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Introduction

*The gospel came to us as a potted plant.
We have to break the pot and set the plant in our own soil.*

— D. T. Niles

During the summer of 1996, I attended a conference of Asian Christians in Kuala Lumpur, Malaysia. Approximately 50 gathered from over 20 countries to investigate the topic “Doing Theology with Asian Resources.” I was the only non-Asian observer at this event sponsored by the Programme for Theology and Culture in Asia, a theological forum growing out of the Christian Conference of Asia. As we listened to the diverse stories of those assembled, a recurring theme emerged: How can we be Christian and still be Asian? While Asian Christians express gratitude to Euro-American Christian missionaries for a legacy of the Good News of Jesus Christ, they often feel like cultural aliens in their own land. Euro-North American influences remain stifling, especially in the area 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 northern 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.

During the last half of the twentieth century, Christianity has spread to the ends of the earth. To a large part this has been the legacy of the great missionary movements of Europe and the United States, especially in the eighteenth and nineteenth centuries. During the last half of the twentieth century, however, Christianity has made a demographic shift from the northern world of Europe and North America to the southern hemisphere, especially Africa, South America, and southern Asia. In some areas of the northern world Christianity has been on the wane or growing much more slowly; in the southern world, Christianity has been growing quickly and developing fresh expressions of the faith. At the turn of the century Christians outside of North America and Europe outnumber the traditional Western “center” of the faith. As the narrative above indicates, in many ways Christianity is returning to its roots, especially in Africa and Asia.

During the last fifteen years of the twentieth century, hymnals in North America have begun to include world song into their repertoire. These songs represent a reciprocity between the West and other parts of the world. This is good, for finally there is a musical dialogue between Western Christianity and other parts of the world church. No longer are the materials flowing one way. What is at stake theologically?

Theological Perspectives

Singing and praying globally is a dangerous business. If you choose to sing and pray locally with a global vision, your worship may never

be the same. How might the intentional and consistent use of world song affect our theology? While space permits only brief comments on this point, let me suggest four areas of theological application — Incarnation, creation, the Holy Spirit, and eschatology.

Incarnation. Christ was made flesh for us — *all* of us. Central to an understanding of the significance of the Incarnation is that God was “made flesh in a person for all humanity”; God was “made flesh in an age for all ages”; God was “made flesh in one culture for all cultures”; God was “made flesh in love and grace for all creation.”¹ This means that the Christmas story is not culturally captive to one ethnocentric perspective. God’s Incarnation in Christ calls us to explore the fullness of this unique event in all of its cosmic wonder. Our carols should reflect the diversity of the Word made flesh — both the dimensions of human pain and physical poverty that surround this birth, and the manifold wonders of the world that Christ came to save. Songs like “Um Menino” from Brazil, “Pengyou Ting” from China, “Carol Our Christmas” from New Zealand, and Pablo Sosa’s setting of Luke 2:14, “Gloria, gloria, gloria,” from Argentina reorient our sense of God made flesh. The wonder of the Incarnation is too significant to relegate to a single world view. The more we see how others view God’s unique gift to us, the more we understand the nature of salvation.

Creation. Carlos Rosas’ “Cantemos al Señor” revels in the beauty of creation, celebrates the blessings bestowed by the Creator, and affirms with resounding “Alleluias” that all God made was good. Two settings of Psalm 136 from Taiwan and Tanzania and “El Cielo Canta Alegría” from Argentina provide us in word and song a new sense of the vibrancy of God’s created order. The music of these songs provides an exegesis of creation texts, telling us in structure and sound of a God of infinite variety. Just as the “colors of creation . . . form a harmonious rainbow,”² our life together is perhaps better described as a mosaic of diverse beauty rather than a melting pot of bland similarity.³ Singing songs of the world church helps us utter a more complete praise to our Creator.

The Holy Spirit. From the earliest days of the church, Christians have prayed that the Holy Spirit should “gather into one” all who share the mysteries of the faith.⁴ The unity of the church is central to the fulfillment of God’s work on earth. It is the power of the Holy Spirit “whose infinite gifts make us one people: the Body of Christ.”⁵ It is difficult to imagine a richer symbol of Christian unity than sharing freely in each other’s sung prayers. Whether in the quiet simplicity of “Dios está aquí” from Mexico or the vigorous invocation of “Wa wa wa Emimimo” from Nigeria, our sung invocations are more in tune with the Spirit when they reflect the four winds of the Spirit’s breath around the globe. Singing globally is a concrete step that moves us from Babel to Pentecost.

Eschatology — the Hope of Things to Come. Singing the prayers of the worldwide *ecclesia* of the faithful embodies the hope of things yet to come. It is truly a “foretaste of glory divine.” It is this eschatological hope that allows us to experience a glimpse of our future together in Christ. This is not a “pie in the sky by and by” fantasy, but a vision of the future in the midst of overwhelming suffering, division, hate, and greed. It is a tangible experience in Christian community that sustains us until the day of the Great Fiesta “when all peoples will join in a joyful banquet, when all tongues of the universe will sing the same song.”⁶ We experience now the promise of the sacred banquet at which all of humanity will be seated when we share “Come, Let Us Eat” from Liberia, “The Bread of Life for All Is Broken” from China, or “Santo” from Central America. The powerful promise of hope embodied in singing should not be underestimated.

Praying for the World

One of the most revealing aspects of participating regularly in world song is that this song has healed for me a breach between singing and praying. As I have worshiped from Africa and southeastern Asia to Latin America and the Caribbean, I have sensed that congregations were praying through their song. For many congregations in the United States, I perceive that a breach has ruptured the ancient unity of sung prayer. Hymn singing has many values. These values include nurturing theological formation and providing a sung “midrash” or commentary on all that transpires in worship. While these left-brain activities are significant, our interest in providing thematically appropriate and theologically relevant hymns in worship may disguise a primary function of hymn singing — to pray together. By praying, I am referring to the myriad functions of prayer that take place in worship including invocation of the Holy Spirit, prayers of praise and adoration, petitions of the faithful, intercessions for those in need, the Great Thanksgiving or Lord’s Supper, and prayers of blessing or benediction. While sung prayer is not foreign to the Western hymn tradition, it is renewed and enriched by singing world song.

By sung prayer, I am also referring to a quality of worship where prayer is a primary leitmotif or theme of the *ecclesia* — those called together by Christ for worship and united in service to the world. There are other tunes that vie to be heard in our worship. Their functions include, among others: education, entertainment, information, inspiration, and fellowship. While many of these are worthy counter-melodies, I am convinced more than ever that the primary themes of worship are hearing God’s Word and praying for the world.

What happens when we sing congregational song from outside the normative Euro-North American heritage? There is no uniform response. Regardless of the socioeconomic, political, and cultural similarities of any group of worshipers, those unifying perspectives are always in dialogue with the individual experiences and existential realities of each worshiper. The different modes, new instrumental sounds, varied rhythms, and even the use of movement may be another novelty for some. For others, these steps outside one’s provincial cultural boundaries may be a distraction. Others may

move beyond novelty to a fuller awareness of God’s transcendent nature or a sense of personal transformation as they encounter God through the “wholly Other” from outside their experience.⁷

There may be those in the congregation who discover a fresh sense of Christian community or *ecclesia* as they center on a “Kyrie Eleison” from South Africa or Brazil, or sing a celebrative “Santo” from Latin American or a “Hallelujah” from the Caribbean as the bread and wine are brought forward for the Eucharist. Singing and moving to an “Aleluia” from Brazil or attempting the Xhosa language in “Amen Siyakudumisa” from South Africa following the Gospel may be a kind of global glossolalia for us — the closest many of us may get to this kind of ecstatic utterance. The “wholly Other” God that might be found in world song and prayer threatens the domesticated rituals and manipulative sensational celebrations that we sometimes experience these days. A “full, conscious and active participation”⁸ in these songs may be a medium of transformation from individual devotion to corporate unity.

Regardless of these and other possibilities for responding to the use of world song, the body of Christ gathers to hear God’s Word and to pray in myriad ways. It is natural for us to pray for those “who are near and dear.” It may be less obvious for us to intercede before God on behalf of the needs of the world. Intercessory prayer for the world places our provincial concerns, as worthy and immediate though they may be, within the context of global struggles that torment God’s people throughout the world. Praying for the world leads us to ask different questions: How might the Christian in Pakistan or India pray in light of the recent escalation of nuclear testing between these two countries? How might Christians pray for unity in the strife-torn former Yugoslavia? What are the fears of Russian Christians in the face of economic chaos? How do Christians in southern Africa pray for health in a region of the world where AIDS threatens, by some estimates, over 40% of the population? How do Christians in Israel, Palestine, and throughout the Arab world pray for peace? How do Christians throughout Latin America pray for hope as previous despotic military regimes turn toward burgeoning civilian democracies?

If we believe in the efficacy of prayer, much more of our worship should be consciously focused on ways of praying. Sharing with the communion of saints, both past and present, through their sung prayers provides us not only with words to say, but also with utterances beyond words that speak simultaneously to us and in solidarity with those Christians who suffer and attempt to live faithfully around the world.

Sung Prayer and Musical Performance Practice

With each song I have attempted to provide a brief introductory background, notes on performance practice, and suggestions for use within an ecumenical liturgical context. Issues of musical performance practice are more than mere aesthetic encounters. Within worship, performance practice concerns praying more effectively for the world. We become open to another’s way of viewing God as we pray through their songs. The purpose of this collection is not to take a fastidious ethnomusicological approach to

the music. Given our particular world view, we are not able to move in and out of another culture's music with total musical and liturgical authenticity. This is not demanded of those who wish to pray globally. While these songs can be used by choirs of all ages, they are primarily congregational in nature. While choral leadership is common in churches around the world, I have noted in many congregations, especially in Africa and Latin America, that the choir's primary role is to help the congregation sing more effectively. It is in this spirit that I offer these songs. Ethnomusicological research is informative to this effort. As we attempt to relate to congregational song from a cross-cultural liturgical perspective, musical authenticity becomes a means for attempting to encounter the living God and pray for the world through the prayers of others whose world view differs from ours.

To this end I offer some general guidelines for approaching the songs of the world church included in this volume. The contents of this collection have been limited to a scattering of selections from Africa, Asia, and Latin America. They are representative of music found in recent hymnals and from experiences that I have had in recent years on site with the help of global mentors such as I-to Loh from Taiwan, Pablo Sosa from Argentina, Simei Monteiro from Brazil, David Dargie from South Africa, and Patrick Matsikenyiri from Zimbabwe. Other musical-liturgical traditions such as African American and Native American heritages could also have been included. By choosing these songs, I am not expressing preference for one tradition over another or making qualitative judgments on the musical validity of one culture's music over another's. Given the scope of this project and the abundance of material already available on minority traditions within the United States, I have decided to focus on songs less known to musicians and congregations in North America. Some of these songs have been included in recent hymnals published in North America, albeit in different translations or arrangements in some cases. Others appear for the first time in a collection published in the United States.

The stylistic discussion that follows provides general guidelines only. No limited list can offer comprehensive suggestions for performing music from such broad areas of the world. It is my hope that these general notes along with the more specific comments included with each song may assist musicians in moving their choirs and congregations toward global song and prayer.

Songs from Africa

These are suggestions for assisting the musician and the choir in helping the congregation catch the spirit of African song south of the Sahara.⁹

- *Steady beat.* Maintain a steady rhythm (no *ritardandi* or *tenuti*). Do not drop beats between repetitions or successive stanzas.
- *Repetition.* Repeat the music, adding more vocal parts, instrumental sounds, movement, volume, and intensity until the song "heats up." J. Nathan Corbitt says, "African singing is not beautiful in the Western sense, but hot. You don't really start singing right until you begin to sweat!" Stop singing when it feels

right to stop. A hand signal could be given.

- *Unaccompanied.* Avoid using a keyboard instrument, if possible. In most cases unaccompanied vocal music, except for the use of percussion, is preferable.
- *Percussion.* Using percussion is not optional. The hands and the body are percussion instruments as well. Even if you do not have drums or shakers, you can divide the choir and give them several contrasting rhythms to clap, creating a polyrhythmic effect.
- *Dance.* Using movement is not optional. Stomping may be part of the dance. Dancing may be nothing more than swaying or walking in place.
- *Articulation.* Generally, consonants should be crisp and clear (a part of the percussion).
- *Oral Tradition.* Teach as much of the music as possible to the choir orally/aurally first and then use the written notation as a reminder of sounds you already have learned. This changes the quality of their engagement with the music, creating an experience dominated by hearing and moving rather than reading the musical score.
- *Bright tone.* Brighten the vocal sound (open throat). There are no diphthongs in African languages. Use a straighter tone.
- *Improvisation.* Harmonize by ear. The written page is only a guide.
- *Call and Response.* Be aware of leader vs. ensemble effects. Call-response patterns may not be indicated in all written scores and will have to be added by the leader.
- *Everyone participates.* Break down the barrier between the congregation and the choir. Encourage the congregation to participate, not just watch. Again, J. Nathan Corbitt says, "A common phrase used by folks in Africa is that Western music is something you listen to; African music is something you do."

Songs from Asia

The complexity of Asian music cannot be fully clarified in this brief introduction. The following are some considerations that generally apply.¹⁰

- *Monophonic Music.* Much traditional Asian music is monophonic, using only a single melodic line. While this may seem stark to the Western musician who is oriented to vertical harmonies, congregations can appreciate the simplicity of monophonic, unaccompanied singing and its power to unify the body of believers (*ecclesia*) gathered for worship. Many Asian hymns call for us to listen to the "still, small voice," a welcome alternative to the contemporary emphasis on fuller volume, more instruments, and increased technological sophistication.
- *Heterophony.* When harmony is used, it is best to employ a more polyphonic texture rather than hymn-like vertical, familiar homophonic chords. Furthermore, if instruments are used, especially string and woodwinds, rather than playing traditional Western vertical harmonies, the effect is one of heterophony with

each instrument embellishing the melody idiomatically according to the nature of the instrument, the scale of the melody, and the style of the music. This is usually done in a semi-improvisatory manner rather than being written down.

- *Melodic Style.* Many of the melodies, especially in southeastern Asia, incorporate glides, most often sliding into a tone from below. These are part of the style and should be taught with intentionality. With the appropriate introduction and repetition, I have found that many people are moved by the quiet power and authenticity of these sounds.
- *Percussion.* While Asian hymnody often employs percussion, I would avoid it unless it is indicated on the page.

Using Latin American Music In Worship

It is very difficult to indicate specific performance practice suggestions that encompass the complexity of Latin American music. To this end, I refer the reader to notes on individual songs. Since Spanish is the second most common language in the United States, I have expanded these suggestions to include not only issues of performance practice, but also suggestions for using Latin American song in worship. Some of these suggestions may be effective when introducing music from other regions of the world as well.¹¹

- *Sing Refrain Only.* Invite the congregation to sing only the *estribillo* (refrain) in Spanish first; have the choir sing the stanzas.
- *Use Piano and Guitar.* Use piano and/or guitar and, when appropriate, unpitched percussion when introducing these hymns.
- *Contextual Statement.* Offer a brief (two or three sentence) introduction to the hymn and its origins in the written order of worship or in a spoken form before the service.
- *Repeat New Materials.* Sing the new hymn for at least three weeks before making a value judgment on its quality and appropriateness for your situation. Consider a new variation each week.
- *Service Music as a Seasonal Leitmotif.* Use shorter forms or only the *estribillos* (refrains) as service music, for example, a prayer response or benediction, for an entire liturgical season, first with the choir and then with the congregation.
- *Sing in Spanish.* During week two or three, teach the refrain in Spanish, especially on the *estribillos* where there are just a few words to learn. Invite the congregation to sing the stanzas in English and the refrain in Spanish. Children and young people will be excellent teachers and models for this.
- *Hearing the Word in Spanish.* Consider reading the Scripture for the day in both Spanish and English when singing a Spanish-language hymn.
- *Listen to the Spanish.* Read the song text aloud to the congregation. This is particularly effective if you invite someone from the congregation to read for whom Spanish is their first language. If you provide a literal translation of each Spanish line verbally, many people will be drawn into the rich and varied metaphors and images of the text and will want to sing the hymn. Paraphrases

for singing often vary considerably from the original.

- *Prepare the Choir.* Make sure that the choir members (children and youth too!) are secure with the hymn before you introduce it to the congregation.
- *Use Slower Songs.* Include some of the slower, more legato songs in your Spanish-language repertoire. Do not stereotype Latin American music as only upbeat. From a pedagogical perspective, slower songs are much easier to learn for non-Spanish speakers.
- *Capture the Fiesta Spirit.* A fiesta is not a giddy party. Pablo Sosa notes that fiesta comes “out of oppression, [when] men and women rise up to celebrate, not forgetting their struggle, [but] to be nurtured by the sweet foretaste of the great fiesta of victory and liberation. It is not ordinary fiesta, intended to have people forget about their worries.... It is the fiesta which liberates. For this reason it is said: ‘People who have no strength to celebrate, have no strength to liberate themselves.’”¹²
- *Listen to Latin American Music.* Listen to Latin American music on recordings. Musical style is learned through the ear first and then reinforced through the eye. Two cassette recordings of Latin American congregational song produced by Pablo Sosa that are readily available are *God’s Fiesta: Latin American Church Songs* and *Todas las Voces*, both of which are distributed in the United States by Oregon Catholic Press (OCP). Ideas for piano, guitar, and percussion patterns appropriate for various Latin American styles can be found in the Lutheran (ELCA) Spanish-language hymnal *Libro de Liturgia y Cántico* (1998); an appendix at the conclusion lists rhythms and accompaniment patterns for thirty-five Latin American styles.
- *Just Do It!* Always be positive when introducing a Spanish-language hymn. Do not tell the congregation that it will be difficult or “very different.” Just do it!

Using This Collection

Above all, consider the fact that the more freedom the choir(s) and congregation have to improvise and repeat as they choose, the more they will be able to claim ownership of the service, which, dating from the Early Church, has been theirs anyway.

With each song I have provided the following contextual information: Background, Performance Practice, and Liturgical Context.

Background information varies according to the nature of the song and the data available to me. When available and where appropriate, information on the composer and/or author is included. At other times a more general background is provided on the country of origin or general situation in which this song was conceived.

Performance Practice suggestions include technical musical information that should assist the musician to move toward a more authentic presentation of the song. This section incorporates items which are not in the Singer’s Edition: instrumental suggestions, stylistic considerations, accompaniments and suggestions for movement. In most cases I have also provided an IPA (International Phonetic Alphabet) transliteration of the original text. In addition,

Appendix B provides detailed assistance with IPA pronunciation. When possible, I advise inviting a native speaker to assist the choir in pronunciation. This may also be an opportunity to ask questions concerning cultural background. A Chinese speaker, regardless of dialect, would be most helpful for the two songs from that region.

Liturgical Context includes possibilities for use in worship. When available I have also noted the context in which a specific song is used in worship in its original setting. Present these songs in a manner that enriches worship and assists people in praying for the world. There is always a danger of stereotyping the culture of origin by using songs for special effect or as a kind of ethnotourism. The use of world song in worship increases the range of musical style for the congregation and choir. In order to place this material within an appropriate liturgical context, you may also wish to include a prayer, litany or response from the country of the musical selection you have chosen. This is an excellent way to extend the power of the song and provide an additional cultural context. There are several resources available. Some are included in a bibliography in the appendix of this volume.

The Role of the Choir. I assume that the choir will be essential in the introduction and presentation of these songs to the congregation. In this way the choir will be fulfilling the role of helping the congregation better sing its song. While the choir may choose to use some of these selections as anthems, it is the intention of this collection to provide songs through which the choir and congregation are collaborators in song. In Africa, for example, the choir's main role is to assist the congregation in its praise and then to sing on behalf of the congregation as a separate group. However, the choir is rarely as distinct from the congregation in its musical offering as in many churches in the United States.

When learning music from outside of one's culture, it is often helpful to have someone from that culture say the text or teach the song, if they know it. There are some potential problems, however. Many musicians from Africa, for example, think more holistically about music and may not be able to break a song down into teachable components. You may find it helpful to speak the text first if it is other than English. Then you may want to enjoy the melody on a neutral syllable such as *lah* or *loo*. Learn only a refrain the first time if the entire song seems somewhat daunting. There may be some selections where the congregation only moves to the beat as the choir sings. This is an appropriate entry point. Gradually unfold the cultural context of the song. Most people are fascinated about the contextual origins of music from another culture. Above all, make the initial experience a positive and meaningful one. Praying together, not achieving musical perfection, is the goal.

Learning the Style. Remember that many of these songs come from oral tradition and had a history of performance before being written down. Musical notation is only a general road map and, in some cases, actually stifles an effective presentation of the music. A recording is available that offers in some cases field examples of these songs. It is not a professional recording, but should provide assistance in helping the choir sing in the style.

In addition, many book and music stores have recordings of traditional music from around the world. The best teacher of musical style is your ear. Purchase several recordings from the regions represented in this collection and listen to instrumentation, vocal style, ornamentation, and discern any other contextual information that might be available. The recordings need not be of specific songs from this collection, but of any related styles.

When possible, try to teach the congregation its part using an oral tradition process rather than one of reading its part. A brief rehearsal before the service may serve the dual purpose of making the assembly comfortable with the music and providing some helpful contextual information that will increase the song's effective use in worship. This is also an excellent time to introduce the congregation to movement when appropriate. In African song, do not think of movement as an "add on" to the music. Some kind of kinesthetic response is necessary to join effectively into this kind of sung prayer. In most cases congregations are on their feet and swaying to the rhythm of the music. While this may not be usual for your congregation, do not underestimate the power of children and young people to model movement for the entire congregation.

In most cases, the original text is provided. Part of feeling the style of the music is to sing at least a portion of the song in its original language. This will be a welcome challenge for most children and young people. Allow the choir to teach the congregation the original language when possible. This is an act of hospitality for those from regions of the world where these songs originate and an opportunity to break down the provincial barriers that divide us from fellow believers of different cultures. It also brings to the singers the potential of experiencing a foretaste of the grand fiesta when all will sing together as one.

D. T. Niles reminded us at the beginning of this introduction that we need to plant the gospel in our own cultural and spiritual soil. While these songs are but a minute sampling of the rich and varied musics sung by Christians around the globe, it is my hope that they will provide models for learning additional world song. The paradox is that the cultural soil of North America is varied and diverse, and one need not travel far to find people who incarnate these songs. I believe that the sung prayers of Christians around the world not only have a place in the multicultural soil of North American Christianity, but also can enrich it. *Cantate Domino!*

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Notes

- ¹ Justo González, "Hispanic Creed," *Mil Voces para Celebrar: Himnario Metodista*, Ed. Raquel Martínez (Nashville, TN: The United Methodist Publishing House, 1996), 70.
- ² Ibid.
- ³ Karen Ward, "What is culturally-specific worship?" *What Does "Multicultural" Worship Look Like?*, Ed. Gordon Lathrop (Minneapolis: Augsburg Fortress, 1996), 21, explores this distinction.
- ⁴ Hippolytus, the Epiclesis of the Great Thanksgiving from *The Apostolic Tradition* (c. 215 C. E.).
- ⁵ González, 70.
- ⁶ Ibid.
- ⁷ Rudolf Otto, *The Idea of the Holy* (New York: Oxford University Press, 1923), 28.
- ⁸ *Constitution on the Sacred Liturgy*, 14 from *The Liturgy Documents: A Parish Resource*, 3d Ed. (Chicago: Liturgy Training Publications, 1991), 12.
- ⁹ I am grateful to J. Nathan Corbitt, Professor of Communications and Music at Eastern Baptist College, St. Davids, Pennsylvania, and former music missionary/ethnomusicologist in Kenya and Zimbabwe, for helping me sharpen the ideas presented in this list. His book, *The Sound of the Harvest . . . and the Beat of the Street: Music in the Kingdom* (Grand Rapids: Baker Books, 1998) provides further information. An earlier version of this list appears in C. Michael Hawn, "The Rhythm of Community," *Reformed Worship* 51 (March 1999), 36.
- ¹⁰ Much of this list appears in C. Michael Hawn, "Praying for the World: Exploring Asian Hymnody," *Reformed Worship* 52 (June 1999). For more information on Asian hymnody see also C. Michael Hawn, "Sounds of Bamboo: I-to Loh and the Development of Asian Hymns," *The Hymn* 49:2 (April 1998), 12-24.
- ¹¹ An earlier version of this list appears in C. Michael Hawn, "Worshiping with *Hospitalidad*: Celebrating the Wealth of Hispanic Worship Songs from Around the World," *Reformed Worship* 50 (December 1998), 31-32. Also see "The *Fiesta* of the Faithful: Praising God in Spanish," *The Chorister* 49:7 (January 1998).
- ¹² Pablo Sosa, "Spanish American Hymnody: A Global Perspective," *Hymnology Annual*, Vol. 3, Ed. Vernon Wicker (Berrien Springs, MI: Vande Vere Publishing Ltd., 1993), 68. For more information on Pablo Sosa, see C. Michael Hawn, "The *Fiesta* of the Faithful: Pablo Sosa and the Contextualization of Latin American Hymnody," *The Hymn* (October 1999).

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