**Do You Hear What I Hear?**

**Reframing Conversations about Worship, Music and Culture**

Introduction

**The Nairobi Statement on Worship and Culture (1996)**

*Many Cultural Voices*

Family,Congregation, Community/Local, Regional

National,Media culture, Global/Climate

(all culture is hybrid)

“I come to hear music in some ways and not others because of my social and cultural setting.”-Jeremy Begbie in *Resounding Truth* (43).

The **Nairobi Statement** identifies **four** ways worship relates to culture: Transcultural, Contextual, Counter-Cultural and Cross-Cultural.

**Transcultural *(The Universal Voice)***

*The Singing, Not What is Sung*

**Contextual (*The Pastoral Voice)***

*Song for local people, places/spaces and times*

**Counter-Cultural (*The Prophetic Voice)***

*How song transforms*

**Cross-Cultural (*The Shared Voice)***

*Accompanying one another*

**Questions/Scenarios**

**Helpful Resources**

*Can We Talk* (available online: <http://download.elca.org/ELCA%20Resource%20Repository/Can_We_Talk_Engaging_Worship_and_Culture.pdf>)

*In These or Similar Words* (Augsburg Fortress, 2015)

*Worship and Culture: Foreign Country or Homeland?* Edited by Gláucia Vasconcelos Wilkey (Eerdmans, 2014).

*One Bread, One Body: Exploring Cultural Diversity in Worship* by C. Michael Hawn (Alban Institute, 2003).

*Inclusive, Yet Discerning: Navigating Worship Artfully* by Frank Burch Brown (Eerdmans, 2009).

*Resounding Truth: Christian Wisdom in the World of Music* by Jeremy Begbie (Baker Academic, 2007).