure 10 - City of Orlando Gender Demographics

Source: "2010 Population Finder", United States Census Bureau, accessed December 11, 2017, www.census.gov/popfinder.

The gender demographic is important to know if you are contextualizing more for men or women or how much of a mixture. This is also meaningful due to the attention being paid to gender issues in Scripture within Adventism and what that means for the local community.

Understanding all of these demographics as a congregation has helped the FHC to contextualize their worshiping community. Van Opstal notes,

“Multiethnic worship acknowledges and honors the diversity of people in the local and global church and teaches congregations to understand and honor that same diversity.”¹⁰⁸

The FHC decided to study all of these demographics to fully engage the community and worshipers. This is the example that Christ set, he knew how to engage effectively engage all of those that he came in contact with. This demographic knowledge allows the FHC to live out their vision statement of being a “church without walls, fully engaged in serving the people of our community.”¹⁰⁹

Contextualization of Worship Philosophy at the FHC

The SDA church does not have creeds but holds to the Bible as its authority. The official homepage of beliefs for the denomination states “Seventh-day Adventists accept the Bible as the only source of our beliefs. We consider our movement to be the result of the Protestant conviction Sola Scriptura—the Bible as the only standard of faith and practice for Christians.”¹¹⁰ FHC Worship Pastor Tami Cinquemani notes, “Deciding what is essential in biblical Christian worship requires an understanding of the question being asked. In order for worship to be biblical, it needs to be scripturally driven. In order for worship to be Christian, it needs to be Christ-centered. In order for worship to be worship, it needs to be a culturally relevant participatory offering.”¹¹¹

¹⁰⁸ Ibid., 183.

¹⁰⁹ Florida Hospital Church Website, Florida Hospital Church, <http://hospitalchurch.org/about/vision/>, accessed August 1, 2018.

¹¹⁰ General Conference of Seventh-day Adventists. Beliefs. <https://www.adventist.org/en/beliefs/>, accessed April 1, 2019.

¹¹¹ Tami Cinquemani, “*What is essential in biblical Christian worship?*” Ministry Magazine, <https://www.ministrymagazine.org/archive/2016/06/What-is-essential-in-biblical-Christian-worship>, accessed February 18, 2019.

It is here in Scripture that we discover what true worship is and how true worship takes place. There are a multitude of ways to interpret what is being said with respect to worship. We are immediately confronted with two contrasting principles in this regard. The first is the regulative principle, which says that only things prescribed in worship are allowable; anything that is not mentioned is forbidden. The other principle is the normative principle. This principle says that anything that is not forbidden is allowed as long as it promotes order in worship and is in harmony with scriptural principles. One is by nature confining, and the other has latitude for creative and expressive worship. The normative principle seems to be more in line with God, the Creator of the universe, the God who chose to unshackle the new covenant believer from the bondage of Old Testament ceremonial law. This freedom, however, comes with great responsibility and obligation. The FHC practices the normative principle of worship.

Genesis 1:27 tells us that we were created *imago Dei*, the image of God. Humans are unique as we are the only beings notated in Scripture with this designation. As image bearers of our Creator we, as *Imago Dei*, are created to be creative; this also can apply to our worship experience. However, we must take caution with our freedom as creators to carefully examine scriptural principles.

Contextualizing Biblical Reconciliation in Worship at the FHC

According to Colossians 1, Jesus Christ is the visible image of the invisible God. The fullness of God dwelt in him, and he reconciled to God all things on heaven and earth. Paul explains further in 2 Corinthians 5 that we are now called to be *ambassadors of reconciliation* to the world around us. We often correctly think of this as a missionary work, but there is also a need for the ministry of reconciliation and healing to be carried out through worship in our local congregations.

When we examine the life of Christ, we see his superculture exclusively as the Kingdom of God. His desire is for all to be saved and have knowledge of the truth (1 Tim. 2:3-4). Jesus was consistently challenging the religious thought of the superculture and reaching out to every sub-culture in his view. As we emulate Christ's philosophy into our worship setting at the FHC, we broaden our horizons to be more inclusive. We are encouraged to "avoid an Anglo-centered hegemony—what Brenda Eatman Aghahowa calls 'liturgical imperialism'—and to try appreciating and accentuating a broad range of musical subcultures in America."¹¹² The truth is, this effort is so rewarding for the open minded-worship planner, it is like a high-end buffet with the finest and freshest of foods at your disposal. If anything, you can almost be overwhelmed by the choices. God has placed us at such a time as this, not to be stagnant in our approach to supercultures in worship, but to use the very best of the rich traditions of Christendom and apply them in new and creative ways for his glory.

These types of issues are representative when one is engaged relationally for the sake of the gospel. In *Worship Together in Your Church as in Heaven*, Josh Davis states, "Our relationships are important to God. From Genesis to Revelation, the Bible speaks to us about the importance of relationships."¹¹³ These Kingdom relationships extend beyond what society and culture have deemed acceptable. Jesus Christ was born a male Jew. His earthly worldview should have been formed to engage only with those similar to himself - male Hebrews. However, he was engaged with those outside of his dominant culture, breaking ties with local culture and now showing Kingdom culture.

¹¹² Gerardo Marti, *Worship across the Racial Divide: Religious Music and the Multiracial Congregation* (New York: Oxford University Press, 2012), 36.

¹¹³ Josh Davis, *Worship Together in Your Church as in Heaven* (Nashville: Abingdon Press, 2015), 566-567, Kindle.

When Jesus was asked what the greatest commandment was, he replied, “Love the Lord your God with all your heart and with all your soul and with all your mind. This is the first and greatest commandment. And the second is like it: Love your neighbor as yourself” (Matt. 22:37-38). Summarizing Jesus’ words in relation to corporate worship, three thoughts stand out:

1. *Loving the Lord is an entirely immersive and balanced experience (involving all of our being).*
2. *Our response to God in worship must thoughtfully consider others.*
3. *The worship leader serves at the intersection of God and humans - the horizontal and the vertical.*

There are several other relevant Scriptures as we consider relational culturally conscious worship. We first look thoughtfully at the Great Commission: “Therefore, go and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit” (Matt. 28:19). God calls all nations to himself and declares that he should be joyfully praised and quietly reflected on as well: “Be still, and know that I am God. I will be exalted among the nations; I will be exalted in the earth!” (Ps 46:10).

Christ’s desire is for all to be saved and have knowledge of the truth (1 Tim. 2:3-4). Jesus was consistently challenging the religious thought of the superculture and reaching out to every sub-culture in his view: the little children (Mark 10:13-16), the lepers (Luke 17:11-19), the demon-possessed (Mark 5:1-20), and the Roman Centurion (Matt. 8:5-13). As our example, Jesus continually looked to interact with those who were considered "the least of these."

Jesus also broke barriers by intentionally interacting with women of all kinds in private and public: the Samaritan woman (John 4), Mary and Martha (Luke 10:38-42), women he healed (Luke 13:12, Luke 8:43-48), the sinful woman who anointed Jesus' feet (Luke 7:36-50), and the woman caught in adultery (John 8:3-11). Most prominently was Mary Magdalene, who was healed of demons, travelled with Jesus and his disciples (Luke 8:1-3), witnessed the

crucifixion (John 19:25), discovered his empty tomb (Matt. 27:61), and was the first to see the risen Savior (John 20:16).

Contextualizing Music Styles in Worship

Dr. John Benham notes that theology is truth, eternal, and universal. This is contrasted with culture, which is diverse and changes from generation to generation. We view this often where music is formational to one's culture and identity. For instance, in America we may sing the national anthem, a favorite sports team's theme song, or God Bless America to unite us. Music in the west is more often associated with entertainment than with cultural identity. Music in most of the rest of the world is functional, a regular part of life and community. This is a recent problem in the technological era, where community is not needed to produce music but is now highly individualized, and often used in isolation.¹¹⁴

The FHC contextualizes a variety of styles in corporate worship, not as a gimmick, but because that is who they are as part of the multicultural body of Christ. Part of their challenge was to reason through the gospel and culture. The Nairobi Statement on Worship and Culture gives us four ways that the gospel and culture interact dynamically:

1. It is trans-cultural, the same substance for everyone everywhere, beyond culture.
2. It is contextual, varying according to the local situation (both nature and culture).
3. It is counter-cultural, challenging what is contrary to the Gospel in a given culture.
4. It is cross-cultural, making possible sharing between different local cultures.¹¹⁵

Substance is an excellent choice of words in the first sentence. The FHC decided to retain the substance of the gospel but have the flexibility for it to appear differently in form. These four ideas carry a great deal of weight in gospel approach to the local community. This statement also

¹¹⁴ John Benham, Liberty University, https://learn.liberty.edu/webapps/blackboard/content/listContent.jsp?course_id=_382727_1&content_id=_18492549_1k, accessed September 5, 2017.

¹¹⁵ Anne Zaki, "Four Ways Culture & Worship Relate," *Mission Frontiers* (Sept/Oct 2014): 17.

reminds us that worship is transcultural: “The resurrected Christ whom we worship, and through whom by the power of the Holy Spirit we know the grace of the Triune God, transcends and indeed is beyond all cultures.”¹¹⁶ One of the ways that FHC realized being transcultural is through different genres of worship music.

Using these different genres, however, requires careful contextualization. Styles need to be thoughtfully considered to ensure they are adequately understood and do not become a hindrance to worship. Careful planning, crafting, and rehearsing can remove obstacles to congregants. Aside from these, it is critical to explain to the congregation what is happening and why. This has taken the worship at the FHC to a new depth and a greater appreciation. Successes and failures are assessed through conversations, surveys, staff meetings, and a worship committee.

Balance is the key when acknowledging these factors for arts expression. Boyce-Tillman comments, “The expressive domain is concerned with the evocation of mood, emotion (individual or corporate), images, memories and atmosphere on the part of all those involved in the musical performance. These expressions may be very various since music can ‘give rise to a complex and infinite web of interpretants,’ and the subjectivity of composer/author and the congregation members intersect powerfully.”¹¹⁷ It is critical to consider those performing the music, those listening/participating in the music, and most of all, the relational aspect that everything is pleasing to God and engages His Kingdom agenda.

In an interview with some FHC congregants involved in music ministry and who are black (from the islands), they expressed thanks that the FHC continually tried to reach out to

¹¹⁶ “Nairobi Statement on Worship and Culture.” Calvin Institute Of Christian Worship. <https://worship.calvin.edu/resources/resource-library/nairobi-statement-on-worship-and-culture-full-text/>, accessed November 5, 2018.

¹¹⁷ *Ibid.*, 54.

different ethnic groups through variations in musical style while trying to be faithful to that genre and to the gospel of Jesus Christ. These musicians didn't feel a strong inclination to regularly attend an all-black church, although they weren't opposed to visiting. Their philosophy was much more cosmopolitan regarding having different people groups worship together. They also acknowledged the importance of cultural heritage and a safe place to discuss community issues.¹¹⁸ They stated that those from the Caribbean Islands may have a very different perspective than those from the African-American south regarding culture and worship.

FHC has representation from many of the islands in the Caribbean. It is interesting that, in the Caribbean islands, some churches will not use steel drums because of the association with carnival. Yet at the FHC, they love to hear the pans played for God's glory. Ethno-worship educator Pedrito Reid agrees:

Too often the Euro-American ethos entirely dominates the worship service; in many such cases worship scratches where people are not itching. Too often we are wedded to the rusty old organ that has no appeal to the soul of the islander. How much more alive would the worship experience be if the steel pan and the reggae rhythms in themselves were not seen as sensual, sacrilegious and carnal but as elements that can awaken the spiritual chords of the soul.¹¹⁹

It is noteworthy to comment that he wrote this while he himself is an organist.

We are reminded how differently people can worship, and yet God can be honored.

Worship author Rory Noland said something similar when he pastored in very different worship communities spanning several decades. He noted that God can still be honored in different ways,

¹¹⁸ Ronald and Linda Ryan. Interviewed by Richard Hickam. Personal Interview. Orlando, August 12, 2018.

¹¹⁹ Maynard-Reid, 1459 Kindle location.

but we have to “know your context, everything is not transferable, be flexible, and foster participatory worship.”¹²⁰

The FHC strives to be faithful during worship to who they are as a congregation, growing together, yet not pretending to be anything other than who they are. God is looking for our authentic worship, worship that springs from the humility of recognition of who he is and what he has done for us. Davis again reminds us that “God is seeking people who will worship him. God is not looking for the right song to be sung in the right key with the perfect arrangement. God is looking for hearts of people that are inclined to worship him.”¹²¹

When we plan our worship thoughtfully with culturally conscious attitudes in mind, we are acting as agents in racial reconciliation to a broken world. We must, however, be careful not to be trite or have worship elements that appear to have a random quality only for the sake of appearances. Davis reminds us that, “If the song (or any service element) is disconnected from authentic relationship, it can feel like tokenism.”¹²²

Davis framed it this way: “Unity in diversity is something far more wonderful than unity in similarity.”¹²³ This is a beautiful statement that acknowledges the God who created a diverse world. Davis goes on to make the analogy of music making through a symphony orchestra. There is a wide array of instruments from the string, brass, woodwind, and percussion families. When they come together, sometimes they play in unison, sometimes in harmony, but they also play in dissonance. The totality can produce a beautiful symphony. The trick is that they must all

¹²⁰ Rory Noland, Liberty University Online, https://learn.liberty.edu/webapps/blackboard/content/listContent.jsp?course_id=_382727_1&content_id=_18492554_1, Accessed 9.14.17.

¹²¹ Davis, Kindle, 589-591.

¹²² Ibid., Kindle, 621.

¹²³ Davis, Kindle Locations 459-460.

be under the baton of the master, yielding the impulse to do their own thing, and instead, following the master to create an artistic vision.

The FHC has decided to go against the current trend to play only the latest worship music or use conspicuous lighting and other special effects. When churches are musically and through technology only concerned about distributing the newest product, there is a loss of the rich history of the Church. Having historical and even ancient elements in worship help us to remember where we came from and offer us a richer, fuller, more balanced and comprehensive culture of worship.

The primary purpose of worship is an audience with God, and music should lead in ways that support that agenda. In congregational singing, the highest priority (besides the status of our hearts) is on the theology of our songs, if indeed we are addressing God himself. Accordingly, the voices should always be at the forefront of the sound spectrum, supported underneath by the instruments. The congregation is actually the primary instrument of worship. Congregational singing in some churches is the other way around. There has been a trend in contemporary worship to follow the recording practices of mainstream music regarding volume and balance; the recording industry may have other agendas.

One related contemporary concept is called emotive worship. This style suggests that a sustained volume level produces an emotional response from the congregant and may, in fact, cause them to sing or sing louder. While this may indeed take place, this is a manipulation of human physiology and not supported by biblical theology.

Just as egregious on the traditional end of the spectrum are organists, who raise the volume of the instrument considerably above what the congregation can comfortably produce

vocally. Occasionally, there may be a high service with expanded instrumentation and large ensembles that would overpower the vocals, but this must always be the exception, not the rule. The FHC regularly strips down the technology and music to minimal enhancements. In these instances, our worship may feature acoustic music, or the singing may be completely acapella. The lighting may be kept very simple and not used for effect. This has a sort of “cleanse the pallet” mentality, which could be thought of biblically as an arts fast.

We observe loud worship at different times in Scripture: the song of Moses and Miriam with dancing and timbrels in Exodus 15, the jubilant elation of the first temple orchestra and the appearance of the Shekinah glory at the dedication of the temple in 2 Chronicles 5, and the ecstatic day of Pentecost in Acts 2 with the sound like a "mighty rushing wind." The grand Doxology, Psalm 150, also portrays loud worship as appropriate to the living God: “Praise Him with the timbrel (drum) and dance. Praise Him with loud cymbals; Praise Him with clashing cymbals.”

Contrastingly, Scripture also calls for complete silence for reflection from the believer: "Be still, and know that I am God" (Psalm 46:10) and also "acceptable worship, with reverence and awe" (Hebrews 12:28). We come to realize that, holistically, there is a time for both loud jubilation and quiet meditation; it calls for wisdom with the Spirit's guidance through prayer to decide when such things are appropriate in worship.

Contextualizing Lament in Worship

Consumeristic America loves to dwell on the positive and often does not choose to be honest in its inmost attitudes. In human history, death has been something that has been a constant reality until advances of medicine in recent history. This has placed an artificial barrier

in the human psyche that we often ignore. Dennis Magary want us to “gripe like a Christian,” and goes on to say,

In the psalms of lament when God's people were in trouble they called out and complained to God. There is an importance to lament, but we don't talk about it in Western culture. When something thing bad happens we don't know what to do. [In contrast] when disasters occur across the world you will see people lamenting in the streets in a public display of lamentation. We don't do that because it has been stifled; instead we complain about God to one another.¹²⁴

However, when we plumb the depths of our cries through corporate lament, for whatever the cause, we begin the process of healing. The lament in the Psalms structurally do not stay there; our focus then turns to God and his providence. John Witvliet explains, “Laments give voice to our pain but lead us out of that pain by God's strength. Laments are our great prayers of hope, for they remind us that we belong to God, that God's care will sustain us and protect us, and that God's justice will - in the fullness of time - restore justice.”¹²⁵

The Psalms give us a proportional indicator as nearly one-third are psalms of lament. Leaving room for grief and sorrow allows the worshiper a much more honest relationship with the living God. Questions continually plague us while we are in our mortal shells on this earth: Where are you, God? Why is this happening to me? How can you allow this to happen if you are a good God? These questions were also raised by the psalmist David. Psalm 22:1 reads, “My God, my God, why hast thou forsaken me? Why art thou so far from helping me, from the word of my groaning?” Shane Higgs also comments on the tension of lament and praise:

Authenticity and integrity in worship means expressing both lament and praise. Each element completes the other. Without lament, praise is little more than shallow sentimentality and a denial of life's struggles and sin. Without praise, lament is a denial of hope and grace, both of which are central to our life of faith and to God's promises. These opportunities for lament and praise are not simply

¹²⁴ Van Opstal, *The Mission of Worship*, Kindle locations 108-111.

¹²⁵ John D. Witvliet, *The Biblical Psalms in Christian Worship: A Brief Introduction & Guide to Resources* (Grand Rapids: William B. Eerdmans Publishing Company, 2007), 413-415.

about meeting personal needs. They are missional practices of authenticity, hospitality, and pastoral care.¹²⁶

Songs of lament were a part of the heritage of the slaves in America as they converted to Christianity. These gospel songs are a legitimate genre that expresses the real sorrow of the pilgrim in this sinful world. Tunes such as Amazing Grace, Poor Wayfaring' Stranger, Go Down Moses, and Give Me Jesus, among many others, have entered the more extensive vocabulary of songs in the Christian Church. Religious songs of lament usually end with the hope and victory that we experience through Christ. However, songs of lament are not prevalent among most churches today.¹²⁷ We have an excellent opportunity for healing through communal songs of lament.

It is important to remember in our worship that there are places in the world that have a great deal more suffering than we do in the United States. Starvation, disease, malnutrition, and limited clean water is the norm in much of the world. We think of many in the world who are exiled from their homes, refugees with limited options. What must their worship be like? Also, what of those Christians who are suffering because they would not forsake Christ? These are serious issues to lament for the worldwide Church, we continue to pray and sing for the Savior's soon return. Witvliet notes that "Our prayer continues with bold lament. We bring theodicy right into the sanctuary. We learn from the Psalms the value of direct discourse. Our pale subjunctives and indirect speech ('We would want to ask you why this might be happening') is transformed to bold and honest address ('How long, O LORD? Will you forget me forever?')."¹²⁸ As Christians,

¹²⁶ Van Opstal, *The Mission of Worship*, Kindle locations 115.

¹²⁷ CCLI SongSelect, "CCLI Top 100," <https://us.songselect.com/search/ccli-top-songs>, accessed November 23, 2015.

¹²⁸ John D. Witvliet, *Worship Seeking Understanding: Windows into Christian Practice*, 21.

we also know that we don't stay in lament; we point out that God will right all wrongs, and one day we will see restoration and transformation.

The FHC regularly incorporates songs of lament as part of their worship liturgy. Hymns, gospel songs, and contemporary songs have been used successfully to acknowledge the pain of our earthly sorrows. Songs that have been used with this character include "Great Is Thy Faithfulness," "It Is Well," "Poor Wayfaring Stranger," "Blessed Be Your Name," "Desert Song," "Forever Reign," "10,000 Reasons," and "Thy Will Be Done."

Contextualizing Intergenerational Worship at the FHC

Intergenerational worship has always been God's model. The Psalmist tells us "One generation commends your works to another; they tell of your mighty acts" (Psalm 145:4). We often see generations declaring God's work among themselves, but we don't see enough commending of God's works from one generation to another. This is a two-way conversation, not a lecture from one generation. This dialogue between generations is foundational to the continuation of historic cultures. Education is also a dialogue between the older and younger generations. In recent years, there has been a trend toward separate worship services for youth and adults. The FHC has decided that we are better worshiping together as a whole as opposed to being divided.

In 2012, the FHC staff had been discussing separating children out for their own worship services. Upon a recommendation, they read Ross Parsley's *Messy Church*. They agreed that this model of staying together as a worshiping family was God's model. Parsley noted, "We all hate religion but love our spiritual individualism with such passion that we may be creating a generation of dechurched orphans who have no authentic spiritual family or heritage."¹²⁹

¹²⁹ Ross Parsley, Kindle location 270.

Ross uses the example of a holiday dinner table to communicate his message. Holiday time is often a time when families get together in a larger setting. Many relatives have a “special” dish that other family members look forward to, and some not so much. In these environments, stories are told, laughter is abundant, and even disagreements are a part of the festivities. There are also other things taking place: the older generation helping the younger with their plates of food, old family stories being told by the grandparents, teenagers being encouraged to participate in the conversation, and everyone wants to hold the baby.

Contrast this with a couple who goes out for a meal. Everything revolves around them; there is very little mess. This focus is individualistic versus the larger communal setting. The conversation has directed purpose while the large table has a roar of activity. Both of these are good events. Unfortunately for most families, the large events happen once or twice a year at best and have also been influenced by the divorce culture.

The modern family is tempted to have dinner alone with everyone having a busy schedule. The temptation is to consume alone without the benefit of sharing what naturally happens around a table. This influence is shared by the feeling of many for individual spirituality instead of communal gatherings. Many people are fine with worshipping God but have a problem with coming together as a family. The dinner table is a great analogy of how the family of God can relate to one another. We must come together for the joys of fellowship, for the mess of community, and the surprises of life together.

Each generation has to resist the temptation to push “their way” of church. God works his timeless truths through relative ways. We shouldn’t make too big of a deal about the way that the newer generation is moving; these methods will also fade with time. What is most important is the self-sacrificing of our own preferences to the greater good of the body of Christ. We must let

each age, culture, style, and music that is appropriate be granted its rightful place along with traditional expressions.

Dr. Robert Morgan thoughtfully remarks, “Somehow in our transitioning we have got to learn that the older people in our churches badly need the newer music and the younger people in our churches badly need the older music, a blending and balance of the two provides for a rich and balanced church life.”¹³⁰ He planted an image of himself standing next to his grandson where they sang a great hymn of the faith that was so precious to him and a current worship song that his grandson was passionate about. It is in a story like this that we see the spirit of the Shema. In Deuteronomy, when Moses has assembled the Israelites and is giving them final instructions, he says "Love the Lord your God with all your heart and with all your soul and with all your strength. These commandments that I give you today are to be on your hearts. Impress them on your children. Talk about them when you sit at home and when you walk along the road, when you lie down and when you get up" (Deut. 6:5-7). When we sing what we believe with our children (and grandchildren), we impress on them the scriptural message that can work their way inside them in a different way than just speaking them.

In a most basic generalization, traditional worship appeals to an older or more conservative generation prior to the baby boomers, and contemporary worship often catches the imagination of baby boomers and younger. Both types of settings have their positives and negatives. Traditional worship honors the past, remembers the great hymns of the faith, has substantive sermons on distinct theological doctrine, and may be familiar to most people. On the

¹³⁰ Robert J. Morgan, “The Heritage of Our Hymns.” Lecture, Liberty University, Lynchburg, VA, accessed November 1, 2017, https://learn.liberty.edu/webapps/blackboard/content/listContent.jsp?course_id=_388892_1&content_id=_19820862_1.

other side of the coin, the worship can be quite dull as opposed to modern instrumentation and, in many cases, is seeing attendance dwindling. Contemporary worship is very engaging, speaks the language of the people, features a coffee bar, and has sermons that often focus on life issues. The dark side of contemporary worship is that it may be "worship lite." The music may be more of a performance style than congregational and may unintentionally develop shallow, consumer-driven worshipers.

A blended model may utilize the best of both worlds. Dr. Lavon Gray and Frank Page note that "By planning services with (1) balance, (2) authenticity, and (3) excellence, churches can expand their worship repertoire to levels that age-segregated worship would never allow."¹³¹ The church needs multigenerational worship. We must not cater to specific age groups but must serve all of the people of God. Dr. Robert Morgan commented on Ephesians 5, talking about the use of Psalms, hymns, and spiritual songs. He said, "Use a wide range of songs including the 2,000 years of church hymnody."¹³²

A challenge in the worshiping community has been the resistance of the older generation to new forms of instrumentation. Science tells us of the challenges we can have with new sounds and our brains. Gordon MacDonald relates hearing a National Public Radio interview with a music therapist:

Sound touches us just like a hand might touch us affectionately in a caress or aggressively like in a slap. The therapist described how sound—musical sounds or spoken sounds—enters the ear and through an intricate process reaches an entry point in the brain where an instant decision is made as to whether it is friendly or unfriendly, understandable or not understandable, alarming or welcoming. Loud,

¹³¹ L. Lavon Gray and Frank Page, *Hungry for Worship: Challenges and Solutions for Today's Church* (Birmingham: New Hope Publishers, 2014), 622-624.

¹³² Robert J. Morgan, "The Heritage of Our Hymns." Lecture, Liberty University, Lynchburg, VA, accessed November 1, 2017, https://learn.liberty.edu/webapps/blackboard/content/listContent.jsp?course_id=_388892_1&content_id=_19820862_1.

sudden sounds—like a harsh warning buzzer—can be startling or unsettling, and the brain reacts and tells the body to respond in a defensive way. Unfamiliar sounds can do the same thing to the brain. They can cause confusion or anger. I remember the therapist saying it was not unlike how we might recoil when we put something that is bitter tasting in our mouths. Again, a clashing sound to which we are unaccustomed can have the effect of a bad smell or a horrifying sight. There are messages of negativity that spread through the brain and scream, Get away, get away!¹³³

It is important to remember that an older person may just be responding to external stimuli before they rationally process the Kingdom benefits of music to other worshipers. Taking the time for relational conversations about why choices are made in music can help diffuse issues. The FHC continues to engage all generations as worshipers in the family of God.

Congregational Singing at the FHC

There are “185 songs in the Bible,”¹³⁴ the bulk of these being the 150 songs that make up the book of Psalms. The book of Psalms, which is Israel’s songbook, gives us applicable direction for our singing today. We should often sing joyfully and thankfully: “Oh come, let us sing to the Lord; let us make a joyful noise to the rock of our salvation! Let us come into his presence with thanksgiving; let us make a joyful noise to him with songs of praise!” (Ps. 95:1-2). We are also commanded to sing new songs: “Sing to the Lord a new song: sing to the Lord, all the earth” (Ps. 96:1). This could apply to writing and singing freshly composed songs as well as singing old songs in new ways and also singing old songs with a new heart. Psalm 150 concludes with a loud doxology that encompasses praising with loud instruments and dancing.

The gospels are mostly silent about singing, but we have our two strongest admonishments that mirror each other from the Apostle Paul: "Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and

¹³³ Gordon MacDonald, *Who Stole My Church?* (Nashville: Thomas Nelson, 2007), 122.

¹³⁴ Don Wyrzten, “Worship and Singing.” Lecture, Liberty University, Lynchburg, VA, October 7, 2015.

spiritual songs, with thankfulness in your hearts to God" (Col 3:15). The book of Ephesians tells us we should be "Addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with your heart" (Eph. 5:19). It is worth noting that, in both of these passages, the author is suggesting a plurality of types of songs, not singular, suggesting a balanced and robust music.

Congregational singing is often the strongest emotional bond of participation in the worship service. The church body proclaims who God is, the works he has done, and the way he has worked in our lives. The singing needs to be led by those who are skilled; however, the focus is not on the leader, but glorifying God and edifying the body of believers. Author Ellen White concurs, "the singing should not be done by a few. The ability to sing is a talent of influence, which God desires all to cultivate and use to His name's glory."¹³⁵

When we sing together as a congregation in worship, there are a number of things that happen. When we sing, we are participating physically with our bodies. During much of the worship service, we are passive. We sit and listen while announcements are made, Scriptures are read, prayers are spoken, sermons are preached, and people are baptized. When we sing, we often get to stand and engage our whole body: physical, mental, and spiritual. We breathe together as a congregation when we sing. Scripture tells us of this connection in mind and spirit, "What should I do? I will pray with my spirit, but I will also pray with my mind. I will sing praises with my spirit, but I will also sing praises with my mind" (I Cor. 14:15).

When we sing together, we become a community. Noted Psychiatrist Anthony Storr says that "the main purpose of music in human society as being to create community."¹³⁶ God knows this. Besides our earthly community, we are also communing with the unseen: "For where two or

¹³⁵Ellen White, *Testimonies to the Church, Volume 7* (Nampa: Pacific Press, 1948), 116.

¹³⁶Ibid., 52.

three gather in my name, there am I with them,” (Matt. 18:20) and Christ is also present in our worship (Heb. 2:12). Our worship community intermingles the seen with the unseen.

The FHC chooses to retain the biblical focus of singing done by the people. It is important to choose songs with strong theology, with well-crafted word choices and melodies in keys that are in range of the general worshiper. Constance Cherry voices the importance of corporate singing in worship: “The Christian faith is a sung faith. We have embraced the heritage of song from our Jewish forebears, so singing has always been a predominant part of Christian worship. Christians today are still inspired, instructed, spiritually delighted, and strengthened by *corporate* song—the people of God offering their praises and prayers together with one voice.”¹³⁷

Our singing in worship needs to be intelligible, biblical, and varied. Harold M. Best advises us to look holistically at music in Scripture:

When all Scripture references to music making are combined, we learn that we are to make music in every conceivable condition: joy, triumph, imprisonment, solitude, grief, peace, war, sickness, merriment, abundance, and deprivation. This principle implies that the music of the church should be a complete music, not one-sided or single faceted. And in the spirit of Paul’s instructions about praying (Philippians 4:6), we should make music in the same way, with thanksgiving, whatever our condition.¹³⁸

FHC Contextualized Music Groups and Events

The following groups and events are the specific ways that the FHC is contextualizing ministry in the arts. The groups are a part of discipleship in the music ministry and evangelism to the community. Dr. Fred Guilbert gives guidance on the importance of these ministries:

“Glorifying God is our first priority but loving and serving his people is second. We will have

¹³⁷ Constance Cherry, Mary Brown and Christopher Bounds. 2011. *Selecting Worship Songs: A Guide for Leaders*: Marion: Triangle Publishing. 1.

¹³⁸ Harold M. Best, *Music Through the Eyes of Faith* (New York: Harper Collins, 1993),186.

people in our praise team, choir, orchestra, band and church that will be yearning for someone to love them. God sends certain people across our path that he wants us to show the love of Jesus.”¹³⁹

Worship Conference

In 2013, the FHC music ministry decided to create and host a worship conference to teach and train the local church body and community. The mission statement of the conference is to “teach and equip those seeking to enhance their skills in the area of worship.” This was an important initiative to further train and disciple those already in worship ministry and those who were interested in pursuing this ministry.

2 Peter 1:10 admonishes us to make every effort to confirm our calling. It is in this spirit that the FHC worship conference sought to help worship leaders discern their gifts. Liliane Doukhan notes that “Temple musicians had to go through five years of thorough training before being admitted to serve at the sacrifices.”¹⁴⁰ This has implications for our worship training today. I Chronicles 25:7 reveals that the musicians who served in the temple were skilled and trained.

In Exodus 35 we learn of Bezalel, an artisan who was filled "with the Spirit of God, with skill, ability, and knowledge in all kinds of crafts" (Ex. 35:31). When a temple was eventually built, David appointed Kenaniah the chief Levite to be in charge of the singing "because he was skillful at it" (1 Chron. 15:22). David further commented on this is in Psalm 33: “Sing to him a new song; play skillfully, and shout for joy” (Ps. 33:3).

A wide variety of classes have been offered to teach the needed skills for the modern church including Audio 101, acoustic and electric guitar, bass, keyboard, drums, vocals, worship

¹³⁹ Fred Guilbert, “*Using Things Love People – Don’t Get Them Backwards*”, Lecture, Liberty University, Lynchburg, VA, March 23, 2018.

¹⁴⁰ Doukhan, 107.

choir, youth band, social media, film, worship planning, worship leading, and cultural issues in church. A variety of Christian artists who teach have also been featured including Doyle Dykes, The Brilliance, and Jadon Lavik. These worship conferences have brought together not only members of the local church but also those in the community and the region who have never been to the FHC before. This worship conference is extending the vision statement of the church to “Be a church without walls, fully engaged in serving the people of our community.” (See Appendix A)

Orchestra

In 2012, the Minister of Music began to build an orchestra ministry at the church, something that had never been done before. Announcements were made, surveys were created, distributed, and collected to find the personnel. The group was assembled with a wide variety of abilities, from the advanced middle school student to those with decades of experience. It was critical to pick songs in keys that could be played by inexperienced players. A background in music education was helpful to understand how to place members in an ensemble for maximum effectiveness and also which positions were crucial to have someone at the semi-professional level.

As the ensemble matured and increased in skill, it began to attract new members due to invitations from group members and the director. While there have been a few pieces used from classical music, the bulk of the music has come from the website praisecharts.com. By utilizing popular Christian music with more instrumentation, the number of participants in leading worship has grown significantly.

The focus of the group was to be dedicated to mission. Fred Guilbert reminds directors that excellence is important but it's not the reason for church music: "God isn't interested in making you a better musician, he's interested in making you more like him."¹⁴¹

Youth Band

In 2011, the Minister of Music and the Youth Pastor were hired at the same time. The incoming youth pastor had a history of playing in worship bands as a guitar player and a vocalist. The two staff members joined forces to engage the youth band in place in a more intentional mentoring role. Over the next several years, the youth band matured and became sought after for youth events involving Adventist youth. Over time, more mentoring has occurred from young adults within the church and even previous members of the youth band.

One of the important ways the youth band grows is by participating annually in Vacation Bible School. The group has extensive rehearsals leading up to the event, often with the youth pastor leading the helm for this one event. A series of rotations happens in some years where the band may play the same set throughout the morning for five consecutive days. This elongated playing time enables the band to grow in ways that wouldn't happen under a normal church performance setting. Besides the strengthening of the band musically, the young people also spend a good deal of time together, with the youth pastor and other members of the staff, strengthening those relationships.

It is important to remember that the youth band does not exist in a vacuum. The pastoral staff is intentional about connecting these students to all of church life and parts of leadership.

Sticky Faith records a student observation that incorporated this philosophy:

We were welcomed not just in youth group; we were welcomed into other parts of the ministry of the church, whether it be in the worship or the praise team on

¹⁴¹ Guilbert, lecture.

Sunday mornings, or whether it be teaching Sunday school to kids or helping with cleaning and serving ... all these other types of things really just brought the youth in and made them feel like they had a place and even feel like they were valued as individuals.¹⁴²

The FHC believes in the importance of the youth band ministry, intergenerational worship, and serving together.

Back to School Praise Camp

An educational initiative was begun to engage Christian young people in the community as they prepared to go back to school. This “praise camp” sought to provide a casual learning environment for Christian instrumentalists and vocalists. The target audience was for a middle or high school setting. This camp put a strong emphasis on understanding the heart of worship versus performance attitudes. Other focuses were on helping young people stay organized, how to plan for a performance, and the importance of being on time. The praise camp is also extending the vision statement of the church to “Be a church without walls, fully engaged in serving the people of our community.” (See Appendix A)

Jazz Band – “Sound Doctrine”

In 2012, the Minister of Music realized through conversations that there were a number of church members with a jazz background. They decided to organize and create a sacred jazz band that was named “Sound Doctrine.” Charts were obtained from jwpepper.com and praisecharts.com. This is the only known jazz group in the Seventh-day Adventist denomination that is affiliated with liturgy at a local church. This group is significant to the broader ministry by providing an outlet for those trained in jazz to serve the local body.

¹⁴² Powell and Clark, 100.

Several outreach opportunities for the jazz band have been through performances in the local community through College Park's "Jazzfest" and "Christmas on the Drive." The FHC jazz band "Sound Doctrine" sent in an audition tape and was selected to perform. The repertoire has included music from Nashville arranger Chris McDonald, such as "Joshua Fit The Battle Of Jericho," "I'll Fly Away," "Amazing Grace," and also holiday favorites.

The decision to play jazz in a sacred context was one that required intentional reasoning. As mentioned earlier in this paper, the 1972 philosophy of worship document noted "Certain musical forms, such as jazz, rock, and their related hybrid forms, are considered by the Church as incompatible."¹⁴³ While the 2004 revised philosophy left that out, there has been hesitancy in the Adventist community to include jazz in a secular medium, let alone a sacred context.

The Negro Spiritual, Gospel, and Jazz as Worship

The Negro spiritual is a unique American medium that came out of the black slave culture. Janna Steed relates how Duke Ellington used the theme of sacred jazz when composing *Come Sunday*:

(He) was thinking of an African man named Boola, who is brought to the American continent as a slave. He painstakingly teaches himself to read from a Bible. And there he finds "something to live for," even in his state of captivity; for he learns of a God of compassion and justice who knows his pain and will bring comfort and vindication. The picture that Ellington imagines is a secret outdoor gathering of slaves on Sunday morning, while their white masters are in church. Together they share the word of God "in whispers" and long for the freedom to openly express their profound love and joy.¹⁴⁴

This music born of lament within the black community in America can be appropriate contextually as a pouring out of hearts to God. Pederito Maynard-Reid comments on the progression between the Negro spiritual to Black gospel music:

¹⁴³ International Adventist Musicians Association, *Guidelines Toward An SDA Philosophy of Music - 1972*, <http://www.iamaonline.com/>, accessed March 29, 2019

¹⁴⁴ Janna Tull Steed, *Duke Ellington: A Spiritual Biography* (New York: The Crossroad Publishing Company, 1999), 90.

Black gospel music is the Northern counterpart of the Negro spiritual of the South. Like metered hymns and spirituals, gospel arose in a social context. It emerged at the turn of the twentieth century in the midst of the great black exodus from the South. As African-Americans came arrived in Chicago, Detroit and New York, too often they found themselves living in rat-infested ghettos and falling on hard times--a life not much different in essence from what their slave forefathers and mothers had to endure. Like these ancestors, they created a new musical form that would deal with the sorrows that afflicted them as individuals and as a people--but these were songs of hope. More than spirituals, gospel music emphasized the immediate. It was also more optimistic (with its modern jazz, blues and ragtime rhythms) than the spiritual or white gospel. The gospel music of Ira D. Sankey and Dwight L. Moody suppressed emotional outburst and tended toward introspection, but black gospel developed a character that was joyous, upbeat and reflective of the "good news" of the gospel.¹⁴⁵

The term "gospel" music came from Thomas Dorsey (1899-1993), an African American who learned to shape-note sing as a child. As a young boy in Atlanta, Georgia, he became proficient in the blues and jazz. He made a profession of faith at a Billy Sunday revival meeting where he heard gospel music. In 1916, he moved to Chicago and lived there the rest of his life when he wasn't traveling as a musician. In 1922, Dorsey was hired as the Music Director at New Hope Baptist Church in Chicago. While there, he combined the elements of the blues with sacred lyrics and dubbed it gospel blues. In 1931, Ebenezer Baptist Church in Chicago secured Dorsey to organize the first-ever "gospel choir." In 1932, he accepted a position as choir director at Pilgrim Baptist Church, also in Chicago. There he "invented" what became known as the "black gospel choir sound," a technique still used in the evangelical community today.¹⁴⁶ However, Dorsey is probably remembered most widely for composing "Precious Lord, Take My Hand."

The intent of this brief history is to show the way that God can transform tragedy and misery into a sanctified art form that glorifies him in a new and creative way. Sacred spirituals, gospel, and jazz are the essence of biblical lament. The FHC has decided by faith to proceed in the way of the great church father Augustine who said, "If there is greater hope of gain than fear

¹⁴⁵ Maynard-Reid, 752.

¹⁴⁶ Whaley, *Worship Through the Ages*, Kindle locations 3618-3620.

of loss, they (music) should be performed without question, especially when they can be strongly defended from the Scriptures.”¹⁴⁷

Lifelong Worship

In 2017, The FHC church music ministry, *Lifelong Worship*, was invited to serve as the worship artist for the Adventist pastors’ meetings for all of the churches in Florida. This event takes place every five years and was held in Orlando. What was unique about this was that this was the first time that a drum set would be used at the convention, which had been taking place for about a hundred years. The group was chosen for their skill and non-offensive presentation where the drums were treated as an accompanying instrument to the singing.

Lifelong Worship took on their first songwriting project during 2018 in the form of a studio album. The music is very multicultural - like the congregation. On the recording, there are a wide variety of genres represented: radio-friendly CCM, Americana, bluegrass, bossa nova, a ballad with orchestral strings, blues, acoustic, country, and reggae. All of these genres are used regularly in the weekly worship setting.

Lifelong Worship reframed the classic hymn “Take My Life and Let It Be” in a jazz bossa nova style. In *Christian Congregational Music*, Martyn Percy makes an interesting observation and connects jazz to the metaphor of the “Trinitarian nature of God as music: the composer-performer-listener linkage can resonate with the Father, Son, and Holy Spirit. Music is also created in time, and yet creates its own time. It also involves law and freedom, and its practice always reveals more than there is,”¹⁴⁸ Percy elaborates further saying that the “analogy of jazz to celebrate the freedom of worship (in effect, an orthodox, liberating theology of praise),

¹⁴⁷ Doukhan, 124.

¹⁴⁸ Martyn Percy, *Christian Congregational Music: Performance, Identity and Experience* (New York: Routledge, 2016), 69 Kindle Edition.

by pointing out that that jazz combines the two principal modes of musical expression in the West: composition and improvisation.”¹⁴⁹

The Minister of Music met with national chaplain leadership from across AdventHealth to discuss how the arts could contribute to hospital ministry. The overwhelming suggestion was for something tangible to hand to those who were searching for answers, those who needed to be comforted, those who were joyful, and those who were in mourning. It was decided to produce a multicultural music project using the Psalms as a basis for comfort and healing. The chaplains made the point of the universal acceptability of the Psalms to the Abrahamic faiths to reach the most people: Jews, Muslims, and Christians.

John Witvlet comments on this commonality on how the Psalms convey the entire range of human experience. “The Psalms convey the whole range of human emotion, from despondent sorrow (Psalm 88) to ecstatic joy (Psalm 47 or 48), from ravaging guilt (Psalm 51) to profound gratitude (Psalm 136). In Calvin's famous phrase, the Psalms are "the anatomy of the soul.”¹⁵⁰ At the time of this writing, the project is underway.

The last section transitions to how these contextualizations might be utilized in the weekly worship service setting. The template for current worship liturgy represents a normative Sabbath service. Neither all of the groups mentioned, nor all of the liturgy are always used as the FHC follows the free church tradition.

Current Worship Liturgy at Florida Hospital Seventh-day Adventist Church

¹⁴⁹ Ibid.

¹⁵⁰ Ibid., 393.

In 2014, during a sermon series on worship, contextual liturgy was identified and explained to the congregation as part of the service. The following describes each of the elements of worship at the FHC that has been in use for all services since 2012.

Prelude. The Prelude is the first taste of worship that a person has upon entering the worship center. This piece sets the tone for what is happening that particular day. As talented as our musicians are, and as enjoyable as the tune may be, the intent of music in worship is never to entertain.

The purpose of the Prelude is to create an environment for worship. Depending on the week, this could be a meditative instrumental that invites contemplation, a joyful song that sets a tone of celebration, or even a creative element that opens the mind to the moving of God's Spirit. Some weeks, we will introduce a new song during the service, and we will use the Prelude as an opportunity to introduce this new song and begin to familiarize worshipers with the tune.

Arriving before the Prelude allows time for worshipers to find a seat, greet your neighbors, and then listen to the prelude as you seek God and prepare your heart for worship.

Welcome & Announcements. We do not initiate worship. This is why our hosts' practice, during our "Welcome," is to remind us that we have gathered for worship at the invitation of God. Even in our brokenness and sin, God desires relationship with us. In corporate worship, God invites us as a community to tell and retell His story of creation, redemption, and salvation. As a living and vital community, we experience life together. Each of our announcements is important to "body life" of our church family and they offer opportunities for connection, engagement, and service.

Prayer. Prayer is simply talking to God. In corporate worship, prayers are a community voice lifting praise, petition, and thanks to our Heavenly Father by the ministry of Jesus Christ

through the Holy Spirit. As a body of believers who embrace a mission of loving others into a lifelong friendship with God, our prayers are not for ourselves alone but also for our community and our world.

The Gathering - Meet & Greet. Whether you are a regular attendee or a first-time visitor, the Meet & Greet gives those in our worship community time to get to know each other. Some people like to greet as many as possible, but ideally it is just a moment to make connection with another worshiper.

Occasionally, we provide a question to discuss that directs conversations toward the day's topic, but the primary purpose for the Meet & Greet is so that each person is acknowledged as a fundamental and necessary part of our worship community.

Offering Call & Offertory. Sacrificial offering has always been a central aspect of worship. Numerous scriptures detail God's desire for his people to give regularly and extravagantly. Though it is true that God does not need our financial support, He understands that *we* need this opportunity to acknowledge our dependence on, and trust in, Him. This is also a tangible way for us to break from our idolatry of those things that take greater importance in our lives than God. While the tithe and offering is being collected the musical or creative element is called The Offertory. We often choose to use this brief interlude as an opportunity for growing young musicians to offer their gifts of music and sometimes, as a unique element for our younger attendees. We believe there are a multitude of resources – both ancient and modern – that can be utilized in worship to tell God's story.

Scripture. Scripture is God's word, His voice, and serves as part of our conversation with Him in worship. We would be awestruck were God to speak audibly in our service. Scripture is an opportunity to hear a direct word from God. Scripture is the basis for the act of worship itself

as well as each element of our worship service. The Bible is a living document, and it is by creatively and authentically presenting what God has inspired that we understand more fully God's story in our lives.

Congregational Songs. Through hymns, praise songs, choruses, and Scripture songs, our worshiping community unites in music to offer praise, thanks and even lament to God. This is the when the congregation is most actively engaged and unified in the service – our breath, thoughts, the act of singing, and our posture of standing.

Be aware of differences in songs we sing about God and those we sing to him. Both enrich and lift us to God, but pay attention to your own heart especially on those songs directed to him. We sing praises to the Father, Son, and the Holy Spirit and songs to edify the body of Christ.

Message. The sermon is considered the "teaching moment" and, by many, the main point of the service. Ideally what makes this the "main point" are two things. First is just the length of this section of our service, but more importantly is that here we expand our understanding of what God is saying through the exposition of scripture. We rely on the Holy Spirit communicating through our speaker, but not just through them.

The entire worship service is planned so that the Spirit will connect with the worshipper during each element so no one part is more important than another. The congregation's expected participation during this time in the service is in their quiet attention. In many ways, the expectation for this part of the service is really no different than the expectations for the entire worship service. Consciously set aside distractions. Out of respect for the God we have come to worship, and out of respect to our fellow worshippers, STOP all casual conversations.

The training of children for public programs isn't an easy task, and worship service is no exception. During infancy and early training years, when a child is crying, talking loudly, or physically active, out of respect for fellow worshippers, please step out of the worship center to care for the child's need before quietly re-entering the service. This will create an atmosphere of mutual respect and make it easier for others to not be distracted.

Response. Since worship is fundamentally a conversation between God and His people, it is necessary to offer a way for the congregation to respond to the message they have heard. This response has been intentionally prepared as a communal opportunity to acknowledge what was spoken and give God permission to work in our lives. This response may be through congregational song, special music, prayer, communion, or any number of creative options.

Benediction. Just as God has invited us to worship, He also sends us out from this place. Sometimes we end with a traditional prayer. Other times a Biblical benediction or blessing. Professor of Worship, Constance Cherry, says the closing prayer or benediction "is a time when God blesses us to bless the world in Christ's name, and commissions us to live in a particular way as a result of having heard the Word as a community." At this time, the speaker will also offer opportunities to act on the worship experience in which they have just participated. This may be an assigned activity for the week, picking up takeaway questions for further discussion, or merely encouraging attendees to act on Florida Hospital Church's mission to love people into a lifelong friendship with God.

Postlude. A Postlude is prepared that offers the congregation a final musical inspiration. It may be that some weeks the worship experience has been such that you wish to sit and contemplate further—a great time to give some thought to “What does this all mean for me?”

During this time worshipers may also begin engaging in conversation as the community of Christ as they prepare to leave.¹⁵¹

Summary

This chapter looked closely at the context of the FHC, the diversity of the people groups who worship there, and if they resemble the local community in which they live. Then the chapter looked at the way context has been carried out at the FHC in musical groups and events and finally the last section was descriptive of the normative liturgy at the FHC.

¹⁵¹ Tami Cinquemani, "Creating a Culture of Worship" (script presented at a worship service at Florida Hospital Church, Orlando, Florida, September 6, 2014).

CHAPTER 6 – THE STUDY & RESEARCH FINDINGS

The worship survey and its results are shared in this chapter. As the worship methodology at the FHC is unusual in the scope of Adventism, it is critical to examine the data identified by the congregation in the worship setting. An anonymous survey was taken by FHC worship attendees. The purpose of this survey of worship experience was to gauge interest and practice of current worship liturgy, derived in 2012 – a culturally conscious model, was effective for worshippers at the FHC to actually engage in Adventist worship.

This survey was distributed in both electronic and written forms after a service. The electronic means was from the church app or on the church website (www.hospitalchurch.org). Participants were from either the online viewership or present in the worship center. The format was checking a box and asking several questions with room for comments. The dates of this survey were from July 16, 2018, until January 12, 2019. One hundred and one responses were collected and analyzed for this survey. (See Appendix B for this survey).

The survey asked if the responder is a member of the church, the date of the service attended, and which service they attended that day. A multiple-choice question asked if they consider themselves a committed Christian, a questioning observer, an SDA Christian, agnostic/atheist, or of another faith outside of Christianity. The questionnaire also asked their age and how long they have attended the FHC. Space was provided for responding to the following questions:

- The service was engaging because...
- I was distracted by...
- Moving forward I would like to see FHC worship services...

- Additional comments...

The survey garnered perceptions of current worship services using the following adjectives: engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional, unusual, phony, dull/boring, performance-driven, irrelevant, inauthentic, and predictable. The data was analyzed and will be used to inform future worship services, other congregations, and the Seventh-day Adventist denomination.

Generalized Musical Styles Represented During the Time Period of the Survey

The following dates show the genre/style of music that was utilized for culturally conscious worship on that date. Contemporary Christian music is notated as CCM which may include electric guitars, drums, percussion, electric bass, acoustic guitar, piano, synthesizer and vocals. The music may include carefully selected current popular worship music or a hymn with an updated arrangement.

Acoustic, Bluegrass, and Folk music are somewhat similar in nature. Bluegrass would utilize those instruments traditionally associated with bluegrass (acoustic guitar, mandolin, banjo, string bass, and fiddle) and the music could be a hymn or a modern piece performed in a bluegrass style. Acoustic/Folk are used synonymously and, in this setting, use less or no electric guitar, hand percussion instead of a drum set or no percussion at all.

Black gospel includes traditional and modern gospel songs and instrumentation as selected by black members of the worship team in consultation with the Minister of Music. The jazz band includes standard instrumentation for a big band (saxophones, trumpets, trombones and a rhythm section) with contemporary music scored for horns. The prelude, offertory, and postlude are often hymn tunes specially arranged for a big band in a swing style.

The orchestra is most often P&W music scored for expanded instrumentation including a full string section, winds, brass, percussion, and a praise band. The youth band is guided by the youth pastor and young adult mentoring. They often play with contemporary instrumentation, but they also can play in an acoustic setting. The worship choir consists of additional vocalists that are often used with the expanded instrumentation but on occasion are used in the acoustic setting as well.

July 14 – CCM
July 21 – Bluegrass
July 28 – CCM
Aug. 4 – CCM
Aug. 11 – CCM
Aug. 18 – Acoustic/Folk
Aug. 25 – Black Gospel
Sept. 1 – CCM
Sept. 8 – CCM
Sept. 15 – CCM
Sept. 22 – Youth Band
Sept. 29 – Acoustic/Folk
Oct. 6 – CCM
Oct. 13 – Bluegrass
Oct. 20 – CCM
Oct. 27 – CCM
Nov. 3 – Orchestra
Nov. 10 – Acoustic/Worship Choir
Nov. 17 – CCM
Nov. 24 – Acoustic/Folk
Dec. 1 – CCM
Dec. 8 – Jazz Band
Dec. 15 – Orchestra/Worship Choir
Dec. 22 – Acoustic/Folk
Dec. 29 – CCM
Jan. 5 – CCM
Jan. 12 – Youth Band

Summary – CCM - 14, Acoustic/Folk – 4, Bluegrass – 2, Youth Band – 2, Orchestra – 2, Worship Choir – 2, Black Gospel - 1

Graphs of Response Data

This membership graph (Figure 0-11) is the response to membership at the FHC. This is an interesting piece of data in that 36% percent of the respondents were not members of the church and that 3% responded that they were not a Christian. Sixty-one percent were Christians and an FHC member, 36% were a Christian non-member and 3% were non-Christian.

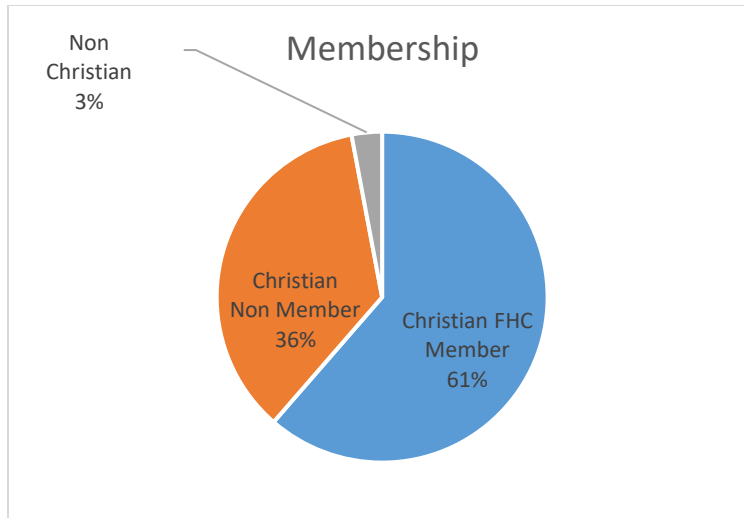


Figure 11 – Membership of Survey Respondents

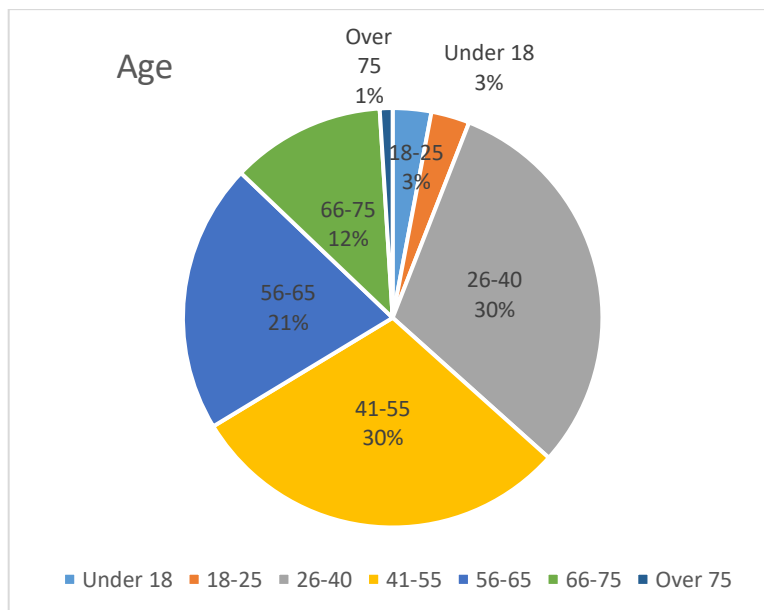


Figure 12 – Age of Survey Respondents

This age demographic graph (Above, Figure 0-12) is the age variation from those who filled out the survey. One percent was over 75, 12% were 66-75, 21% were 56-65, 30% were 41-55, 30% were 26-40, 3% were 18-25, and 3% were under 18.

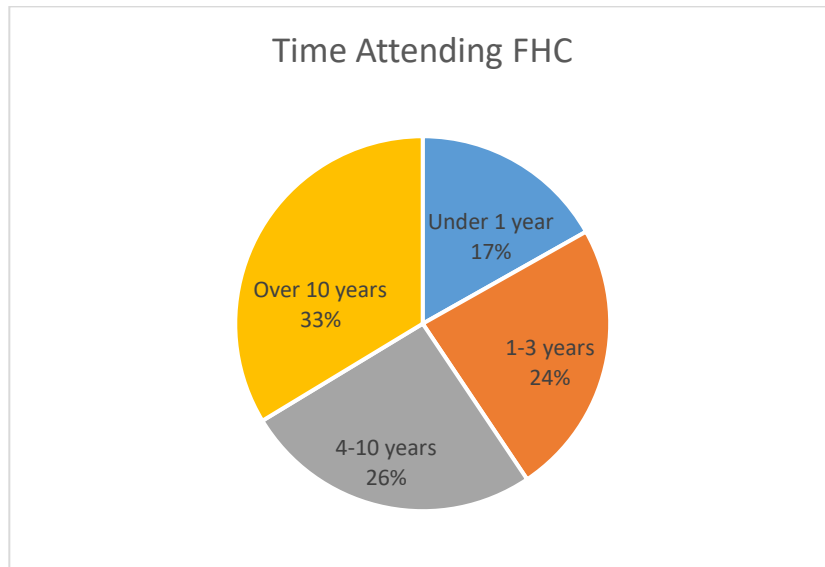


Figure 13 –Survey Respondents Time Attending FHC

This time attending FHC graph data (Figure 0-13) shows a wide variety of time that the respondents have attended the church. Thirty-three percent had been at FHC over 10 years, 26% 4-10, 24% 1-3 years, and 17% under 1 year.

This is the key question in the survey; the response to the worship service. Those who took the survey could check as many of the adjectives that they felt applied.

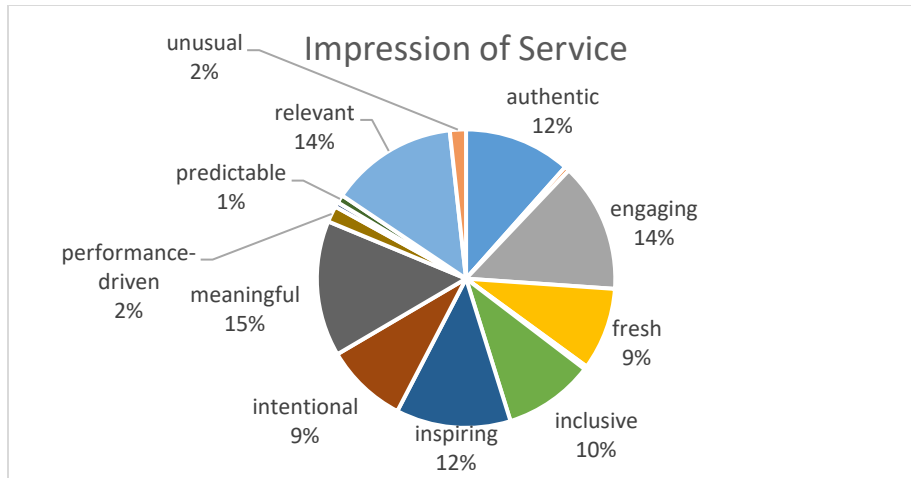


Figure 14 –Survey Respondents Impression of Service

The following adjectives would be considered a positive reaction to the service:

- Meaningful
- Engaging
- Relevant
- Inspiring
- Inclusive
- Fresh
- Intentional

The following adjectives would be considered a negative reaction to the service:

- Performance-driven
- Dull/Boring
- Inauthentic
- Predictable
- Phony

The following adjective could be considered positive, negative, or neutral:

- Unusual

(Figure 0-14) Impressions of the worship service graph data, are ranked here from highest to lowest:

- Meaningful – 15%
- Engaging – 14%
- Relevant – 14%
- Authentic – 12%
- Inspiring – 12%
- Inclusive – 10%

Fresh – 9%
Intentional – 9%
Performance-driven – 2%
Unusual – 2%
Predictable – 1%
Dull/Boring – 0%
Inauthentic – 0%
Phony – 0%

The top impressions in this survey were all favorable adjectives for culturally-conscious worship: meaningful, engaging, relevant, authentic, inspiring, inclusive, fresh, and intentional. This would be an indicator that leadership and the worship staff have been successful during this point in time in engaging the diverse congregation in worship. This study shows that the congregation has realized the intentionality of the way that the worship staff has organized culturally conscious, relevant worship.

In the Great Commission Research Journal, Bob Whitesell comments that “Among today’s emerging generations I am seeing young people more attune to this need for reconciliation between people of different cultures.”¹⁵² The data provided about the age demographics show a significant number of young people that are attending worship at the FHC, this would also indicate that they realize and appreciate the contextualization of worship that is happening at the FHC.

Summary

The worship survey and its results were shared in this chapter. This was an anonymous survey taken by FHC worship attendees. The purpose of this “survey of worship experience” was

¹⁵² Whitesel, Bob, “*Five Types of Multicultural Churches.*” Great Commission Research Journal, vol. 6 (2016), <http://intercultural.church/five-types-of-multicultural-churches/>, accessed July 28, 2018.

to see if the worship liturgy, derived in 2012 – a culturally conscious model – was effective for worshipers at the FHC, sufficient to engage in worship.

CHAPTER 7 – SUMMARY AND CONCLUSION

The purpose of this paper is to explore past and present worship practices at the FHC with emphasis on the culturally conscious intentionality that took place in 2012. This study briefly examined the major historical events in Protestant worship and the Adventist denomination in a North American context. Attention was given to historical, biblical foundations and cultural contextualization of local worship practices, particularly in a multicultural setting. This writing places prominent emphasis on changes in the last 30 years in Adventist worship. Music and culture continue to be some of the most challenging pieces at the FHC and in the Adventist denomination. A survey was solicited to the FHC congregation to evaluate the current worship liturgy which had very favorable feedback.

Overview of Study

Chapter One - serves as the introduction, providing an overview of the study. In this chapter, the FHC is explored in who it is, where it came from, and where it resides. Also included is the reason for the study, the purpose and significance, the types of research used, the limitations of the study, the way the study is organized, and key definitions of terms are explained.

Chapter Two - gives detailed information about the research that has influenced this study. The three large categories are the worship practices within the Adventist denomination, multicultural worship, and a general worship studies category. This chapter includes scholarly input in the form of books, dissertations, thesis studies, trade journals, and online scholarly publications.

Chapter Three - provided background context to the FHC. The emergence of Protestantism was discussed and how worship was influenced by what eventually became known

as the five solae. Key figures of the period Martin Luther and John Calvin were briefly examined. Early key Protestant musical innovators J.S. Bach and Isaac Watts were noted for how their changes were not always accepted in the church. The First and Second Great Awakenings influenced worship and moved to America with John and Charles Wesley, George Whitefield and Charles Grandison Finney. The chapter closed with the development of the gospel hymn in 1870.

Chapter Four - The rise of Adventism and its maturation into a Protestant denomination was discussed. Early Adventist worship was known for its enthusiasm and exuberant singing of spirituals and gospel hymns. The young church came to realize its need for songs that proclaimed their last-day message and also the great hymns of the Christian church. As the movement developed from their primitive schools to liberal arts universities, the development of a more robust musical offering was witnessed. The late 20th Century offered challenges to traditional Adventist worship because of the Jesus movement, however this could also be viewed as a modern interpretation of Adventism's foundational spirit.

Chapter Five - Looked closely at the context of the FHC, the diversity of the people groups who worship there, and also if they resemble the local community in which they live. The data showed that the church did mirror the community in which it lived. This data would be used to better serve the community through mission. The meaning of context was explored in culturally conscious worship and in what ways it has been carried out. The worship liturgy was defined for the local context.

Chapter Six - Contained the worship survey and its results were shared in this chapter. As the worship methodology at the FHC is unusual in the scope of Adventism, it is critical to examine the data identified by the congregation in the worship setting. The purpose of this study

was to gauge if the current worship liturgy, derived in 2012 – a culturally conscious model, is effective for worshipers at the FHC to engage in Adventist worship. The results of the study were favorable to the current model. The adjective that scored the highest for the worship experience was *meaningful*.

Chapter Seven - Summary and Conclusion. This chapter summarized the overall study, providing an overview of each chapter and also conclusions from Chapters Three, Four, Five, and Six. This is where we learned what was discovered and observed from this study. There is also a section that provides ideas and suggestions for further research. The chapter closes with concluding remarks that provide an overview to the entire study.

Discoveries and Observations

The SDA denomination holds a tension in its identity. As a movement that has been preparing for the imminent return of Christ since 1844, their acceptance of anything other than historic worship practices has often been viewed as “the world creeping in.” I discovered that there is a resistance to modern worship. This presents challenges for worship leaders tasked with communicating the gospel message in relevant ways that newer generations understand.

However, the timeline of Adventist music shows a more robust approach to music as time has gone on. I discovered the acceptance of Ethnomusicology, particularly with the advancements in Adventist education and growth into liberal arts universities. The relatively new field of Ethnodoxology is just appearing within the Adventist context, and there is hope for more recognition within the arts from a global perspective.

I discovered that the pastoral role is significant in shaping the worship. The FHC senior pastor, Andy McDonald, has explored and led the worship staff to practices based around the church mission statement to “love people into a lifelong friendship with God.” (see Appendix A)

He has repeatedly said that “our tradition is that we have no tradition.” What he means by this is that we will always be in a state of flux as we communicate the gospel to an everchanging world. This becomes more complex when you minister in a multicultural context. The influence of Andy’s background as a youth pastor has contributed to a constant reinvention of the church to connect the gospel message to the next generation of worshipers and also a broad demographic.

The results from the survey show a strong favorable reaction to meaningful worship at the FHC. This would be an indicator that the worship staff is currently in touch with relating the message of the gospel in its various forms to the congregation. There continues to be, and probably will always be, those who hold to traditional Adventism and cannot grasp the mission of the FHC and the methodology used.

Recommendation for Future Study

- 1) It is recommended that the church continue to study its congregational makeup and identify if those in attendance are being spoken to in their heart language. Music is never static and is always changing, and it is no different in the Christian community with our singing. It is recommended that the survey evaluate its membership every two years.
- 2) While we don’t want to lose the rich heritage of our church, it is critical to connect with people in a relevant way. The feedback from this study needs to be evaluated by the church staff to see if there are ways to continue engagement and if there are any blind spots within the vision of the worship planning team. This study should be repeated annually.
- 3) It is recommended to create a template of culturally conscious worship that could be used within the AdventHealth system to create and foster healthy worshipping communities. The FHC is uniquely poised to partner with and impact a significantly larger system that serves a wide array of people groups. A qualitative study would be helpful for further research.

4) While contextually this model wouldn't work in all Adventist situations, there is a tremendous possibility for this model to succeed systemwide within the AdventHealth network of hospitals. A pilot program would be recommended after the previous research is shared.

5) Future research needs to be conducted about the benefits of a full-time Minister of Music or Worship Pastor in the local SDA Church. While this position is common in evangelical churches, there are only a handful of Adventist churches that currently have this full-time professional on staff. The tithe structure may be changing in North American churches, and it would be of value to research if it is possible to introduce paid musical personnel into the denomination, particularly in medium to large sized churches. A qualitative study would be significant for further study.

6) Further research needs to continue on an ongoing basis with the next generation of worshipers. Adventist churches are aging like their evangelical counterparts. *Growing Young* identified six core commitments that a church needs to grow younger:

1. Unlock keychain leadership.
2. Empathize with today's young people.
3. Take Jesus' message seriously.
4. Fuel a warm community.
5. Prioritize young people (and families) everywhere.
6. Be the best neighbors.¹⁵³

It is recommended to that the FHC participate with the Growing Young Adventists movement in the North American Division of SDA's to edify the larger body with their successful strategies.

¹⁵³ Kara Powell, Jake Mulder, and Brad Griffin, *Growing Young: 6 Essential Strategies to Help Young People Discover and Love Your Church* (Grand Rapids: Baker Books), 43.

Concluding Remarks

According to 2 Cor. 5:18-20, we are agents of reconciliation in Christ and his ambassadors. This principle can be reflected in our worship at the FHC as Christ's ambassadors and agents of relevant racial reconciliation. Inclusive worship practices promote understanding of our cultural past. Our true identity is now in Christ (2 Cor. 5:17) which is greater than any of our cultural bias. "Our purpose thus becomes to assist God in His quest to convert or transform a culture. Such transformation begins by reconnecting people to their loving heavenly father. This has been called the ministry of reconciliation, which Paul described in *2 Cor. 5:11, 17-18*."¹⁵⁴

There is no earthly destination for our corporate worship other than to worship God completely and to edify his people. This is a continuous journey until Christ's return. The latest stylings of Christian music will also one day be a thing of the past. God is much more concerned about the status of our hearts and our ability to love our neighbors as ourselves (Matt. 25:35-40). And yet, we must make decisions about how to present the message of the kingdom to those in our midst in a culturally conscious relevant way, and so musically we much contemplate the right song, at the right time, and in the right way. John Witvliet reminds us that, in the end, while this is a noble and even vital pursuit, "Academic study of worship is not a necessity for Christians to worship well. I Praise God that we do not need to understand the intricacies of worship in order to worship. In essence, while we do search out and reason with the Scriptures for our best practices of worship, God is looking most for our repentant hearts, our orthopraxy is an academic luxury."¹⁵⁵

We live in a world filled with various local cultural expressions in regard to worship. These expressions may be vastly different from our own at the FHC, yet just as filled with

¹⁵⁴ Whitesel.

¹⁵⁵ Witvliet, *Worship Seeking Understanding*, Kindle location 180.

biblical principles. In Northern India and in areas of Pakistan, Psalms are called *zab'ur*. They are sung with joy and vitality. The tunes are potent and the tabla and dholak (hand-drums) keep up the tempo. A leader sings out a verse, and the group picks up a chorus as a type of call and response. "The small accordion-like harmonium adds to the lilting melody and a general mood of joy accompanies the singing. In the early morning the women start a singing party. Singing *zab'urs*, they go from house to house and call out to their friends to join them. They may pile into a horse-cart and visit a neighboring village, gathering Christians there to join the psalm-sing."¹⁵⁶ They sing joyfully. How can we do otherwise with the excellent news that God has reconciled himself to us?

American folk songwriter and activist Pete Seeger said this about the power of music in regard to our circumstances: "Some music helps you survive from your troubles, some music helps distract you from your troubles, some music helps you understand your troubles, some music helps you do something about your troubles."¹⁵⁷ The last line is particularly relevant to musical principles in Scripture.

Music educator and philosopher Harold Best sums up the totality of our multiethnic expressions for Christ well:

"Serving Christ while participating in culture in an elegant and reforming way can mean a thousand things in as many places. It can mean shoveling muck and bringing clean water to a barrio. It can mean writing a new praise chorus for a storefront congregation. It can mean translating the Scripture one more time for one more faraway tribe. It can mean taking old hymns and old ways and breathing new life into them. It can mean preaching simply yet eloquently, fearfully yet sweetly. It can mean praise songs cavorting with hymns, and drums conversing with organ sounds. It can mean complete freedom in the Lord and stupendous discipline finding common ground. It can mean Bach, blues, Monet, street art, child dance and ballet, homiletics and storytelling, barn raisings and homeless shelters, all found within the normal conversation of the believing

¹⁵⁶ Eunice Blanchard Poethig, *Sing, Shout, and Clap for Joy: A Study of Psalms in Worship* (New York: The United Methodist Church), vii.

¹⁵⁷ *Pete Seeger: The Power of Song*, Film, Directed by Jim Brown (Los Angeles, CA: The Weinstein Company, 2007).

church. Elegance, for the Christian, is simply a thousand actions washed in the blood and carrying the sweet savor of Jesus' love. It is, above all, the seamless garment of worship and witness."¹⁵⁸

Through psalms, hymns, and spiritual songs we find our burdens lifted and our souls filled with a fresh breath of life. And yet, in the world body of Christ, we do this in so many different ways. Music never stays static; it is always changing. We must rely on biblical principles, not on our traditions, to deal with our change.

We have a joyful story to tell through song. Let's find a way to let our music become unifying, not divisive. Navigating this very challenging topic of music in worship calls for wisdom, patience, and education in all generations and persuasions but, when all is said and done, our music should always call for and point to Jesus. Culturally conscious expressions in a worshiping community is the model that Christ has for his Kingdom on Earth and in Heaven. It is our obligation to wrestle through what that means in a local context.

¹⁵⁸ Best, *Unceasing Worship: Biblical Perspectives on Worship and the Arts*, Kindle location 92.

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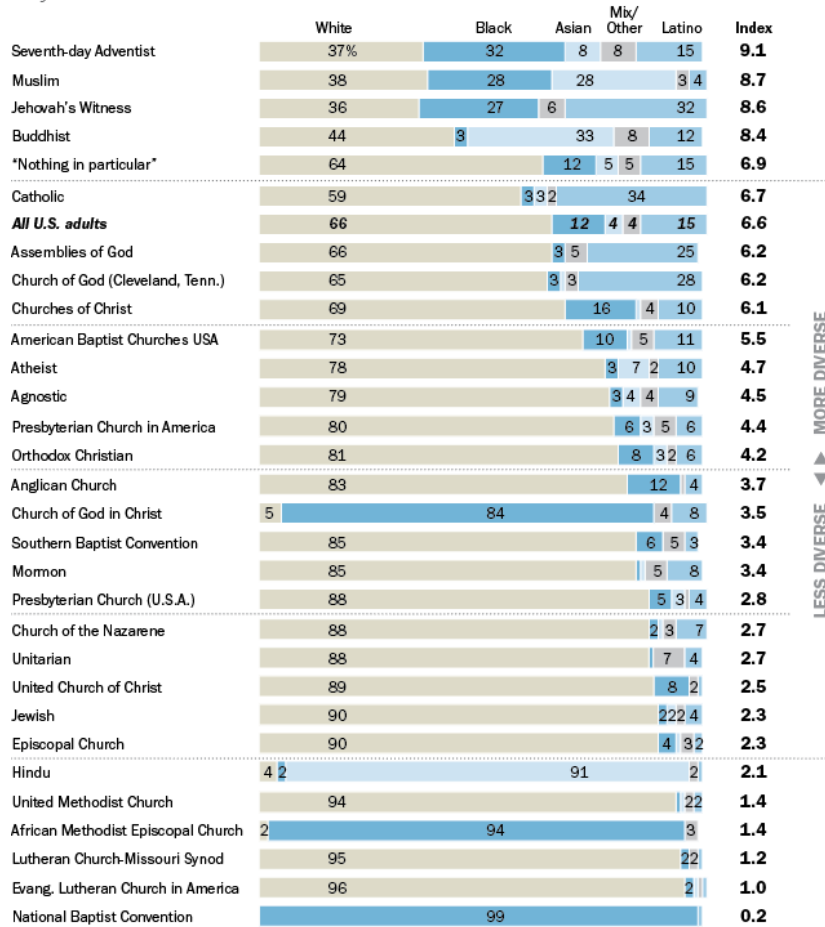
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APPENDIX A: How Racially Diverse Are U.S. Religious Groups?

How Racially Diverse Are U.S. Religious Groups?

% of each religious group in each racial/ethnic category, and each group's diversity score on the Herfindahl-Hirschman index



Source: 2014 Religious Landscape Study.

Note: Figures may not add to 100% due to rounding. Blacks, whites, Asians and others/mixed include only those who are not Latino. Latinos include people of all races.

PEW RESEARCH CENTER

“How Racially Diverse Are U.S. Religious Groups?” Pew Research Center, Washington, D.C. (July 27, 2015)
<https://www.pewresearch.org/fact-tank/2015/07/27/the-most-and-least-racially-diverse-u-s-religious-groups/>.

APPENDIX B: Florida Hospital Church Philosophy of Worship



Florida Hospital Church Philosophy of Worship

The Florida Hospital Church (FHC) is serious about the worship experiences they create. Whether services are attended by someone brand new to the Christian message or someone who has been committed to Christ for years, each individual should find an opportunity to worship in honesty, sincerity, and grace.

FHC worship services are planned with a dialogical approach, as a “real meeting between God and God’s people. Like any meeting, this one takes place through dialogue, God speaks and listens to the gathered community; we speak and listen to God.”¹

Embracing and celebrating the diverse demographics of the congregation, each weekend’s worship services are created with an intention to honor individual cultures for the rich offering each one brings. FHC realizes “each cultural contribution has its own distinct cultural shape and hue, [and] all come together as they contribute to the overall shape of the liturgy.”²

Believing quality in worship reflects on a believer’s understanding of the excellence of and commitment to God, every effort is made for a relevant, engaging, and well-crafted worship experience.

Rather than offering separate worship services based on a variety of demographics, FHC has chosen a “messy church” approach to worship:

The family analogy is the best picture of what a healthy and vibrant church community is supposed to look like. If you think about it, families are perfectly designed for discipleship: constant access, consistent modeling, demonstration, teaching and training, conflict management and resolution, failure, follow-up and feedback. And this should all happen in an attitude and atmosphere of love. Children are raised, parents are matured, and grandparents are valued all at the same time. This is God’s design.³

Therefore, two identical worship services are offered every Saturday. Rather than a particular “style” of worship, services are planned on a convergence model, utilizing everything from ancient to modern elements to engage the congregation in a weekly conversation between God and God’s people.

¹ Constance M. Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services* (Grand Rapids, MI: Baker Academic, 2010), 45.

² C. Michael Hawn, “Praying Globally: Pitfalls and Possibilities of Cross-cultural Liturgical Appropriation,” in *Christian Worship Worldwide: Expanding Horizons, Deepening Practices*, (Grand Rapids, MI: William B. Eerdmans Publishing Company, 2007, 211.

³ Ross Parsley, *Messy Church: A Multigenerational Mission for God’s Family* (Colorado Springs: David C. Cook, 2012), 26.

APPENDIX C: FHC Survey of Worship Experience

***Required**

We appreciate your honest response as we constantly strive to offer authentic and relevant worship experiences.

FHC Philosophy of Worship.pdf

I am . . .*

Choose one.

- a FHC member
- a non-member attender

My answers are for the worship service I attended on:*

The service time I attended was:*

Choose one.

- Not Specified
- 9:30 am
- 12:00 pm

I attended . . .*

Choose one.

- Not Specified
- In House
- Online

I consider myself:*

Choose one.

- Not Specified
- a committed Christian
- a questioning observer
- a Seventh-day Adventist Christian
- Agnostic/Atheist
- of another faith outside of Christianity

My age is:*

Choose one.

- Not Specified
- Under 18
- Between 18 and 25
- Between 26 and 40
- Between 41 and 55
- Between 56 and 65
- Between 66 and 75
- Over 75

I have attended FHC:*

Choose one.

- Not Specified
- for the first time
- for less than a year
- for 1-3 years
- for 4-10 years
- for over 10 years

I found this worship service to be:*

Check as many as apply.

- Engaging
- Relevant
- Authentic
- Fresh
- Meaningful
- Inspiring
- Inclusive
- Intentional
- Unusual
- Performance-Driven
- Phony
- Irrelevant
- Inauthentic
- Predictable
- Dull/Boring

The service was engaging because . . .*

I was distracted by . . .*

Moving forward, I would like to see FHC worship services . . .*

Additional Comments:

SUBMIT

APPENDIX D: FHC Survey of Worship Experience Responses

Member	Service	Age	Attended	Service was	Engaging because	Distractions	Would like to see	Comments
Yes	July 21 9:30 am	70	Over 10 years	Engaging, relevant, authentic, fresh, meaningful , inspiring, inclusive, intentional, unusual	My church is part of my community which I actively participate			Thank you for reaching out to the “unchurched” or those that may not attend church every week.
No	July 21 9:30 am	30	1-3 years	Engaging, relevant, authentic, meaningful , inspiring	The personal messages	Late arrivals	More/continued use of a wide variety of instruments and musical talent	
No	July 21 9:30 am	26	1-3 years	Authentic, meaningful	Great music and prayers	Flashing lights, late arriving people	More banjo and pipes and fiddle/violin	I love the series the church chooses.
Yes	July 21 9:30 am	40	4-10 years	Engaging, relevant, meaningful , intentional	The different perspectives of service leaders		Continue to reflect the diversity of the congregation and community	
Yes	July 21 12:00 pm	30's	4-10 years	Engaging, meaningful , inspiring	Great music/doxology, video features	Meet & greet can be stressful. Consider having it 2x/month. Also, bright screens can be distracting- cell phone/iPad in pews nearby	Include a few more hymns	Love the music, video elements, creative drama and kind environment
No	July 21 12:00 pm	40	First time	Unusual		A child running back and forth the aisle	A little longer and meaningful	Disappointed that no one welcomes 1 st time visitors or made us feel welcomed
Yes	July 21 12:00 pm	59	Over 10 years	Engaging, relevant, authentic, fresh, meaningful	It was relevant, continued real stories,		Continue to be what they are	Thank you for all you do!

				, inspiring, inclusive, intentional	and was inspiring			
No	July 21 12:00 pm	55	1-3 years	Engaging, authentic, fresh, inspiring		Children. Parents need to make children behave. People that are in front-praise team, pastor's wife, etc.- not so casual in their dress. Stop wearing jeans. Once a week go to church. Wear our best. If president was visiting we would wear our best!!!	Liked the difference of sermons, not just someone preaching a sermon in front	Would like to see people in front not so casual in dress
Yes	July 21 12:00 pm	55	1-3 years	Relevant, authentic, meaningful				Not as dynamic and captivating as when Pastor Andy or Pastor Jeff speak.
Yes	July 21 12:00 pm	49	Over 10 years	Fresh, meaningful, inspiring	I knew the words of the song and I sang my heart out		To include old and new worship songs	This service brought back memories of service/worship with my grandmother. It was wonderful
Yes	July 21 12:00 pm	46	Over 10 years	Relevant, authentic, meaningful, inspiring, inclusive, intentional	Liked the cross up front	Crying babies (not so much this service, but usually)	Reflecting stuff in news sometimes	
Yes	July 21 12:00 pm	51	Over 10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	It was a conversational testimony that is relatable	Nothing this week. Usually loud kids and people entering and exiting	Include more personal testimonies	
No	July 21 12:00 pm	18	Less than a year	Engaging, relevant, authentic, meaningful, inspiring	The message was great			

No	July 21 9:30 am	26-40	4-10 years	Engaging, relevant, authentic, fresh, meaningful , inspiring, inclusive, intentional	A variety of worship media is utilized	The sanctuary is cold (temperature)	Continue with their diverse styles and inclusivity	I have never gone to a more Christ- centered SDA church. This is the first church I have chosen for myself and I couldn't ask for anything better
Yes	July 28 9:30 am	26-40	1-3 years	Engaging, authentic, meaningful , inspiring, intentional	Warmth of the congregation and leaders/speak ers that day	Movement throughout the service in the aisle, noise in the lobby whenever doors opened, people talking throughout the service	Offering more diversity of music styles and preachers	
Yes	July 28 12:00 pm	66-75	4-10 years	Engaging, relevant, authentic, fresh, meaningful , inspiring, inclusive	The couple was well- prepared, engaging, and inspiring		Keep doing what you are doing	
No	July 28 12:00 pm (online)	41-55	Less than a year	Engaging, relevant, fresh, meaningful , inspiring, unusual, performanc e-driven	It welcomes anyone without discriminatio n		Every week	
Yes	July 28 9:30 am	55-65	Over 10 years	Engaging, relevant, authentic, fresh, meaningful , inspiring, inclusive intentional, unusual, performanc e-driven	Relevant and engaging. I love the worship in music during the service.	Great to have a church with families, but sometimes it gets a bit loud and distracting.	Continue what you are doing	
No	July 28 12:00 pm	26-40	Less than a year	Engaging, relevant, authentic, fresh, meaningful , inspiring, inclusive, intentional	The music and the world blended well. Less focus on self and traditional aspects that can draw out			See below*

					the service. More focus on the spiritual aspects of growth.			
No	July 28 12:00 pm	66-76	Over 10 years	Relevant, fresh, intentional	A variety of ways to engage with the community and examples of each	Noise in the audience- disruptive children (I'm showing my age!!)	Include a hymn	Music too loud
No	August 4 9:30 am (Online)	56-65	4-10 years	Engaging, relevant, authentic, fresh, meaningful , inspiring, inclusive, intentional	Drew me in	Shot of back of piano player	In Rockford, IL	Maybe faces of congregants as long as they aren't yawning, or making faces. To feel more connected. Show what's on the screen WHEN the speaker directs our attention there. There shouldn't be a lag there. Maybe have somebody monitor the feed so people watching don't have to tell you there is something wrong.
No	August 4 12:00 pm	26-40	Less than a year	Engaging, relevant, authentic, fresh, meaningful , inspiring, inclusive	Of the songs and music but there is a unanimous sense of worship in the church which makes you want to sing and praise God freely.	a child jumping on the metal chair who was enabled by their parent. This hasn't happened before as the children are well behaved but that sort of behavior really takes away from the worship experience.	Continue as they are! We feel truly blessed during worship at FHC.	We have enjoyed our worship experience at FHC and have been attending for only about 2 months.
Yes	August 4 12:00 pm	41-55	4-10 years	Engaging, relevant, authentic, fresh, meaningful , inspiring, intentional	People spoke from their heart	The kids behind me, pulling on my chair, etc.		

No	August 11 12:00 pm	41-55	1-3 years	Engaging, relevant, fresh, meaningful, inspiring, inclusive	I felt the message that given reached my inner feeling. For the past few weeks I have enjoyed these messages.		Always	It has been a blessing to be part of fhc.
Yes	August 11 12:00 pm (Online) Survey completed Aug. 21.	26-40	4-10 years	Relevant, phony, predictable, dull/boring	I didn't feel engaged		Take Scripture and break it down to us, speak to topics relevant to today, salvation and the "realness" of life: addiction, mental health, declining family values, lying, stealing, etc.	
No	August 18 12:00 pm (Online)	18-25	Less than a year	Engaging, relevant, authentic, fresh, meaningful, inspiring	It heals me	Nothing	Have more young adults be engaged in the worship service	
Yes	August 25 12:00 pm	56-65	1-3 years	Engaging, relevant, meaningful, inspiring, inclusive	Old hymns that I know and value	Nothing	Continue as always	I enjoy mixing old hymns w new praise songs
Yes	August 25 12:00 pm	26-40	Less than a year	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	The worship is always great and the message was engaging and relevant.		Loved the topic of anxiety, would love to see more topics dealing with what people are going through on a daily basis and how God can help. Application of the Bible to daily life and the difficulties of life now days.	

Yes	July 7 12:00 pm	56-65	Over 10 years	Relevant, intentional, unusual, performance-driven	I did not find it engaging	The casualness of the worship service, too many people talking, some on stage seemingly acting as if they were comedians. It did not feel like worship to God - more stage performance , attention- seeking, and turned me off.	To include more meaningful songs from the past, a break from the drums/loud music at times, less stage production. and entertainment , and more simplicity in praising our Cod.	FHC needs a much larger worship space and entrance space. It is not peaceful with so many people crammed in one area - more stressful. When less people were attempting, it was a perfect size. Too much growth for space.
No	September 1 12:00 pm	26-40	Over 10 years	Performance-Driven	**	Song leaders and their presentation / display,	Reflect what a true worship service should contain	
No	August 5 9:30 am	26-40 (Questioning observer)	1-3 years	Performance-Driven, phony, predictable, dull/boring	I learned something new	The lack of fellowship	More afternoon events especially for youth like AY or round table discussions	
Yes	September 8 12:00 pm	26-40	1-3 years	Engaging, relevant, authentic, meaningful , inspiring	The speaker made it interesting	Kids crying	To keep addressing the questions we have been reviewing	
No	September 8 12:00 pm	Under 18	4-10 years	Relevant, meaningful , intentional	I have questions like these on a day to day basis.	My family	Being more inclusive with the youth in the sermons.	
No	September 8 9:30 am	26-40	Less than a year	Engaging, relevant, authentic, fresh, meaningful , inspiring, inclusive, intentional	I knew the songs and enjoyed the instrumentation	Nothing	Continue providing different styles of musical representation with familiar songs.	Thank you for being intentional with creating musical worship experiences that are diverse, engaging, and of high quality. May God bless this ministry.

Yes	September 8 12:00 pm	56-65	Over 10 years	Engaging, relevant, authentic, meaningful, inspiring, intentional	The music was exceptional this week	Nothing this week, but usually crying babies whose parents don't know when to take them out	Remain authentic and open	
Yes	September 8 9:30 am	41-55	Over 10 years	Engaging, authentic, intentional	We shared in music	Nothing, this time	Pray over the offerings	I missed Pastor Andy speaking
Yes	September 8 12:00 pm	41-55	1-3 years	Engaging, relevant, authentic, inclusive, intentional	Music is uplifting, atmosphere is down to earth	My mind wandered off a couple of times during the message.	Question and answer sessions, prayer by volunteers for those that need it after the service	I really appreciate all the hard work that goes into planning the service, going to church is a highlight in my week. Thank you!
Yes	September 15 9:30 am (online)	41-55 Committed Christian	1-3 years	Engaging relevant, meaningful, intentional	The dynamic of the service order, and the elements of the service.	I was not distracted	Continue with the relevant topics, addressing current issues within our community and how they relate to us as Christians helping us become the loving connection to others in our communities them to the God.	
No	September 22, 9:30 am Online	56-65	4-10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, intentional	It is well run, no fumbling around, nice and tight. There is a lot packed into the hour without skimping on the music, the sermon or the announcements	When they were talking about the new trailer up on the screen, I couldn't see it. This happens a lot.	More cognizant of the online viewers. When the sound goes out or is being picked up in the auditorium instead of a direct feed, or the stream goes down, or	A link to the takeaway questions in some kind of format (pdf, word) right there.

							the visuals on the screen are pertinent to what we are hearing.	
No	October 6, 9:30 am Online	66-75	4-10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	The topic is alive and well where I am. And it's not just all of THEM.	My thoughts	In Rockford	The take away questions as a link right by the bulletin
No	October 13 12:00 pm	56-65	Over 10 years	Meaningful	I pray	No	Yes	Love to worship
No	October 20, 9:30 am Online	Over 75	Less than a year	Engaging, relevant, authentic, meaningful, insiring, unusual	Different	Nothing	Stay inspiring	Keep them online, please
No	October 20, 9:30 am Online	66-75	4-10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	The announcements drew me into the flock even farther. The child dedication excited me for the future. There isn't a whole lot going on in the world that excites me for the future. The music was wonderful. The speaker drew me in right away with the visuals and kept me with words.	Whenever the words of the speaker are picked up by a distant microphone instead of their own microphone. It makes it hard to hear. Also - this vote that Pastor Jeff spoke of - I haven't a clue about that. I wish a little bit more could have been shared.	Happen on a Wednesday night also. Like a prayer meeting or midweek service. You guys are available, right? Not enough on your plate? Hey, you asked!	I love this church!
No	November 10, 9:30 am Online	26-40	Over 10 years	Inspiring	Were filled by God's word	Noisy setmates	Soon, every Sabbath day	Thank you, Thank you
Yes	November 24, 12 pm	26-40	4-10 years	Inauthentic	n/a	dance in the last song before	n/a	

						pastor`s pray. in my opinion, it should not be part of the christian worship because it does not carry any spiritual meaning. in addition, this is worship to God and not a night club. I really got upset with this.		
Yes	November 24, 12 pm	66-75	4-10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional, unusual	All the elements bring glory to God	No distractions	Be more interactive. Maybe even activity based.	Love the mission statement. I find I reference it often when talking or writing
Yes	November 24, 9:30 am	41-55	4-10 years	Relevant, authentic, meaningful, intentional, unusual, performance-driven	Always enjoy music and sermons, liked that the music wasn't too loud... enjoy all the genres but sometimes the volume is too high enjoy seeing young people participate	Dancing was not a fan of the performance in church and I frequent the ballet and such so not anti arts.	Saw bulletin this week and still doesn't change mind about the dancing. a little more volume control on music sometimes ;) like smart sound feature in tv	I considered myself progressive and open in general, but the outfit and dancing I was not fan for church. Sorry.
No	December 1 9:30 am Online	56-65	1-3 years	Relevant, meaningful, inspiring	It feeds my soul	The stage was too crowded	Keep up the good work. I feel wanted and fed	
Yes	December 1, 12 pm	26-40	4-10 years	Engaging, relevant, authentic, meaningful, inspiring, inclusive, intentional	Great music, interesting content	Random flashing blue accent light	Continue creativity (music, drama, art . . .)	

No Another faith outside of Christia nity	Decemb er 1, 12 pm	26-40	Less than a year	Engaging, inspiring, inclusive	Meet and greet moment, different AV content	Same musics every Sabbath	more worship music choose by the congregation not pushed for us to sing just because the music minister like it, me and my family feel like robots, and a opportunity to sing up there could be given to more people, not the same ones every sabbath, people don't just have to sing with their mouths but with their hands and bodies also, please take a look at other church's worship teams (first baptist Orlando for example) and compare, the worship team at FHC look like they are freezed and don't transmit a message they are singing, it's boring when you compare to other churches, more young people should sing there too, they are the next generation and should be	pastors should use more bible verses and encourage the congregation to take their bibles to the service, read and study it, if the Bible isn't used at the church on sabbaths imagine during the week, it feels like our pastors (that were supposed not be ashamed of the truth we have) aren't using the holy bible at the church while other pastors like Darlene Zcheck or others pastors at Hillsong hold their bible with proud at the services, encourage the people to use the holy book, read with them and preach straight from it, they do not just preach from their notes.
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							encouraged to do it.	
Yes	December 8, 12 pm	41-55	1-3 years	Relevant, phony	The speaker, Pastor Andy is jovial	The cool indifference of most attendees	Encourage unity cohesiveness and relational growth	Christmas can be a charged time for anyone who has experienced loss. We should be a Church that offers warmth, acceptance and belonging that offers hope to all attendees by all attendees.
Yes	December 8, 12 pm	41-55	Over 10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive	Real life examples included in sermon	My thoughts/worries	Continue to be meaningful	Thank you!
Yes	December 8, 9:30 am	56-65	Over 10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring	It made me think	Not distracted	Allow the congregation to sing hymns, not just the praise team	Preach about prophecy and doing what is right. Stop serving coffee in church. Stop buying coke. It is hypocritical to be taking about coffee as a social drink. We I got baptized I was asked to refrain from caffeine and my church is promoting it. Sad.
No	December 8, 12 pm	41-55	Less than a year	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, performance-driven	Great music service	Nothing	I love them all	
Yes	December 8, 12 pm	56-65	Over 10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	Host and music drew me in	Some noise	Keep the good variety	
No	December 8, 9:30 am	56-65	Over 10 years	Engaging, relevant, authentic,	It made me feel	I wasn't ever distracted	Continue to grow in truth and present	

				fresh, meaningful, inspiring, inclusive, intentional	connected to God		the gospel in a messy fashion.	
Yes	December 8, 9:30 am	26-40	1-3 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	Songs and worship	Nothing	I don't know	Everything beautiful . . . Congratulations to all team
No	November 24, 9:30am	56-65	4-10 years	Unusual, dull-boring		Gifts	Be more biblical	Seemed very childish
Yes	December 8, 9:30 am	56-65	30 years	Engaging, meaningful, authentic, inspiring	I love the Lord	Congregation	Continue	Great sermon
Yes	December 8, 9:30 am		Over 10 years	Engaging, authentic, inspiring, inclusive	It met my spiritual needs	Many times by crying kids and talking, but not today	Don't change a thing!	
No	December 8, 9:30 am		First time	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive	Pre-Christian			
No	December 15, 12 pm	26-40	1-3 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	N/A	N/A	N/A	
No	December 15, 9:30 am	26-40	Less than a year	Engaging, fresh, meaningful, inspiring, inclusive	N/A	No	Everything is perfect	You guys are amazing
No	December 15, 9:30 am	26-40	1-3 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional, performance-driven	The entire choir performed today and it was spectacular!!! Truly moving.	People in the choir talking during the sermon. Distracting and disrespectful.	In my humble opinion, more of the soloists should come from the choir. It's difficult to prepare and rehearse music when	

							you are guessing what the soloist is going to do. Then things end up being changed at the last minute and it creates a disorganization amongst the 60+ person choir.	
Yes	December 15, 12 pm	41-55	Over 10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	There are no diva/divo selfish performances so I am to see God in all aspect of worship program.	People talking		
No	December 15, 12 pm	26-40	Less than a year	Engaging	The bells, and singing with the choir	Wasn't distracted as I was singing with the choir	More often	
No	December 15, 9:30 am (Online)	41-55	4-10 years	Relevant	Music wasn't boring. Old songs with new twists.	Choir not seeming to fully know their music and was off key at times. Even the soloists.	Include more worship choir performances where performers know their music.	
Yes	December 15, 9:30 am	41-55	Over 10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	The music, the message, diversity	N/A	N/A	N/A
Yes	December 15, 9:30 am	26-40	1-3 years	Engaging, fresh, meaningful, inspiring, inclusive, intentional	The audience participated in the singing with the choir and orchestra	The heat in the stage while standing there	Continue to involve the audience in worship	

Yes	December 15, 12 pm	Under 18	For over 10 years	Engaging, relevant, fresh, meaningful, inspiring, inclusive, intentional, performance-driven	Of the worship	The bells	All the time	
Yes	December 15, 9:30 am	56-65	4-10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	Actively welcomed and engaged in the service.	No distraction for me.	I love our worship services. There is variety to appeal to all generations and the people welcome all who come in.	I feel I am a part of a very Christ-centered church that truly lives the mission.
Yes	December 15, 9:30 am	26-40	1-3 years	Engaging, authentic, inspiring	The subject was love and what it means	N/A	N/A	N/A
Yes	December 15, 12 pm	26-40	1-3 years	Engaging, relevant, meaningful, intentional, performance-driven	Thought was put into each aspect. I particularly enjoyed the bells.	Nothing that I can think of at this moment.	Have more freedom in time. It sometimes seems like there is a restriction to either sing the chorus of a meaningful song again or stick to a scripted message.	I am blessed to have found Florida Hospital Church at the stage in my life and to be welcomed into the family. Words can't explain how much it means to me to be a part of a church family that cares so much about the community and aims to show a Christ-like love.
Yes	December 15, 9:30 am	66-75	Over 10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive	Awesome choir and the sermon that tied in with the theme	Volume was a little loud in the foyer	Continue with the same wonderful themes and music	
No	December 8, 12 pm	52	1-3 years	Relevant, authentic, meaningful, inclusive	Variety of music and quality and worship focus	Children/babies not taken out sooner		
No	December 8, 12 pm	53	1-3 years	Engaging, relevant, authentic, meaningful, inspiring	It is such an important way to live . . . with joy!	Screaming children	On ice!	We love the music and pastor Andy!

Yes	December 8, 12 pm	54	Over 10 years	Meaningful, inspiring	Andy's message on joy, the music – Sound Doctrine!	Sanctuary noise	On ice . . . FHC Ice Capades, more cowbell	
No	December 8, 12 pm	58	Less than a year	Engaging, relevant, authentic, fresh, meaningful, inspiring, intentional	The praise and music was well executed, vibrant and uplifting. The welcome and announcements were engaging (well done by the announcer)	Nothing	Continue the efforts with praise and worship music!	
Yes	December 8, 12 pm	55	Over 10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	Series allows focus and layered messaging. Andy's sermon was thoughtful, sincere	Stuff happens . . . I've learned to close my eyes, focus elsewhere, pray for understanding.	Stay focused on Jesus and remain attractive to young people.	
Yes	December 15, 9:30 am	66	Over 10 years	Engaging, relevant, meaningful, inclusive	Organizations engage in a variety of activities.		Opening eternal treasures	To proclaim to those who live on the earth (revelation 14:6-7)
No (questioning observer)	December 29, 9:30 am Online	56-65	Less than a year	Inclusive, unusual, inauthentic	The service mixed some Christian some not the worship to God is not divine	Some music are Hollywood modern style, the people don't dress as true Christian, it is very sad.		Respectfully I suggest change dressing style as tight pants, exposed showing body parts, music is mundane, body shaken. Is not acceptable in the eyes of GOD. It is sad how SA, Denomination is changing. It is SAD, SAD. I think jesuit people are infiltrating in the church. There is tremendous change from good to BAS . Instead of worshipping GOD are worship to Lucifer.
Yes	January 12, 12 pm	18-25	Over 10 years	Engaging, relevant, authentic, meaningful	The youth band was energetic		Be longer. The music aspect of the service is so	

				, inspiring, inclusive			important and enjoyable	
Yes	January 12, 12 pm	41-55	4-10 years	Engaging, relevant, meaningful, inclusive	Subject matter/sermon	Nothing	Be relevant, inclusive and soulful	
Yes	January 12, 12 pm	Under 18	4-10 years	Engaging, relevant, fresh, meaningful, inspiring, intentional	Pastor Andy was preaching	AV stuff	Have more audience involvement	Overall awesome!
No	January 12, 12 pm	41-55	Less than a year	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	The worship was designed to be engaging	Nothing	More often	I love this church
Yes	January 12, 9:30 am	56-65	Over 10 years	Engaging, relevant, authentic, meaningful, intentional	I was drawn into the topic by word and song	Late comers	I like having more congregational singing but also enjoy the many talented participants who provide special music	
Yes	January 12, 12 pm	41-55	4-10 years	Meaningful	Of the warmth of the people and the meet and greet	My thoughts	Have more soulful music	Given that in Genesis God says that humans were created in "our" image, I would love to hear an openness to referring to God as "They". Or if God is referred to as "He" that equal reference is made to God as "She".
Yes	January 12, 12 pm	26-40	4-10 years	Engaging, relevant, meaningful, inclusive	The worship time and the format	Maybe my phone	Incorporate a diversity of worship styles	
Yes	January 12, 9:30 am	56-65	Over 10 years	Engaging, relevant, meaningful inspiring, inclusive, intentional	Youth and congregation were involved	Nothing	have one familiar hymn sung by the praise team	
Yes	January 12, 12 pm	41-55	Over 10 years	Engaging, relevant, authentic, fresh, meaningful	Genuine worship of God	Children crying and making noise. Some	Remain committed to innovation in worship	

				, inspiring, inclusive, intentional, predictable		adults conversing		
Yes	January 12, 12 pm	26-40	1-3 years	Engaging, relevant, inspiring	Great music and program	No distractions	Russians preaching	Great service and staff
Yes	December 21, 9:30 am	26-40	4-10 years	Engaging, intentional, predictable	Cool to see young people up there	tough question, hear me out- -i was distracted by students, BUT, i WANT them to be up there. they will continue to grow in professionalism. the distractions were not any more than when a "regular" group is up there.	Less predictable	Thanks for all you do!
Yes	January 5, 12 pm	41-55	1-3 years	Relevant, authentic, fresh, meaningful, inclusive, intentional	Sermon and worship topic was meaningful	Music didn't seem prepared and some singers were not engaged	More prepared performers	
Yes	December 15, 12 pm	41-55	Over 10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive, intentional	because there was a lot of singing/worshiping and limited sermon time	people on there phone and the noise level is pretty loud in general due to children and many adults.	longer praise music sets, more arts brought in, dance and other arts. more of a mix for who gives sermons. bring more speakers who aren't official pastors	
Yes	January 15, 9:30 am	66-75	4-10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring	The participation of our youth and the inspired and Spirit directed	The lack of interaction among church members	To be more diverse in the number of participants	I love my church

					sermon by Pr Andy			
Yes	January 12, 12 pm	26-40	Over 10 years	Engaging, relevant, authentic, meaningful, inspiring, inclusive, intentional	Good music, people on stage were confident, relevant sermon.	I sat near the back (in the seats in front of the control room) because we have a 2 year old. The noise from people talking in the lobby was incredibly distracting through much of the first half of the service.	Involve the youth more regularly on the platform	
Yes	January 5, 12 pm	26-40	Over 10 years	Engaging, authentic, intentional	All the components felt like they were built around a common theme instead of just picked at random.	Nothing this week.	Continue the good work.	
Yes	January 12, 12 pm	41-55	Over 10 years	Engaging, authentic, inclusive, intentional	Having the Youth band lead the music.	lack of sleep the night before...and people in front of me talking	Have 4 praise songs	
Yes	January 12, 9:30 am	41-55	4-10 years	Authentic, predictable	n/a	Sound mistakes and slow transitions	More fluid and less choppy	
Yes	January 5, 12 pm	41-55	4-10 years	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive intentional	Music and applicable topic	Movement around me	Have more visuals during the sermon	
Yes	January 12, 12 pm	56-65	Over 10 years	Relevant	It was relevant to my life	People coming and going	Less music. More personal stories (perhaps videos), more	

							congregation interaction.	
Yes	January 12, 9:30 am	56-65	Less than a year	Engaging, relevant, authentic, fresh, meaningful, inspiring, inclusive	It challenges my faith	Nothing	Continue in its purposeful direction	

*It would be nice to have men's or women's groups to have a support group to talk about issues and grow as women in Christ ect. Also a lot of the great outings end at low 30s leaving the 36 + out and I am interested in a lot of those outings. I understand that we aren't included due to the age gap but having some activities for whomever is interested from time to time to have fun as a church family. I love the quarterly potlucks that my sabbath school has. It helps me not to feel isolated at church and meet new people. If the church had potlucks every now and then I think it would help us step outside of our classes and get some one on one time over food to enjoy each other. Love the church retreats by the way. Other than that this is the best church i Have ever attended. I have grown so much spiritually. I was looking for a home church after relocating to Orlando and I have plans to move my membership here.

** The service was not engaging in the sense that it should be. It was engaging in the sense that there were many deterrents to true worship. The music was loud, the song leaders were dancing and singing as you would see at a disco or secular concert. One of the song leaders kept jerking her leg to the beat of the music as one would see at a rock event! And sadly this is our "leaders". This type of service is dishonorable and a phony display of worship. This is not worship - worship leads our thoughts and ideas up to God; this is someone having a party and a good time , not a service focused on God and leading the congregation in such a matter. I have seen this with these same song leaders and others on the team other times. Please prayerfully make changes

Selected Comments taken from the survey:

"Thank you for reaching out to the "unchurched" or those that may not attend church every week." – 70-year old, who has attended over 10 years.

"I have never gone to a more Christ-centered SDA church. This is the first church I have chosen for myself and I couldn't ask for anything better." – Age 26-40, who has been attending 4-10 years.

"I enjoy mixing old hymns with new praise songs." – Age 56-65, who has been attending 1-3 years.

"Thank you for being intentional with creating musical worship experiences that are diverse, engaging, and of high quality. May God bless this ministry." – Age 26-40, attending less than a year.

"All the components felt like they were built around a common theme instead of just picked at random." – Age 26-40, who has been attending over 10 years.

"Respectfully I suggest change dressing style as tight pants, exposed showing body parts, music is mundane, body shaken. Is not acceptable in the eyes of GOD. It is sad how SDA Denomination is changing. It is SAD, SAD. I think jesuit people are infiltrating in the church. There is tremendous change from good to BAS . Instead of worshipping GOD are worship to Lucifer." – Age 56-65, attending less than one year.

“Preach about prophecy and doing what is right. Stop serving coffee in church. Stop buying coke. It is hypocritical to be talking about coffee as a social drink. We I got baptized I was asked to refrain from caffeine and my church is promoting it. Sad.” – Age 56-65, attending over 10 years.

“longer praise music sets, more arts brought in, dance and other arts. more of a mix for who gives sermons. bring more speakers who aren't official pastors.” – Age 41-55, attending 1-3 years.

APPENDIX E: IRB Approval

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

January 22, 2019

Richard Hickam
IRB Application 3657: A Case Study of the Culturally Diverse Convergence Model of Worship
at the Florida Hospital Seventh-Day Adventist Church

Dear Richard Hickam,


The Liberty University Institutional Review Board has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study does not classify as human subjects research. This means you may begin your research with the data safeguarding methods mentioned in your IRB application.

Your study does not classify as human subjects research because it will not involve the collection of identifiable, private information.

Please note that this decision only applies to your current research application, and any changes to your protocol must be reported to the Liberty IRB for verification of continued non-human subjects research status. You may report these changes by submitting a new application to the IRB and referencing the above IRB Application number.

If you have any questions about this determination or need assistance in identifying whether possible changes to your protocol would change your application's status, please email us at irb@liberty.edu.

Sincerely,


G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
Research Ethics Office

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APPENDIX F: Power Point Presentation

**A CASE STUDY OF THE CULTURALLY DIVERSE WORSHIP
AT THE FLORIDA HOSPITAL
SEVENTH-DAY ADVENTIST CHURCH**

LIBERTY UNIVERSITY
SCHOOL OF MUSIC

A THESIS PRESENTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF WORSHIP STUDIES

APRIL, 2019

Richard Hickam

CONTEXT

I serve as the Minister of Music at the Florida Hospital Church and also as the Director for Arts in Ministry for AdventHealth (formerly Florida Hospital) in Orlando, FL

The church, hospital and community are multicultural.

I am one of only a handful of Ministers of Music that work full-time in the Seventh-day Adventist denomination. I have a bachelor and master's degree in music education.

PROBLEM STATEMENT

The FHC continues to examine its worship practices in relation to ongoing demographics of its multicultural, multigenerational congregants and historical tradition.

FHC utilizes modern worship music and many SDA's are skeptical of modern worship music due to its perceived effects on emotionalism, physical expression, and authenticity in worship.



PURPOSE STATEMENT

The purpose of this historical research project is to explore past and present worship practices at the FHC within in the context of the Adventist denomination in North America.

Attention will be given to historical, biblical foundations and cultural contextualization of local worship practices, particularly in a multicultural setting.



SIGNIFICANCE OF THE STUDY

- This study has significance for local church leadership and membership, Adventist worship leaders, denominational church leadership, other denominational scholars, and Protestant churches trying to implement and sustain cultural contextualization.

STATEMENT OF LIMITATIONS

This study is designed to analyze worship contextualization at the FHC. This study is not designed to meet the needs of all Adventist churches in North America seeking to be more culturally conscious in their worship forms.

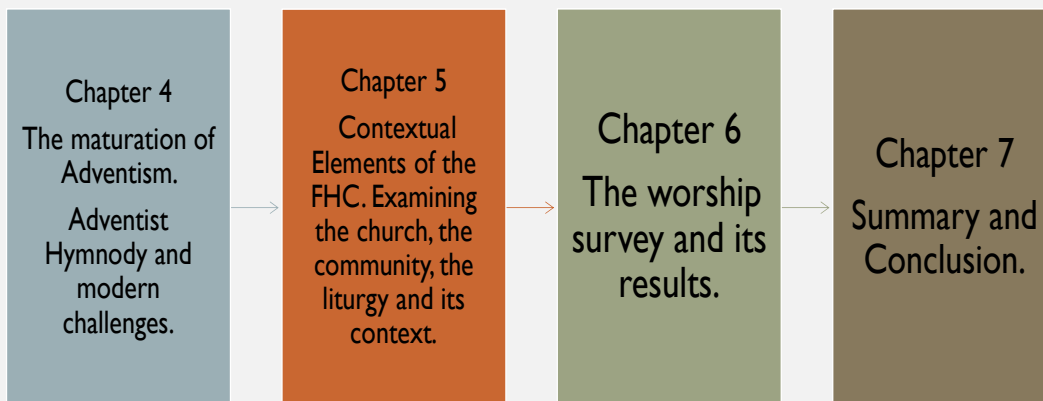
OVERVIEW

Ch. 1 – Context, Reason, Purpose, Type of Research, Limitations, Organization, Key Terms

Ch. 2 – Related Research. SDA Worship Practices, Multicultural Worship, and Worship Studies.

Ch. 3 – Historical Elements of the FHC. Protestantism and the arrival of Adventism.

OVERVIEW



DEFINITION OF TERMS

- **Culture** - the sum attitudes, customs, and beliefs that distinguishes one group of people from another. Culture is transmitted through language, material objects, ritual, institutions, and art from one generation to the next.
- **Ethnicity** - Ethnicity is different from race. Ethnicity refers to an "identity with or membership in a particular racial, national, or cultural group, and observance of that group's customs, beliefs, and language.
- **Ethnocentrism** - The belief that one's own culture is superior to all others and is the standard by which all other cultures should be measured.
- **Seventh-day Adventist** – A Protestant Christian denomination with emphasis on the biblical Sabbath as the day of corporate worship and the soon return of Jesus Christ.
- **Multicultural Worship** - A Christian congregation is identified as multicultural if its membership is made up of persons from two or more different cultures.
- **Culturally Conscious Worship** - The design of culturally-conscious worship intentionally works with a consciousness of:
 1. The multiracial, multiethnic, and multicultural society and world.
 2. The cultural diversity (its gifts and challenges) present in the congregation.
 3. Persons who experience living on the margins and living with inequity of power.

To understand some of the modern challenges of worship liturgy at the FHC, a foundation needs to be laid from its Protestant roots.

CHAPTER 3

Adventists view themselves as heirs of Martin Luther and the Protestant Reformation.

The First and Second Great Awakenings influenced worship and moved to America with John Wesley, Charles Wesley, George Whitefield and Charles Grandison Finney.

CHAPTER 4

Early Adventist worship was known for its enthusiasm and exuberant singing of spirituals and gospel hymns.

Adventism came from the Millerite movement in the Second Great Awakening. These Adventist Millerites were influenced by Rachel Oakes Preston, a Seventh Day Baptist, to observe Saturday as the biblical Sabbath. This group became the Seventh-day Adventist Church in 1863 and was led by James and Ellen White.

A music chronology from the International Adventist Musicians Association witnesses the expansion of the types of songs from 1843-1985.

The Jesus movement impacted congregational singing in the late 20th Century.

CHAPTER 5

10 graphs that demonstrate context for the Orlando area.

Contextualization of worship philosophy at the FHC.

Contextualizing biblical reconciliation in worship at the FHC.

Contextualizing lament in worship.

Contextualizing Intergenerational worship at the FHC.

Contextualizing singing at the FHC.

Contextualized music groups and events.

CHAPTER 6

The worship survey and its results were shared in this chapter. An anonymous survey was taken by FHC worship attendees. The purpose of this survey of worship experience was to see if the worship liturgy, derived in 2012 – a culturally conscious model, was effective for worshipers at the FHC, sufficient to engage in worship.

The results from this survey showed that the congregation had been engaged in worship. The highest impression of the worship service was that it had been *meaningful*.

DISCOVERIES AND OBSERVATIONS

The FHC senior pastor, Andy McDonald, has explored and led the worship staff to practices based around the church mission statement to “love people into a lifelong friendship with God.”

The results from the survey show a strong favorable reaction to meaningful worship at the FHC.



It is recommended that the church continue to study its congregational makeup and identify if those in attendance are being spoken to in their heart language.



The feedback from this study needs to be evaluated by the church staff to see if there are ways to continue engagement and if there are any blind spots within the vision of the worship planning team.

RECOMMENDATION FOR FURTHER STUDY

3. It is recommended to create a template of culturally conscious worship that could be used within the AdventHealth system to create and foster healthy worshipping communities.



4. A pilot program for AdventHealth worshipping communities would be recommended after the previous research is shared.

RECOMMENDATION FOR FURTHER STUDY

RECOMMENDATION FOR FURTHER STUDY

5. Future research needs to be conducted about the benefits of a full-time Minister of Music or Worship Pastor in the local mid to large size SDA Church.

6. Further research needs to continue on an ongoing basis with the next generation of worshipers.

CONCLUDING REMARKS

- Culturally conscious expressions in a worshiping community is the model that Christ has for his Kingdom on Earth and in Heaven. It is our obligation to wrestle through what that means in a local context.