

Composition And Production Of A Christian Worship Album

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Abstract

This project, the process of creating and developing Christian music through the compositions, arrangements and recordings of a proposed album will be made up of songs from the genre of contemporary Christian worship music (Worship). It is considered essential to mention that, by presenting and using a professional and quality sound, it allows a modern album to be designed with a message of blessing, with excellent mixing and mastering; through the use of various musical instruments.

Keywords: Composition, Production, Album, Christian, Worship

1. Introduction

Christian music primarily aims to foster communion within religious and theological experiences. In Valledupar, however, there is a noticeable shortage of original worship music (Worship) compositions and productions among church music groups. Most focus on performing works by established artists rather than creating original pieces. While some local Christian composers produce vallenato music, they often neglect the distinctive Latino Gospel style, largely due to vallenato's cultural dominance in the region. This creates barriers to the exposure and impact of Worship music.

A key issue is the lack of musical notation among Christian composers in Valledupar, stemming from limited knowledge of music writing. This oversight diminishes the compositional process and prevents official documentation of their work. Additionally, locally produced Worship music has yet to make a significant mark on Colombia's music industry, missing opportunities for global commercialization and the dissemination of its message of hope. Internationally acclaimed Latino Gospel artists like Bethel Music, Barak, Alex Zurdo, Marcos Witt, and Kari Jobe have achieved widespread success, but no Valledupar-based artist or band has broken through with a similarly impactful Christian album.

2. Justification

From a cultural perspective, worship music is an expression of religious and cultural identity for many in Valledupar and Colombia. This underscores the importance of producing original Worship music to enrich cultural diversity in the region. Musically, original composition serves as a creative process that enables musicians to fully explore their skills and talents, ultimately elevating the overall quality of musical production.

Worship music also provides a channel for expressing religious and spiritual values. Original compositions allow musicians to authentically convey their beliefs, deepening the religious experience for both Christian communities and listeners. As part of this project, musical works will be preserved through notated scores, ensuring their study and dissemination for future generations. The project proposes innovative strategies to promote Valledupar's Christian Worship music nationally and internationally. This approach supports local artists while showcasing an authentic artistic expression that contributes to Colombia's cultural richness. Importantly, Worship music communicates messages of hope, love, and faith in God, with potential to positively impact global audiences. By advancing this music, we contribute to building a more just, inclusive, and harmonious society while delivering peace and hope to those in need.

3. Methodology

This proposal incorporates an empirical-idealist approach, one of the four epistemological frameworks defined by the relationship between epistemology and ontology. As outlined by De Berríos and Briceño de Gómez (2009) in their research, the empirical-idealist approach refers to a study method for obtaining and verifying information through strategies and tools that analyze the author's lived experience. This approach considers personal experiences but requires validation through instruments like field journals, interviews, and similar documentation.

The approach emphasizes fieldwork, where researchers may employ designs such as participatory observation, reflective induction, ethnography, or participatory action research. These methods highlight the significance and influence of the studied subject or their experiences and thoughts, transforming findings into images, sensations, and emotions as key elements of consciousness that reinforce theory (De Berríos & Briceño de Gómez, 2009, p. 49).

Additionally, Padrón (2007) notes that empirical-idealist science deals with objects that must or can be experienced, felt, or lived. This concept is inherently linked to subjectivity, as each experience is individual and distinct, shaped by factors such as social interaction, lifeworld contexts, life histories, and triangulation. These elements collectively form the basis of what is known as Qualitative Research.

4. Approach And Research Design

Initially, it should be noted that the qualitative approach was originated and implemented by sociologist Max Weber, who discovered a valid form of analysis through the author's subjectivity. This approach emerged from the need to describe and measure social or individual variables in a way that could verify and consider the meanings and perspectives each person attributes to different phenomena (Vega-Malagón et al., 2014, p. 524).

The guiding approach of this research is qualitative, as it allows for understanding concepts based on the "qualities" of the data, considers the population holistically, and values all perspectives (Castaño & Quecedo, 2002). It prioritizes observation, sources of evidence, and reflective analysis that captures the lived experiences of the songwriter and composer. Thus, the research design is ethnographic from an empirical-idealist perspective, employing strategies focused on describing and analyzing the subject's experience—in this case, through self-documentation of the author's experiences.

According to Sánchez, Fernández, and Diaz (2021), qualitative methods are defined as specific procedures for gathering information related to the research method being used. These techniques include observation, focus groups, interviews, open-ended surveys, among others. The methodology employed is Research-Creation, which, as Daza (2009, cited in Morales et al., 2018) explains, is taken from the arts as a method that studies and analyzes creative processes to "expand and enrich different approaches to research, nourish fields of knowledge, and materialize creation and art" (p. 98). In other words, this method aims to produce content—in this case, a music album—as a tool to develop art and showcase skills.

Among the instruments to be used, documentary review stands out as a supporting source for constructing the musical repertoire, as considering other authors' experiences significantly improves the album's development. Additionally, a field journal or log will document the composition and production process, recording significant moments, challenges, and limitations to inform future recommendations at both individual and collective levels.

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Annexes

ERES

Compositor: David Rosado

Transcripcion: Samuel Cano

A VERSO I

(♩.=75) F#m7 E/G# A maj7 D maj7 F#m7 E/G# A maj7 D maj7

Lle nas miex is tir lo que hay en mi

F#m7 E/G# A maj7 D maj7 Esus4 E A add(9) E/G#

B CORO

y mi co ra zón tea la baa ti E res ex el so Rey e res mi

F#m7 D maj7 A add(9) E add(9) D maj7 D maj7

sal va dor dis te tu vi da oh Dios co mou nao fren da co mou nao fren da

C VERSO II

F#m7 E/G# A maj7 D maj7 F#m7 E/G# A maj7 D maj7

Sien to gra ti tud al con tem plar tua mor

F#m7 E/G# A maj7 D maj7 Esus4 E **D** CORO A maj7 E/G#

y mi se ri cor dia por mi E res ex el so Rey e res mi

F#m7 D maj7 A maj7 E add(9) D maj7

sal va dor dis te tu vi da oh Dios co mou nao fren da co mou nao fren da

F#m7 E/G# D maj7

Te da mos glo ria por lo que has he cho

D maj7 F#m7 E/G# D maj7

en mi Te da mos glo ria por lo que ha ras

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2

E PUENTE ERES

40

D maj7 F#m7 E/G# D maj7

Te da mos glo ria por lo que has he cho

44

D maj7 F#m7 E/G# D maj7

en mi Te da mos glo ria por lo que ha ras

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MI REY

Compositor: David Rosado

Transcriptor: Samuel Cano

A $\text{♩} = 50$
VERSO $\text{B}^{\flat}\text{add}9$ F $\text{Gm}7$ $\text{E}^{\flat}\text{add}9$ $\text{B}^{\flat}\text{add}9$

Me di ri joal Rey a can tar lea El Su tro no es e

6 F $\text{E}^{\flat}\text{add}9$ $\text{E}^{\flat}\text{add}9$ $\text{B}^{\flat}\text{add}9$ F

ter no y pa ra siem pre es Cuan her mo so es

11 $\text{Gm}7$ $\text{E}^{\flat}\text{add}9$ $\text{B}^{\flat}\text{add}9$ F $\text{E}^{\flat}\text{add}9$

na dies co mo el El es mi Pa dre y lea la ba ré

B CORO $\text{E}^{\flat}\text{maj}7$ $\text{B}^{\flat}\text{add}9$ F $\text{Gm}7$

Rey po de ro so ma ra vi llo so gran deen ba ta lla e res

20 $\text{E}^{\flat}$ $\text{B}^{\flat}\text{add}9$ F $\text{E}^{\flat}$

Dios te a do ra mos te e xal ta mos dig no de to da glo ria

C VERSO $\text{E}^{\flat}\text{maj}7$ $\text{B}^{\flat}\text{add}9$ F $\text{Gm}7$ $\text{E}^{\flat}\text{add}9$ $\text{B}^{\flat}\text{add}9$

Me di ri joal Rey a can tar lea El Su tro no es e

30 F $\text{E}^{\flat}\text{add}9$

ter no y pa ra siem pre es

32 $\text{E}^{\flat}\text{maj}7$

2

MI REY

33 B $\flat$ add9 F G m7 E $\flat$ add9 B $\flat$ add9
 Cuan her mo so es na diecs co mo el El es mi Pa

38 F E $\flat$ add9 E $\flat$ maj7 B $\flat$ add9 F
 dre y lea la ba re Rey po de ro so ma ra vi llo so gran deen ba

43 G m7 E $\flat$ B $\flat$ add9 F
 ta lla e res Dios te a do ra mos te e xal ta mos dig no de

47 G m7 F E $\flat$ add9 B $\flat$ add9 F
 to da glo ria Rey po de ro so ma ra vi llo so gran deen ba

51 G m7 E $\flat$ B $\flat$ add9 F
 ta lla e res Dios te a do ra mos te e xal ta mos dig no de

55 G m7 F E $\flat$ add9 G m7 F/A B $\flat$
 to da glo ria San to san to

60 E $\flat$ add9 G m7 F/A B $\flat$ E $\flat$ maj7
 oh San to san to oh