C. Michael Hawn*

WORSHIP THAT TRANSFORMS: A CROSS-CULTURAL PROPOSAL

Introduction

> So [Christ] came and proclaimed peace to you who were far off and peace to those who were near; for through him both of us have access to the Father. So then you are no longer strangers and aliens, but you are citizens with the saints and also members of the household of God, built upon the foundation of the apostles and prophets, with Jesus Christ himself as the cornerstone. Ephesians 2:17-20 (NRSV)

During the summer of 1996, the writer attended a conference of Asian Christians in Kuala Lumpur, Malaysia as the only non-Asian observer.[1] This event was sponsored by the Programme for Theology with Asian Resources, a theological forum growing out of the Christian Conference of Asia. Fifty Asians gathered from more than twenty countries to investigate the topic, "Doing Theology with Asian Resources." As we listened to the diverse stories of those assembled, a recurring theme emerged: How can we be Christian and still be Asian? The conundrum of Asian Christian experience reflects both gratitude to Euro-American Christian missionaries for a legacy of the Good News of Jesus Christ and frustration as

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[1]This conference is part of an ongoing program on this topic. A summary of the work of the first ten years is in John C. England and Archie C. C. Lee, eds., *Doing Theology with Asian Resources: Ten Years in the Formation of Living Theology in Asia* (Auckland, New Zealand: The Programme for Theology and Culture in Asia, 1993).

Christians for feeling like cultural aliens in their own land. Euro-North American influences remain stifling, especially in the areas of liturgical ritual and congregational song.

At one point in the conference, a Malay woman stood and reframed the dilemma this way: We need to remember that Jesus was born in western Asia and sought refuge in Africa. He never visited the United States. While there is gratefully some evidence that things are changing, little, if any, liturgical practice in the United States reflects the cultures in which the Gospel originally took root—Asia and Africa.

Center vs. Periphery Dichotomy

During the last thirty years, a center vs. periphery dichotomy has provided one model for the way Euro-North Americans relate to the rest of the world. The intentions of those who use this model are often noble, especially as they focus on the condition of poor, dispossessed, and marginalized people at the "periphery" who do not share in the wealth, privilege, and power enjoyed by those at the "center." Any analogy has its limitations, however. The continual use of the center vs. periphery dichotomy can also reinforce the status quo. The hope for a centripetal pull of the marginalized toward the economic center may be legitimate, but there are cultural, theological and liturgical consequences that need to be considered if one continues to use this model. The Asian Christians in Kuala Lumpur discovered that the price for moving toward the Euro-North American cultural "center" of Christianity is high, especially in terms of their identity as Asians.

In the passage of the letter to Ephesus cited above, note that "those who were near" were the circumcised Jews and those who were far off were the uncircumcised Gentiles. The cir-

cumcised ones felt they were at the center of Christ's revelation, while the uncircumcised ones were at the periphery. Paul, the stated author, renders the center/periphery dichotomy irrelevant since through Jesus Christ both those near and far become "citizens with the saints and also members of the household of God." The Good News then is a word of humility for those who perceive themselves at the center, and a word of inclusion for those who sense themselves at the periphery.[2]

The center vs. periphery model influences much of the discussion about liturgy in the United States, especially that which is related to music in worship. Within the normative culture,[3] "worship wars" appear to be raging between two main groups, each claiming to be the center of worship life. This struggle is often expressed in a dichotomy that pits traditional vs. contemporary worship groups against each other. The "traditional" stream finds the souce of Christian worship in the historical shape of liturgy, especially as it has been reclaimed in the ecumenical ferment since the Second Vatican

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[2]In Eric H. F. Law, *The Wolf Shall Dwell with the Lamb: A Spirituality for Leadership in a Multicultural Community* (St. Louis: Chalice Press, 1993), the dichotomy is between the powerful and the powerless. Law suggests that the powerful (wolves) should choose the way of the cross while the powerless (lambs) should choose the way of resurrection. See chapter four, 37-43.

[3]Throughout this paper "normative culture" is employed when referring to the prevailing cultural expectations of society in the United States as experienced in mainline religious denominations and more generally through the media. This term also refers to the broader cultural groups, i.e., those of Anglo-Saxon descent, that hold most of the political influence and economic power. It is not used, nor does the dictionary definition of the term "normative" indicate, that it is a synonym for normal. See bell hooks, *Teaching to Transgress: Education as the Practice of Freedom* (New York: Routledge, 1994), 41, where the author speaks of "whiteness" as a "norm ethnicity." The writer of this essay prefers "normative" to "majority" (vs. minority) culture and "dominant" culture.

Council (1962-1965).[4] The "contemporary" stream suggests that worship should speak (and sing) in a language that reaches today's generation and that old structures are no longer relevant.[5] At times, both are guilty of stereotyping the other's position. Important to this topic, however, is the tendency of both perspectives to ignore or minimize voices from outside the normative center or the majority Christian culture in the United States. The voices of minority groups or co-cultures[6] in the United States are either mute or barely audible on either side of this worship war.[7] It is this writer's thesis that

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[4]Two sources articulating a "traditional" position are Marva L. Dawn, *Reaching Out Without Dumbing Down: A Theology of Worship for the Turn-of-the-Century Church* (Grand Rapids, MI: Eerdmans Publishing Company, 1995) and Donald P. Hustad, *True Worship: Reclaiming the Wonder and Majesty* (Wheaton, IL: Harold Shaw Publishers, 1998). Dawn speaks largely out of the mainline church context while Hustad voices concerns about contemporary worship practice as an evangelical. Robert Webber is an evangelical Episcopalian who encourages "blended" worship, a proposal to bring together the traditional and contemporary camps. Webber's *Blended Worship: Achieving Substance and Relevance in Worship* (Peabody, MA: Hendrickson Publishers,1996); *Planning Blended Worship: The Creative Mixture of Old and New* (Nashville: Abingdon Press, 1998); and *Renew: Songs and Hymns for Blended Worship* (Carol Stream, IL: Hope Publishing Company,1995) provide background and musical examples for this approach.

[5]The "contemporary" perspective is represented by the "Seeker Service" stream such as David L. Olsson, *Church Leaders Handbook: Willow Creek Community Church*, 2d ed. (South Barrington, IL: Willow Creek Community Church, 1993), and Timothy Wright, *A Community of Joy: How to Create Contemporary Worship* (Nashville: Abingdon Press, 1994). The "Praise and Worship" stream is represented by Barry Liesch, *The New Worship* (Grand Rapids, MI: Baker Books, 1996), and Michael Vegh, ed., *Praise Hymns and Choruses: Classic Songbook*, 4th ed. (Dana Point, CA: Maranatha Music, 1997).

[6]"Co-cultures" is selected rather than "sub-cultures" in accordance with Larry A. Samovar, *Communicating Between Cultures*, 3d ed. (Belmont, CA: Wadsworth Publishing Company, 1998), 10ff.

[7]There are exceptions such as the work of the Lutheran World Federation. See S. Anita Stauffer, ed., *Worship and Culture in Dialogue* (Geneva: Lutheran World Federation, 1994) and *Christian Worship: Unity in Cultural Diversity* (Geneva: Lutheran World Federation, 1996). See also Thomas Schattauer, *What Does "Multicultural" Worship Look Like?* (Minneapolis: Augsburg Fortress, 1996) and Mark R. Frances, *Liturgy in a Multicultural Community* (Collegeville, MN: Liturgical Press, 1991).

neither justice will prevail nor true reconciliation occur until all voices are heard at the table of liturgical discourse. Rather than a two-part dichotomy, questions concerning the relationship between the Christian liturgical tradition and contemporary culture need to be addressed within a multicultural conversation. A discussion between two groups that are largely normative in their cultural outlook can only render provincial, partial, and erroneous conclusions. The normative culture cannot fully become citizens with the saints if others remain strangers and aliens in their own land. For the remainder of this paper, a cross-cultural model is proposed for understanding the role of multicultural song as a transformational agent in liturgy.

Ethnohymnology

Jon Michael Spencer introduced the term "ethnohymnology" at the 1992 annual conference of the Hymn Society in the United States and Canada in Washington, DC. He elaborates this concept in *Sing a New Song: Liberating Black Hymnody*. According to Spencer, an ethnohymnologist discourses about hymnody with an overriding concern for the plight of those groups in society mostly ethnic and, therefore, mostly alienated from extant hymnological traditions.[8]

He further states that the ethnohymnologist's role is to clarify the relationship between the biblical text and the wider source of canon that is our hymnody.[9] The ethnohymnologist, he continues, does not suppress a specific cultural ethnicity in favor of assimilation into what novelist Toni Morrison calls the unraced (those who view themselves as universal and, illu-

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[8]Jon Michael Spencer, *Sing a New Song: Liberating Black Hymnody* (Minneapolis: Fortress Press, 1995), vii.

[9]Ibid., 9.

sionally, as the world's majority).[10]

Spencer's approach is of interest for many reasons. First, as an African American, he links concerns to the injustices experienced by women, the poor, and all non-whites. Second, the idea of encouraging a "wider source of canon" resonates well with recent scholarship by ethnomusicologists and women within traditional western musicology. Both of these groups attempt to expand the notion of the traditional western musical "canon" that has defined musical excellence for so long.[11] Third, Spencer is also a proponent for the inclusion of global song in our worship—song from outside Euro-North American normative culture. He cites the work of John Bell of the Iona Community as a positive example. Like Spencer, the writer is also drawn to Bell's work who believes in developing the people's song wherever it may be found; be that in Bell's native Scotland, or in South Africa, Taiwan, or Nicaragua.[12]

Spencer joins a long line of African Americans who understand that music shapes identity and provides hope for oppressed strangers and aliens far from home. Perhaps no one expressed this as eloquently as W.E.B. DuBois, who in 1902 wrote his famous chapter, "On the Sorrow Songs" in *The Souls of Black Folk*:

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[10]Ibid., vi-vii.

[11]Joseph Kerman looks at ethnomusicology vis-a-vis traditional western musicology in *Contemplating Music: Challenges to Musicology* (Cambridge, MA: Harvard University Press, 1985), especially chapter 5, "Ethnomusicology and Cultural Musicology," 155-181. Two recent works explore the role of gender in music: Marcia J. Citron, *Gender and the Musical Canon* (New York: Cambridge University Press, 1993) and Ruth A. Solie, ed., *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley: University of California Press, 1993).

[12]John Bell's most accessible collections of world songs are *Many and Great: Songs of the World Church*, vol. I. (Chicago: GIA Pub., 1990) and *Sent by the Lord: Songs of the World Church*, vol. II. (Chicago: GIA Pub., 1992).

> Through all the sorrow of the Sorrow Songs there breathes a hope—a faith in the ultimate justice of things. The minor cadences of despair change often to triumph and calm confidence. Sometimes it is faith in life, sometimes a faith in death, sometimes assurance of boundless justice in some fair world beyond. But whichever it is, the meaning is always clear: that sometime, somewhere, men will judge men by their souls and not by their skins. Is such a hope justified? Do the Sorrow Songs sing true?[13]

Entering this discussion as a Christian white male, the writer recognizes that his story as a citizen of the United States is not complete unless there is a better understanding of the rich diversity of the musical soil that is now a part of his inheritance. If I choose not to be "unraced," what do I choose to be? Or, for the sake of this paper, what do I choose to sing? For indeed, these questions are the same liturgically. The words with which we pray and sing, and the rituals we practice provide pedagogical foundations for our belief. Erik Routley noted that "when a congregation sings [a hymn], they are not far from saying, 'We think this. This is our own idea.'"[14] Argentine church musician Pablo Sosa, arguably the leading authority on Latin American congregational song, states that the "doctrines of the church do not become faith until they are sung."[15] What kind of faith will this writer, nurtured in the normative culture of mid-America, sing? It is in this spirit that is offered a proposal concerning the work of the ethnohymnologist.

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[13]W.E.B. DuBois, *The Souls of Black Folk: Essays and Sketches* (Greenwich, CT: Fawcett Publications, [1903], 1961), 189.

[14]Erik Routley, *Hymns Today and Tomorrow* (Nashville, TN: Abingdon Press, 1964), 21.

[15]An unattributed quote in Pablo Sosa, "Spanish American Hymnody: A Global Perspective," in *The Hymnology Annual: An International Forum on the Hymn and Worship*, vol. 3, ed., Vernon Wicker (Berrien Springs, MI: Vande Vere Publishing, 1993), 60-61.

Mapping the Field of Ethnohymnology: Living in Liminality

Musical anthropologist John Blacking recognized the potential for music to unify disparate groups within a society: "Music can bridge the gulf between the true state of human beings and the predicament of particular human beings in a given society, and especially the alienation that springs from the class struggle and human exploitation."[16] Thus Blacking speaks of living not "*for* culture" but "*beyond* culture"[17] (italics in original). Taking Blacking's cue, I, who am a part of the normative cultural experience, must live both within the normative culture of the United States (*for* culture), but at the same time beyond the stereotypes that the normative culture imposes on anyone different from itself (*beyond* culture). This "beyondness" is a state of liminality or the "threshold" experience between two worldviews. Liminality is the state of continuity and discontinuity at the same time, a kind of bicultural identity. It is, according to Victor Turner, "the character of being neither here nor there but 'in between'…."[18] Those who choose to function in a deceptive "unraced" world may rarely experience such beyondness or liminality. For this is a

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[16]Reginald Byron, ed., *Music, Culture and Experience: Selected Papers of John Blacking* (Chicago: University of Chicago Press, 1995), 171.

[17]John Blacking, *How Musical Is Man?* (Seattle: University of Washington Press, 1973), 7. The theme of living beyond culture is important to Blacking and is reiterated later in *Music, Culture and Experience*, 240, where he says, "If the artist who expresses personal experience may in the end reach universal experience, it is because [of being able] to live beyond culture, and not for culture."

[18]See Tom Driver, *The Magic of Ritual: Our Need for Liberating Rites That Transform Our Lives and Our Communities* (San Francisco: HarperCollins Publishers, 1991), 159. Driver is referring to Victor Turner, *The Anthropology of Performance* (New York: Performing Arts Journal Publications, 1986) in this quote.

normative worldview where the voiceless rarely come into earshot and the invisible seldom come into view. Liminality is disconcerting and unsettling—a state of being that may be intolerable in the normative culture where comfort, control, and security are valued above all else. Obviously, aspects of liminality are nothing new to many minority persons within the United States.

Liminality also describes the theological paradox of the relationship between the Creator and the creature. The Creator embraced continuity with the creature through the Incarnation. Experiencing this continuity with the Creator requires a degree of separateness from ordinary life, however. It is to this paradox that Don Saliers refers when he states that to "address our lives in wholeness to God demands a discontinuity with ordinary life as well as a continuity."[19] The pull of the normative culture is so strong for those drawn to its comforts, security, and privilege; many may never choose to leave its grasp for the richer, but more disturbing, unpredictable realms of liminality. Liturgy is a time set aside in Christian experience for the potential convergence of the ordinary and the extraordinary, i.e., liminality.

A cross-cultural liturgical environment provides potential for liminality. Here, the songs and prayers of another's experience, those of the strangers and aliens, can be juxtaposed with those from one's culture of origin, shedding light on both. In facilitating cross-cultural worship among those predominately in the normative mainline church culture, it is so disturbing for some that they choose to retreat to the secure places of their normative cultural experience. For others, it is an opportunity to explore a new liturgical realm quite differ-

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[19]Don E. Saliers, *Worship and Spirituality*, 2d ed. (Akron, OH: OSL Publications, 1996), 23.

ent, yet alive. For the latter, there is the possibility of liminality. It is necessary to sustain cross-cultural exploration over time so that worshippers in the normative culture may learn to pray and sing with and for the world. It is to this singing and praying that we now turn.

Mapping the Field of Ethnomusicology: The Axis of Musical Perception

Two intersecting axes map the cross-cultural musical/liturgical experience. One axis is Musical Perception; the other is Prayer for the World. Along the continuum of the Axis of Musical Perception are poles of musical experience ranging from musical authenticity in the sending culture, to musical accessibility in the receiving culture.

Musical Authenticity	Axis of Musical	Musical Accessibility
in the Sending Culture	Perception	in the Receiving Culture

Figure 1: Axis of Musical Perception

The melodic and rhythmic aspects of a given musical style have been formed to a large degree by the complex interaction between sounds in the natural environment and human speech.[20] The syntax and inflections of our language(s) of origin shape musical perception from an early age. Musical learning is part of a larger complex process that molds our cultural preferences.

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[20]The writer chooses not to enter into the discussion of whether music preceded speech or speech was derived from music. See Anthony Storr, *Music and the Mind* (New York: Ballentine Books, 1992), chapter 1, "Origins and Collective Functions," 1-23, where Storr outlines his views on this subject.

Anthropologists call this process enculturation. Enculturation is "the cultural learning process of the individual, the process by which a person is inserted into [the] culture."[21] While enculturation is largely informal and happens at a subconscious level, it also takes place in formal teaching and learning environments. From an anthropological perspective, enculturation is the process by which a person learns the rules of society through its symbol systems (language, music, arts, etc.).This process, according to Ronald Grimes, is how we are "programmed" or biologically "mapped."[22]

In any cross-cultural musical experience there will be a gap between the musical authenticity of the sending culture and the accessibility of the receiving culture. Stepping into this gap can cause a sense of instability, insecurity, and, in extreme cases, utter chaos. It is into this gap that the ethnomusicologist leads others; for here one may discover the nature of liminality—attempting to exist in two worlds.

When encountering liminal experiences, there are two kinds of influences at work. At one extreme, it is natural for the receiving culture to reshape the experience of the sending culture into its own image, eliminating or "correcting" all aspects of the alien encounter that do not fit into previously learned symbol systems. This is a kind of ethnocentrism—a tendency of the human condition to understand new experiences in a provincial way, a way based on previous experience. At the other extreme, a new encounter with the sending culture may reshape or reconstitute the experience of the

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[21]Alward Shorter, *Toward a Theology of Inculturation* (Maryknoll, NY: Orbis Books, 1988), 5. Shorter's quote refers to the anthropological term "enculturation." The work discusses the relationship between liturgy and culture.

[22]See Ronald Grimes, *Beginnings in Ritual Studies* (Lanham, MD: University Press of America, 1982), 37.

receiving culture. This opens up the possibility that the receiving culture could modify previously learned habits in the face of new information and experiences. In this case, one must expand existing perceptions, modify provincial musical tastes and behaviors, and move toward an understanding of musical authenticity from the perspective of the sending culture.[23] It is at this point that one enters the realm of liminality.

Liminality may result when an equilibrium is established between the authentic experience of the sending culture and the social/psychological structures of the receiving culture. It is rare, if at all possible, for an individual to develop total intercultural empathy. This would require one to perceive the symbol systems of the sending culture in the same way as persons enculturated from birth in that context. However, experiences of cross-cultural liminality assume that one can move in the direction of intercultural empathy, especially if these experiences are repeated or ritually reinforced. Repeating ritual experiences decreases the possibility that an encounter with the sending culture will be reduced to musical novelty, sensationalism, or cultural stereotyping. It is the role of the ethnohymnologist to facilitate cross-cultural experiences so that a deeper, fuller equilibrium between the sending and receiving cultures may take place. Liturgy is the forum where such potentially transformative experiences can and should happen. Music is a primary medium for creating, sustaining, and nurturing this transformation.

There are three additional aspects of the Axis of Musical Perception that need elaboration. First, we must ask what

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[23]Leonard Meyer, *Emotion and Meaning in Music* (Chicago: The University of Chicago Press, 1956) demonstrates that our minds naturally attempt to fit new musical experiences into existing patterns of thought. See especially chapter 5, "Principles of Pattern Perception: The Weakening of Shape."

exactly is musical authenticity? This is especially difficult when the receiving culture learns music primarily through written means, e.g., a hymnal, and the sending culture transmits music primarily through an oral/aural process. Even recognized authorities in a given musical tradition will often disagree over the specifics of an "authentic" presentation. The range of cultural factors that determine musical authenticity in any attempted cross-cultural exchange is staggering. The Euro-North American classical tradition, for example, usually values musical performances that adhere somewhat to a written score. Musicians in western culture receive music as much through the eye as they do through the ear. The eye may even shape the creation of the score to a significant extent, affecting the sound.[24] Audience participation tends to be passive in the literate tradition, widening the gulf between the performer and the listener. Musical presentations often take place in specialized venues designed specifically for that purpose, e.g., symphony hall, performing arts center, dance theater.

Oral musical traditions, on the other hand, are also concerned with the presentation and transmission of musical style. In the African context, music may be so complex that it is difficult to render in written form using western notation. Because of the tendency of oral tradition to adapt to a particular setting through improvisation, a written score tends to stifle creativity. Music presented in the context of oral tradition in Africa, for example, often depends upon an intricate interaction between drummers, singers, and dancers. The dancers often take the lead in an African ensemble, while the drum-

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[24]Walter Ong, *Orality and Literacy: The Technologizing of the Word* (New York, Rutledge, 1988) discusses the effect of print on the shaping of content. See chapter 4, "Writing Restructures Consciousness," and chapter 5, "Print, Space and Closure."

mers respond to their complex choreography.[25] Presentations of African music may take place in social spaces that are multipurpose, rather than designated for concert use. An "authentic" African musical experience will be participatory, eliminating the distance between the "congregation and the choir." Musical intensity increases through repetition or cyclic form.[26] While there are other examples, literate and oral cultures usually have significantly different understandings of the nature of an "authentic" musical experience.[27]

The second issue related to the Axis of Musical Perception is the role of oppression of co-cultures. There have been times when the music of one culture has been imposed upon another culture through political oppression, religious proselytization, or cultural hegemony. The musical result of this coercion depends on the duration and intensity of the oppression, proselytization, and/or hegemony of the normative culture, and the size of the population, cultural stability, and musical resilience of the oppressed culture. In the case of the oppression, proselytization, and hegemony that took place between the various African tribal groups brought to the

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[25]Yaya Diallo and Mitchell Hall, *The Healing Drum: African Wisdom Teachings* (Rochester, VT: Destiny Books, 1989), 98, describe this in detail.

[26]David Dargie distinguishes between the verse or stanza form of traditional western hymnody and cyclic form of "choruses" in *Xhosa Zionist Church Music* (n.p., University of Zululand, [1987]), v.

[27]There are many sources for this information. In addition to *The Healing Drum*, three helpful ones are John Miller Chernoff, *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms* (Chicago: The University of Chicago Press, 1979); J. H. Kwabena Nketia, *The Music of Africa* (New York: Norton, 1974); and Samuel A. Floyd, *The Power of Black Music: Interpreting Its History from Africa to the United States* (New York: Oxford University Press, 1995). The first three chapters of the last book may be the best place to begin a study. For a most helpful introduction to the complex issues between written and oral traditions, see Walter J. Ong, *Orality and Literacy*.

United States and their oppressors, there is evidence that the Africans maintained aspects of their musical traditions and eventually transformed the music of their oppressors into a new style.[28] What was so poignantly expressed by W.E.B. DuBois nearly 100 years ago has been experienced by many around the world since that time:

> Little of beauty has America given the world save the rude grandeur God himself stamped on her bosom; the human spirit in this new world has expressed itself in vigor and ingenuity rather than beauty. And so by fateful chance the Negro folk-song—the rhythmic cry of the slave—stands today not simply as the sole American music, but as the most beautiful expression of human experience born this side of the seas. It has been neglected, it has been, and is, half despised, and above all it has been persistently mistaken and misunderstood; but not withstanding, it still remains as the singular spiritual heritage of the nation and the greatest gift of the Negro people.[29]

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[28]The writer's observations in other places where Africans have encountered oppression and cultural hegemony bear this thesis out, specifically in Cuba, Haiti, and Brazil. The music resulting from the singular mix of Africans with these normative European cultural contexts—Spain, France and Portugal respectively—is unique to each manifestation of the African Diaspora, but nevertheless, distinctly African.

[29]W.E.B. DuBois, *The Souls of Black Folk*, 181-182. For a discussion of the response of African-American musicians to the continued cultural hegemony of the normative culture in the United States, see Jimmy Stewart, "Introduction to the Black Aesthetics in Music," and Ron Wellburn, "The Black Aesthetic Imperative," in *The Black Aesthetic*, ed. Addison Gayle (Garden City, NY: Doubleday & Company, Inc., 1971). Samuel Floyd, *The Power of Black Music*, 5, supports the theory of E. M. von Hornbostel who, in 1926, posited that the African slaves transformed the musical experience of their oppressors and created a new music. Floyd details this musical metamorphosis in chapter 2, "Transformations," 35-57.

The ethnohymnologist cannot force a cross-cultural equilibrium through the use of cultural hegemony. Cultural hegemony within liturgy is not ethnohymnology but blatant ethnocentrism. Oppressive ethnocentrism is not compatible with liturgical liminality.

There is a third dynamic in the continuum between musical authenticity and accessibility. This is the effect of technology and normative popular culture from the United States on virtually the entire planet. At first, my sense of this phenomenon was only anecdotal, based on travels and study outside of Euro-North American contexts and sporadic observations of the role of North American popular culture on the economic and social life of these societies. The power of the media in the United States, especially movies, television and music, to shape the values of young people in other countries, and the prevalence of U.S. fast food chains and western technology carries a price that has both economic and cultural ramifications. The success of an "emerging global market" from the perspective of the United States may relate inversely to the influence of traditional cultural values and art forms in the "target culture." The Asian conference in Kuala Lumpur, mentioned at the beginning of this discussion, struggled with the difficulties of using the advantages of western technology without succumbing to the cultural values embedded within this technology. My anecdotal experience gained broader verification, however, upon reading the following news release on July 1, 1998, in a front-page article, "Panel to Preserve Culture: Countries Fear U.S. Hegemony":

> OTTAWA — Officials from nineteen countries reacting to fears that the world is engulfed in a rising tide of U.S. produced movies, television, music and other enter-

tainment, took the first tentative steps Tuesday toward forming a protective international cultural alliance.

Government ministers from Europe, Latin America and Africa met here at the invitation of Canada's top cultural official, Heritage Minister Shelia Copps, and agreed to form a working group aimed at giving cultural issues greater prominence in foreign policy, trade and investment negotiations.[30]

The power of the popular media in the United States is so strong, both within its borders and beyond, that a person enculturated in the normative society of this country may experience little more than stereotypical manifestations of co-cultures within the United States. In some countries, the influence of media and technology from the United States is so prevalent that local traditions die out altogether or can only be preserved in a museum context supported by the tourist industry. It is at this point that the ethnohymnologist should offer a counter-cultural critique.[31] To deny a congregation a fuller range of cross-cultural musical expression within liturgy limits the potential for liminality and increases the possibility of ethnocentrism. Liturgical ethnocentrism shapes God de facto into a provincial image that reflects the values of the normative culture. Singing a fuller range of

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[30]Craig Turner, "Panel to Preserve Culture: Countries Fear U.S. Hegemony," *Albuquerque Journal* (July 1, 1998), A1.

[31]See S. Anita Stauffer, "Worship: Ecumenical Core and Cultural Context," in *Christian Worship: Unity in Cultural Diversity*, ed. S. Anita Stauffer (Geneva: Lutheran World Federation, 1996), 14-19. Stauffer discusses the intersection of worship and culture as having *transcultural* elements, local *contextual* possibilities, and needing a *counter-cultural* critique. In another article, "Worship and Culture: Five Theses," *Studia Liturgica* 26 (1996): 323-332, Stauffer adds a *cross-cultural* dimension, but with little explanation.

song within liturgy offers the worshipper the potential of experiencing a deeper richness of God's creative diversity and a more abundant image of God made flesh (*Imago Dei*) in the person of Jesus Christ. Thus, the theological mandate of the ethnohymnologist is to explore the diversity of the Incarnation.

Mapping the Field of Ethnohymnology: The Axis of Prayer for the World

A second axis is that of Prayer for the World. At one end of this axis, one asks the meaning of prayer in the sending culture. At the other end of the axis one determines the significance of the gift of this prayer to the receiving culture.

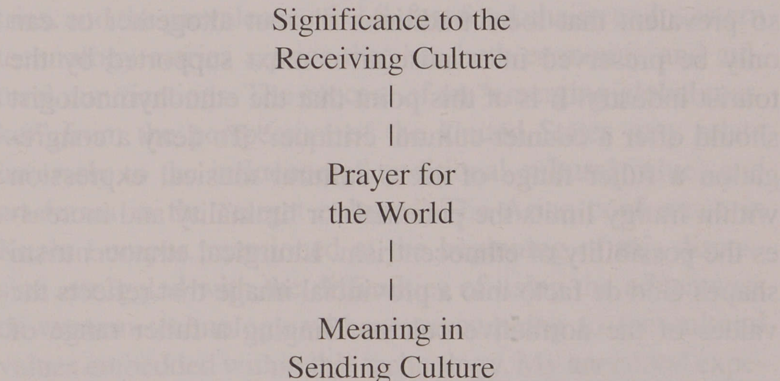

Figure 2: The Axis of Praying for the World

This axis clarifies an assumption made from the beginning—that singing in worship is a form of prayer. There is much evidence that the early church understood this. Unlike much of our worship today, Edward Foley suggests that there

was [in the early church]...no sharp distinction between the sung and the spoken, no clear division between what we might call the musical and the non-musical, nor any denial of the fundamental lyricism of Christian worship.[32] Liturgical scholar Paul Bradshaw states "that it is often...difficult to determine when the New Testament authors are citing topical prayer-forms with which they are familiar and when they are not, *or even to separate hymns from prayers, since both may employ a similar construction*."[33] (Italics those of the writer). Re-establishing the inherent unity of prayer and song is essential to a liminal liturgy. My experience in cultures outside of the Euro-North American normative context often indicates that this essential unity has not been lost. Furthermore, artistic symbol systems such as singing and dancing are unified in many cultures.[34] The relationship between prayer, song and movement opens up the possibility for liminality to an even greater extent, especially in normative western settings.

The same possibilities for ethnocentrism or liminality exist along this Axis of Prayer for the World as along the Axis of Musical Perception. However, if the normative culture reclaims the unity of singing and praying that seems to be our inheritance from the early church and our witness from many non-western cultures, the potential for liminality where the two axes meet in the center is enhanced. From the perspective of the ethnohymnologist, we are not just learning

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[32]Edward Foley, *Foundations of Christian Music: The Music of Pre-Constantinian Christianity* (Washington, DC: The Pastoral Press, 1992), 84.

[33]Paul Bradshaw, *The Search for the Origins of Christian Worship* (New York: Oxford University Press, 1992), 43.

[34]Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate (Princeton: Princeton University Press, 1990), 54.

to sing new songs from other places. We are learning to pray in new ways, and in solidarity with others who embody these sung prayers. At one end of the Axis of Prayer for the World, we ask questions of meaning in the sending culture:

- Who prays this prayer?
- Under what conditions is it offered?
- How is this prayer used within the liturgy of the sending culture?
- What response does the pray-er expect?

At the opposite end of the axis, the receiving culture asks hermeneutical questions:

- What is the significance of this prayer for me?
- How can my liturgy receive most graciously the gift of prayer from another culture?
- In what ways does this prayer re-prioritize the praise that I render and the petitions that I offer?
- How might I pray in solidarity with the "strangers and aliens" outside my culture?

The critical juncture between the two axes has potential for a deeper liminality. Borrowing from David Augsburger, the search for a bridge between the sending and receiving cultures within liturgy is called a process of "interpathy." Liturgical interpathy is the effort to span the breach with others who may not share one's values, cultural assumptions, or worldviews.[35] It is the role of the ethnohymnologist to facilitate liturgical interpathy at the crossroads of the axes of music and prayer.

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[35]David Augsburger, *Pastoral Counseling Across Cultures* (Philadelphia: Westminster Press, 1986), 41.

An African-American Addendum

Several recent Anglo hymnals published in the United States and Canada since 1976 display an amazing shift toward the inclusion of "ethnic" materials from non-western countries outside of the United States as well as from co-cultures within the United States.[36] In the case of African-American spirituals, hymns and gospel songs, there is evidence of an evolving core of materials.[37] Based on my research, the following is a list of African-American spirituals, gospel songs, and hymns that appear in forty hymnals published between 1976-1996, including eight African-American hymnals. A selection must appear ten or more times to be included here. The numbers indicate the number of hymnals in which the song appears:

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[36]Melva W. Costen sees cause for some optimism in "Published Hymnals in the Afro-American Tradition," *The Hymn* 40 (January 1989): 7, when she says: "The last ten years has been a time of newness for inclusivity. Not only are hymnal revision committees including a larger number of women, but few denominational hymnal committees are without racial ethnics."

[37]The writer addresses this core as well as the breadth of African-American songs available in recent hymnals in two articles. In "A Survey of Trends in Recent Protestant Hymnody: African-American Spirituals, Hymns, and Gospel Songs," *The Hymn* 43 (January 1992): 21-28, is surveyed only African-American materials in ten Anglo-Protestant hymnals with a comparison to two African-American collections, *Songs of Zion* and *Lift Every Voice*. In "The Tie That Binds: A List of Ecumenical Hymns in English Language Hymnals Published in Canada and the United States Since 1976," *The Hymn* 48 (July 1997): 25-37, the study includes a broader range of hymnody and a number of hymnals, forty in all, including eight African-American hymnals. Carlton Young traces the development of African-American materials in Protestant hymnals in considerable depth in his article, "Ethnic Minority Hymns in United States Mainline Protestant Hymnals, 1940-1995: Some Qualitative Considerations," *The Hymn* 49 (July 1998): 17-27.

Spirituals	No. of Hymnals	Composer
Go, Tell It on the Mountain	34	
I Want Jesus to Walk with Me	17	
I've Got Peace Like a River	13	
Let Us Break Bread Together	30	
Lord, I Want to Be a Christian	19	
There is a Balm in Gilead	29	
Were You There When They Crucified My Lord	32	

Gospel Songs and Hymns

Beams of Heaven As I Go (Some Day)	10	Charles A. Tindley
Bless the Lord, O My Soul (Bless His Holy Name)	11	Andraé Crouch
How Can I Give Thanks (My Tribute)	13	Andraé Crouch
In Christ There Is No East or West (Tune Only)	31	McKee*
Lift Every Voice and Sing	19	James Weldon Johnson
Precious Lord, Take My Hand	23	Thomas A. Dorsey
Soon and Very Soon	12	Andraé Crouch
There's a Sweet, Sweet Spirit	19	Doris Akers
We are Often Tossed and Driv'n (By and By)	13	Charles A. Tindley
When the Storms of Life (Stand by Me)	10	Charles A. Tindley

*McKee does not appear in all thirty-one settings of this text, but has become overwhelmingly the preferred tune for this text over St. Peter.

This list in no way reflects the significant breadth and variety of African-American songs available in these hymnals. Neither does this list represent the influence of African Americans on the choice of hymns from Anglo sources that have been transformed by the African-American community and have played a role in shaping African-American identity, e.g., gospel songs by Fanny Crosby or the anonymous song "Just a Closer Walk."

Conclusion

Ethnohymnologists, especially those in the normative culture, are encouraged to explore these materials within the context of the model presented. All ethnohymnologists should include materials that represent the African Diaspora outside of the United States—especially Cuba, Jamaica, Haiti, and Brazil—and songs from Africa, Latin America, and Asia. If we seek liturgical interpathy with persons different from ourselves, then our sung prayers must reflect our concern for the world. In doing so, we may move closer to the vision expressed by the writer of Ephesians by becoming "citizens with the saints and also members of the household of God, built upon the foundation of the apostles and prophets, with Jesus Christ himself as the cornerstone."

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