

# When Black Meets White in the Heart of Worship: A Case-Study of Musical Changes in a Multiracial Church

## BROWSE

- [Collections](#)
- [Authors](#)
- [Journals](#)
- [Faculty Expert Gallery](#)
- [Theses and Dissertations](#)
- [Conferences and Events](#)
- [Open Educational Resources \(OER\)](#)
- [Explore Disciplines](#)

## SEARCH

Enter search terms:

  

[Advanced Search](#)

[Notify me via email or RSS.](#)

## FACULTY AUTHORS

[Expert Gallery Login](#)

## STUDENT AUTHORS

[Undergraduate Submissions](#)

[Graduate Submissions](#)

[Honors Submissions](#)

## ABOUT

[Policy](#)

[Contact Us](#)

## MASTERS THESES

[Download](#)

### When Black Meets White in the Heart of Worship: A Case-Study of Musical Changes in a Multiracial Church

[Serge Volpe](#)

#### Date

7-2012

#### Department

School of Music

#### Degree

Master of Arts in Ethnomusicology (MA)

#### Chair

John Benham

#### Primary Subject Area

American Studies; Music; Religion, General; Sociology, Ethnic and Racial Studies; Black Studies

#### Keywords

African-American, black, multi-cultural, multi-racial, Music, Worship

#### Disciplines

African American Studies | Christianity | Ethnic Studies | Ethnomusicology | Liturgy and Worship | Music | Race and Ethnicity | Religion

#### Recommended Citation

Volpe, Serge, "When Black Meets White in the Heart of Worship: A Case-Study of Musical Changes in a Multiracial Church" (2012). *Masters Theses*. 240. <https://digitalcommons.liberty.edu/masters/240>

#### Abstract

The Worldwide Church of God began as a denomination relying on certain Jewish practices and other Euro-centric distinctions to define its' identity. In the New York City area, African-American churchgoers exceeded that of whites; yet church liturgy retained its European-American flavor. When the denomination underwent transformation in the 1990s, many congregants were unable to accept changes, including new musical styles, and reacted in a manner inconsistent with what church leaders had hoped for. This thesis examines what some African-Americans experienced during this period when liturgy changed to include music representative of their culture. Interviews were conducted with African-American churchgoers from five congregations representing this region. Follow-up group meetings were conducted to share research results with participants, and to receive their feedback. Conclusions and recommendations for both clergy and laity are provided, with the goal of broadening appreciation for musical aesthetics of others not of the same race or culture.

#### INCLUDED IN

[African American Studies Commons](#), [Christianity Commons](#), [Ethnic Studies Commons](#), [Ethnomusicology Commons](#), [Liturgy and Worship Commons](#), [Race and Ethnicity Commons](#)

#### SHARE

