

**Collecting Harmony:
Three Approaches to Cultural Diversity for Worship Music Today**

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Introduction

This essay will demonstrate how Roman Catholic leaders, hymnal publishers, and composers have included multicultural representation for specific liturgical music projects. These projects include: (1) the document *Sing to the Lord: Music in Divine Worship* (2007) by the United States Conference of Catholic Bishops; (2) the Vietnamese music hymnal, *Chung Loi Tan Tung* (2001), published by Oregon Catholic Press through the direction and field work of Rufino Zaragoza; and (3) my own hymn, *That All May Be One in Christ* (2007). These three projects represent three perspectives and locations within the Roman Catholic arena from which intercultural musical projects emerge for the larger U.S. Catholic Church: that is, from an official level, from a publishing position, and from the perspective of a liturgical composer. In Part One I will provide some background of each of the projects. My intention here will be to demonstrate the complexity of processes that are involved during attempts to include multicultural and multilingual elements. Throughout the processes (from development to publication) there were lessons to be learned. These lessons will be the focus of Part Two as I will provide seven principles for the creation of future music resources for intercultural worship communities.

Part One: Three Resources, Three Approaches During the Creation of Musical Resources for Intercultural Worship

Resource One: *Sing to the Lord: Music for Divine Worship*

During their November 2007 meeting, the United States Conference of Catholic Bishops (hereafter, USCCB) approved the document, *Sing to the Lord: Music in Divine Worship* (hereafter, STL).² This document extends and replaces two earlier documents on liturgical music, *Music in Catholic Worship* (1972), and *Liturgical Music Today* (1982). As an official document, STL does not have the weight of “particular law” but is to be read as “guidelines . . . designed to provide direction to those preparing for the celebration of the Sacred Liturgy according to the current liturgical books (in the ordinary form of celebration).” At the same time, since this document was approved by eighty-eight percent of the USCCB, there remains the weight of approval, influence, and promotion from this official body of the U.S. Catholic Church.

¹ *Internationale Arbeitsgemeinschaft für Hymnologie Bulletin*. The International Association of Hymnology (IAH): Publication Forthcoming: Fall 2014.

² *Sing to the Lord: Music in Divine Liturgy* in *The Liturgy Documents: Volume One*, fifth edition (Chicago: Liturgy Training Publications, 2012), 381-431.

STL is divided into five parts. The first part, entitled “Why We Sing,” is a theological exposition of the entire document, with a particular emphasis on God’s initiative during the act of sung worship. It also re-affirms Vatican II’s Constitution on the Sacred Liturgy (*Sacrosanctum Concilium*, hereafter, SC) and its promotion of full, active and conscious participation by the entire liturgical assembly. Part II, entitled “The Church at Prayer,” considers the various liturgical and leadership roles, socio-cultural contexts and the use of Latin in the liturgy. The subject of worship music and the various cultural contexts wherein liturgies take place is treated within this section. Part III, entitled “The Music of Catholic Worship” provides an exposition of the various types of liturgical music, the use of instruments, the acoustics and placement considerations, and issues of copyrights and participation aids. Part IV, entitled “Preparing Music for Catholic Worship,” presents a pastoral liturgical guide for the selection, preparation and evaluation of liturgical music. Finally, Part V, entitled “The Musical Structure of Catholic Worship,” moves through the various ritual and liturgical components of the Mass, the other six sacraments of the Roman Catholic Church, the Liturgy of the Hours, and other liturgical rites (Sunday celebrations in the Absence of a Priest), Worship of the Eucharist Outside Mass, and Order of Christian Funerals).

The task of writing this revised document was bestowed upon an *ad hoc* committee of the U.S. Bishops’ Committee on the Liturgy (known as the Liturgy and Music Subcommittee) whose members included three laymen, three priests, and three bishops (at this meeting, only one of the three bishops was in attendance).³ One of the pivotal events that influenced the writing of STL occurred on October 9, 2006, in Chicago, when the subcommittee held a consultation meeting on the revision of *Music in Catholic Worship*. The subcommittee invited close to sixty women and men to this gathering, thus initiating some level of dialogue.⁴ At the same time, this initial gathering of consultants demonstrated some of the weak points of how official bodies may, at times, neglect a more adequate consultation process when inviting cultural representatives to the table of dialogue.

During that meeting, fifty-three participants were provided four minutes each to present their views, reflections, and concerns pertaining to the content and principles that would (hopefully) be considered by the members of the subcommittee. As a representative of Oregon Catholic Press, I provided a quick overview of the changing ethnic and cultural demographics that were occurring within the U.S. Catholic Church.

³ The members included: Most Rev. Edward M. Grosz, Chairman, Auxiliary Bishop of Buffalo, Most Rev. Patrick R. Cooney, Bishop of Gaylord, Most Rev. John G. Vlazny, Archbishop of Portland, OR, and Most Rev. Arthur J. Serratelli, Bishop of Paterson. The Advisors included: Mr. Robert Batastini, Rev. Anthony Ruff, Dr. Leo Nestor, Rev. John Foley, and J. Michael McMahon.

⁴ A transcription of this meeting could be found in *A Consultation on a Revision of Music in Catholic Worship* (Chicago, IL: Subcommittee on Music in the Liturgy, the United States Conference of Catholic Bishops, 2006). The original document, *Music in Catholic Worship*, may be found in *The Liturgy Documents: A Parish Resource*, 4th edition (Chicago, IL: Liturgy Training Publications, 2004), 269-93.

My sociological data, taken from previous U.S. Bishops' statements and other resources,⁵ projected that the Hispanic/Latino population will comprise the majority (around 52%) of the entire U.S. Roman Catholic population within the next twenty years. After noting this projection, I requested all sixty participants to look around the room: from where I was standing (and from the surprised reaction of the participants), I did not see one person who was of Hispanic/Latino heritage. While there may have been a representative or two from this cultural group, as a whole they were surely under-represented, if at all.

As I had written elsewhere:

. . . [T]he process of listening and consultation that had been initiated was already in question due to the absence of [an adequate number of] Hispanic/Latino representatives. Given the fact that Hispanic/Latino Catholics will be the majority social demographic group for whom this document was to be written, something was gravely wrong. Since the October 2006 consultation I was told that at least three people of Hispanic ethnicity were eventually consulted *afterwards* and *at some point during the process of writing the document*. However, my point is that the absence of representative groups *during* this pivotal meeting was a clear oversight. The very fact that these representatives were consulted *afterwards* equally remained a concern.

While this came to be admitted as an apparent oversight by Bishop Grosz at the end of the meeting, a positive outcome emerged during the ensuing months which led to the formulation and writing of an entire section devoted to the music of various cultures (Section II: H). To their credit, the subcommittee sought the advise of cultural experts in the field of liturgical music who helped in the crafting and final form of this section. Some of the more significant highlights included:

- the document's reference to a previous USCCB document that addressed pastoral care in multicultural contexts, *Welcoming the Stranger: Unity in Diversity* (2000);
- its celebration of cultural pluralism in the U.S. and the promotion of the various languages, musical styles and expressions that stem from immigrant groups;
- its encouragement for music publishers to produce more multilingual resources and options;
- its practical suggestions of song forms for multicultural worship, including ostinato, call and response, song translations, and bilingual and multilingual texts;

⁵ Demographic projections and pastoral guidelines are taken from the following statements issued by the Bishops' conference: *The Hispanic Presence: Challenge and Commitment* (1983); *National Pastoral Plan for Hispanic Ministry* (1987); *Encuentro and Mission: A Renewed Pastoral Framework for Hispanic Ministry* (2002); *In Spirit and Truth: Black Catholic Reflections on the Order of Mass* (1987); *Plenty Good Room: The Spirit and Truth of African American Catholic Worship* (1990); *Welcoming the Stranger Among Us: Unity in Diversity* (2000); *Strangers No Longer: Together on the Journey of Hope* (2003); *Asian and Pacific Presence: Harmony in Faith* (2001).

- and its awareness and articulation of the ongoing dynamic flow of cultural interaction in pastoral settings, signified by the term “intercultural” (as distinct from “multicultural”).

While the document holds no legislative power over its adaptation and application in local churches, it, nevertheless, remains an important resource for the use of music in intercultural settings.⁶

Resource Two: *Chung Loi Tan Tung: Thánh Ca Song Ngu*

In 2001, Oregon Catholic Press published their first collection of bilingual liturgical songs and hymns in the Vietnamese and English languages, *Chung Loi Tan Tung: Thánh Ca Song Ngu* (translated “United in Faith and Song: Hymns & Songs in Vietnamese & English”). The project director of this resource was Rufino Zaragoza, OFM, who would later direct two follow-up resources, *Chon Ngai* (2006) for Vietnamese and Vietnamese American youth and young adults, and the hard cover bounded hymnal *Thánh Ca Dan Chúa* (2009), for Vietnamese American worshiping communities. Taken together, these resources are examples of cross-cultural learning that develop in time between publishers and cultural groups from another country. In this section I will primarily focus on the first collection, *Chung Loi Tan Tung* (hereafter, CLTT), and later, I will mention how this collection would eventually influence the creation of the two follow up resources.

CLTT is a bilingual songbook of twenty-four liturgical hymns and songs which could be divided into two groups: seventeen English songs from OCP’s *Breaking Bread* hymnal⁷ and seven well-known songs from Catholic Vietnamese communities.⁸ According to the preface of this collection:

The primary goal of this songbook is to serve the Vietnamese community by honoring their desire to maintain their culture and language. . . . It is also hoped that this book will be helpful at parochial or diocesan events when music is needed to express both English and Vietnamese languages. The 24 songs were selected to represent a cross-section of repertoire for the liturgical year. The original English and Vietnamese texts were included to facilitate the rotation of languages.

⁶ I would further suggest that the more recent resource by Mark Francis (with Rufino Zaragoza), *Liturgy in a Culturally Diverse Community*, provides an even more comprehensive and up-to-date guide to this topic.

⁷ These include: *Amazing Grace, Be Not Afraid, Bread of Life, Celtic Alleluia, Christ, Be Our Light, City of God, Hail Mary: Gentle Women, Here I Am, Lord, Jesus Christ is Risen Today, My God and My All, O Come, All Ye Faithful, On Eagle’s Wings, Prayer of St. Francis, Silent Night, Cross of Love, Whatsoever You Do, and Ye Sons and Daughters.*

⁸ *Con Duong Chua Da Di Qua/The Way of Love, Dong Co Tuoi/Fields of Fresh Grass, Hang Be-lem/In Bethlehem, Me Maria/As Lovely As the Dawn, Tam Tinh Hien Dang/A Gift of Love, Tinh Chua Cao Voi/Boundless Love, and Xin Vang/Yes, Lord.*

The publication of CLTT was preceded by a long process of various stages that formally began in 1998 when Zaragoza, a Franciscan brother from the California province of the Order of Friars Minor, proposed to Paulette McCoy, editorial director of OCP, that a bilingual collection of Vietnamese and English songs would be beneficial to the growing Vietnamese worshipping communities in the United States. With approval, Zaragoza set out to pursue this project, but there was no specific budget or blueprint of how and where to begin. Having already been in contact with several Vietnamese communities, leaders, and musicians throughout the San Francisco Bay Area, Zaragoza began to solicit their opinions of the most popular liturgical songs. From his collected list, he, along with his network of leaders and OCP editors, divided the songs into three editorial categories: (1) English language songs that were already translated in Vietnamese (e.g., *Here I am Lord, On Eagle's Wings, I Am the Bread of Life*, etc.); (2) Vietnamese songs (from Vietnam) that needed English transliterations (e.g., *The Way of Love, As Lovely as the Dawn, Boundless Love*, etc.); and (3) additional English language songs that needed Vietnamese transliterations (e.g., *Hail Mary, Gentle Woman, Jesus Christ is Risen Today*, etc.).

The gathering of the second set of songs (Vietnamese songs that needed English transliterations) proved to be the most difficult and time-consuming challenge due to the need of acquiring contracts (or some form of written formal agreements) from the composers. As Zaragoza shared:

First of all, in the relationship between an ethnic group and a publisher, usually the publisher has no idea what's going on because they do not have any cultural link. The very fact [was] that the Vietnamese were [already] taking OCP's copyrighted songs, translating these songs [themselves], and distributing these songs among themselves. OCP was completely ignorant of that for years. This is a culture that did not have any concept of copyright. And in many cases these songs were being passed around without a copyright in mind. So no one even knew [that these songs had] copyrights, let alone the composer's name.⁹

Under the insistence of John Limb, the publisher of OCP, no Vietnamese song was to be published without a written contractual agreement from the composer. According to Zaragoza, this was quite a different approach than other hymnal projects (e.g., a “global music hymnal”) by other publishers in which various songs by unknown composers were published without any written consent and/or contract from those composers. Often, in these cases, such songs were simply labeled as “Traditional.” Drawing from his growing list of Vietnamese American song leaders in San Jose, CA, Orange County, CA, and Dallas, TX, Zaragoza eventually contacted each of the Vietnamese composers through

⁹ From an interview conducted on April 29, 2013. Zaragoza later shared: “[The Vietnamese composers were] coming from a culture that did not have a Catholic publishing house. So how would they know where to go to, since they did not know that one existed? In Vietnam, composers create and publish their own little booklet or hymnal and distribute it themselves, as there is no national publishing house like GIA or OCP.”

telephone calls, faxes, and emails – at that time, email was relatively a new form of mass communication in Vietnam – and obtained the appropriate letters of consent.

The third set of songs (English language songs that needed Vietnamese transliterations) proved to be a learning process as well. One of the criteria for the selection of the twenty-four songs was how adequate the set of songs provided music for each of the liturgical seasons, as well as for other liturgical celebrations and devotions. To this end, Zaragoza and the OCP editorial team wanted to add other songs and hymns that were not included within the first two sets: e.g., a hymn for the Easter season, such as *Jesus Christ is Risen Today*. When searching for a second Marian hymn, one of the OCP editors suggested the company's most popular Marian song, *Hail Mary, Gentle Woman* by Carey Landry. But while this fulfilled a liturgical and/or devotional need, this criterion alone did not guarantee that the songs would become popularly sung among the Vietnamese themselves; over a period of several years after the publication of CLTT, Zaragoza discovered that Vietnamese American communities were not singing the songs from the third list. As he shared:

What I know now [is that] I would have done [things] differently: I should have had a focus group of Vietnamese [consultors]. I wasn't consistent with the process. [During the first stage of this process] I approached the Vietnamese very well and I listened to them, and then I studied and I collected the translations from Orange County, San Jose, and things I picked up in the web from Texas, and Oakland . . . but I was not consistent the whole way. . . . My mistake was I should've *gone back* to the Vietnamese community and said, "Do you like these songs [e.g., *Hail Mary, Gentle Woman*]? Would you sing it?" They would have said, "No." Instead, we [OCP] wasted all kinds of time. I got commissions to pay someone to do these translations, etc. I have never heard once any Vietnamese community sing this song bilingually!

Despite these setbacks and learning curves, OCP was able to publish the first bilingual songbook in Vietnamese and English for the U.S. Catholic Church. Naturally, the process that was involved during the creation of the follow-up collections, *Chon Ngai* (hereafter, CN), and the hymnal *Thánh Ca Đan Chúa* (hereafter, TCDC), was a vast improvement from the first attempt. For example, in 2001, after the publication of the CLTT in January, Zaragoza, along with John Limb, made his first trip to Vietnam to meet the composers in person and to present to them the completed songbook. Between his first visit and the release of CN in 2006, Zaragoza regularly visited Vietnam and slowly established a network of advisors and consultants both in Vietnam and in the U.S. This included three consultative groups in the United States from three geographical locations: Orange County, San Jose, and Dallas. In the ensuing years, leading up to the publication of the third resource, TCDC, Zaragoza regularly invited these groups to offer feedback throughout the entire process of hymn selections, publication, and distribution. Today, Zaragoza spends, on average, six months a year in Vietnam, continuing his fieldwork and developing Vietnamese musical resources for OCP.

Resource Three: *That All May Be One in Christ*

A third resource to consider is my hymn, *That All May Be One In Christ*,¹⁰ as it emphasizes the perspective of a liturgical composer during the creation of an intercultural hymn. *That All May Be One in Christ* was written in celebration of the 2008 Centenary of the Week of Prayer for Christian Unity, an international Christian ecumenical observance that was created by the Greymoor Franciscan Friars and that occurs each year from January 18 – 25. In celebration of the centenary, the Friars and the National Association of Pastoral Musicians (NPM) created a hymn competition for the NPM National Convention in 2007. This hymn became the winning entry.

Sensitive to the ecumenical context from which this hymn would be used, I focused on a theological theme that many Christian traditions share: the Trinitarian formula. To this end, I wanted to have the verses focus on the Christian Triune God, while the refrain accentuated the unity of Eucharistic celebrations. However, because the official teaching of the Roman Catholic Church does not allow for non-Catholics to receive communion, I found myself in a dilemma. To this end, the text to the refrain became intercessory in form:

O God, make us one as we come to your table,
One in Spirit and in Truth.
Now you have given us bread for the world,
That all may be one in Christ and all may be one in you.

An equally important concern was to have this piece composed with Spanish and Vietnamese languages in order to address the multicultural context in the United States. In times past (as continues to be the practice), there was a more popular practice for English speaking liturgical composers to *first* compose the music and text, *and afterwards* ask specific ethnic-cultural representatives to *transliterate* what had already been set in stone. My critique of this process was that the poetic expression and meaning of the text, as well as the musical elements, were already implanted within a particular Western paradigm. As a result, those who were given the task of transcribing the English text (which equally affected the music) had to express the meaning of the English text while, at the same time, hold true to their own cultural heritage.¹¹

With this in mind, I intentionally avoided a process of textual transcriptions for the verses of this hymn. I invited Rodolfo López of Oregon Catholic Press (representing the Hispanic communities) and Nguyen Dinh Dien (representing the Vietnamese communities) to each compose three verses that were Trinitarian in theme: that is, the first verse would correspond to some aspect of God, the second to Jesus Christ, and the

¹⁰ Composed by Ricky Manalo, arranged by Gerard Chiusano, with Spanish verses by Rodolfo López and Vietnamese verses by Nguyen Dinh Dien.

¹¹ The inspiration for this insight developed after a conversation I had with the OCP composer, Estela García-López.

third to the Holy Spirit. Further, neither Rodolfo nor Dien previewed my own verses until they had completed their own set of verses and expressed their own envisioning of the Trinitarian formula. From the beginning, then, there was the intention of having nine verses all together— three in English, three in Spanish, and three in Vietnamese —rather than three verses in English followed by six transliterations of those English verses.

The result of this process led to nine verses which demonstrated a variety of images of God, images of Jesus Christ, and images of the Holy Spirit. For example, taken all together as one piece and based on the result of this compositional process, God is expressed as Eternal Father, Caller of All Nations, and as the One who welcomes all peoples into His home. Christ is seen as the Only Son, the Bread of Life, and the Paschal Lamb. And the Holy Spirit is seen as the “Love-Fire”, the Healer of Divisions, and as Celestial Wisdom.

On the other hand, I initially requested that the other two composers transliterate the English refrain in order to maintain a more pronounced form of unity in the text. But even here, the transliteration of the refrain offered by Dien contained different interpretive nuances due to the need to remain faithful to the tonal accents of the Vietnamese language. Compare the following Vietnamese refrain to my English version (above):

Sharing one Bread, having one faith,
We beseech you, O God, to grant us your peace.
You have given us Bread of Life
That we all may be one in Jesus, who is love,
That we all may be one with you.

I call this form of music “intercultural liturgical music,” as a further distinction from “multicultural liturgical music.” While the term “multicultural liturgical music” etymologically considers *the number* of socio-cultural groups (i.e., “more than one culture”), “intercultural liturgical music” considers more intentionally and more in depth the inter-dynamics that transpire between and among the various cultural representatives who contribute to the musical ritual enactments of a liturgical event. This may include the musical, linguistic, and textual patterns and other cultural expressions that may emerge during the composing and ritual performances of these songs. Both terms, multicultural and intercultural, continue to be used today when speaking about liturgy and each term may assume some degree of crossover meaning from the other term: i.e., multicultural liturgical music implies elements of dynamic interculturality, while intercultural liturgical music assumes the dynamic interplay between a number of cultural representations.¹²

¹² Previous to the composing of *That All May Be One In Christ*, I had composed an ostinato setting of the *Veni, Sancti Spiritus* (*Come, O Spirit of God*: OCP, 2000/2004) that simultaneously interweaved five languages (English, Filipino, Latin, Spanish, and Vietnamese), each language with its own distinct melody. And more recently, I created a setting for multilingual intercessions for my *Mass of Spirit and*

Part Two: Seven Principles for the Development and Production of Musical Resources for Intercultural Worship

The three resources that were investigated in Part One represented three locations within the Roman Catholic arena: the official, the publishing-editorial, and the musical-compositional. To further nuance these distinctions, one might suggest a “top to bottom approach” (represented by the official document *Sing to the Lord*), a “bottom to top approach” (represented by Zaragoza's process of cultural immersion), and a “side to side approach” (represented by the collaborative efforts behind the hymn, *That All May Be One in Christ*). While all three locations exhibited varying degrees of all three approaches, my intention was to demonstrate that each project emphasized one approach over the others. Having presented the background of these resources for cultural diversity, I will now offer seven principles for leaders, publishers/project directors, and composers who may wish to include multicultural representation into future worship music projects.

Principle One: Welcome Cultural Representatives Around the Table During All Stages

As the November 2006 consultation meeting for the revision of *Music in Catholic Worship* proved, the initial stage of inviting consultants and dialogue partners around the table must be treated with great sensitivity. While the absence of an adequate number of Hispanic and Latino representatives became apparent during that meeting, invitation and outreach towards this cultural group afterwards remained problematic. For example, the generative discourse that emerged from the mostly European American group and "transferred over" to a marginalized group *after the first meeting* could be interpreted with caution and disempowerment from a cultural group who continues to undergo experiences of second-hand citizenship. Perhaps this could have been avoided if the members of the music subcommittee were themselves culturally diverse (representatives from the Hispanic or Latino communities), experts in cultural studies or, as others also pointed out, not limited to Euro-American males.¹³

Grace (OCP, 2011) in which a single melodic pattern of the assembly response, “Lord, hear our prayer,” was set to thirty different languages. My choice of the thirty languages was the result of consultation process involving various cultural representatives, colleagues and composers. The languages include: Arabic, Cantonese, Celtic, Croatian, English, Filipino, French, German, Greek, Hawaiian, Hmong, Hungarian, Igbo, Indonesian, Italian, Japanese, Korean, Lao, Latin, Malayalam, Mandarin, Mohawk, Navajo, Ojibwa/e/y/Chippewa, Polish, Portuguese, Spanish, Swahili, Tongan, and Vietnamese. While this list is not exhaustive, the thirty languages represent the many ethnic cultural groups that presently mark the growing diversity of the Roman Catholic Church in the United States.

¹³ During the consultation meeting, Mary Prete of World Library Publication shared with the larger group: "I want to say respectfully to all of you, I want to tell you a quick story. My grandmother, when she was teaching me how to cook, it was wonderful but it was so bland. And I would say, "Grandma, why aren't you using any garlic or thyme?" And she said, "Well, when I was growing up, garlic eaters were very bad people." And so I would say, with all great respect, gentlemen, that you need to have enough people on your board who know the different flavors and can appreciate the different styles from the different parts

Principle Two: Become Aware of the Dynamics of Power and Negotiations

The dynamics of power is forever present throughout the development of intercultural resources. In the above examples, the leaders, publishers/project directors, and composers promoted varying degrees of control and direction; e.g., the USCCB and music subcommittee controlled the list of invited participants to their Chicago meeting; Zaragoza and the OCP editorial committee developed the list of twenty-four songs that were to be included in CLTT; and I provided the initial instructions and the melodic shape and harmony to the hymn *That All May Be One in Christ*. At the same time, these spaces for cultural production allowed room for the emergence of negotiated actions and responses from the part of the cultural representatives. A good example of this was Zaragoza's realization that the third set of hymns and songs (English language hymns that needed further Vietnamese transliterations), in the end, had no relevance to the worshiping life of the Vietnamese community, a realization that occurred after the publishing of CLTT. While the selection of those songs served a liturgical need, many Vietnamese communities chose to draw from their own set of songs from their own tradition during liturgical celebrations.

Principle Three: Processual Models Fare Better Than the Promotion of Fixed Agendas

During the composing of the hymn, *That All May Be One in Christ*, the development of the final set of nine verses and the interpretive texts to the refrain was a continuous collaborative process. Likewise, the learning process that Zaragoza and OCP undertook in between the publications of their Vietnamese resources became a journey of discovery and a test of patience with themselves and with unforeseen divergences and paths. These illustrate that the creation of intercultural resources takes time and relies more on the development and nurturing of inter-relational ties and provisional agreements, rather than on prescriptive agendas. Agenda driven models (characteristic of many Roman Catholic strategic plans in North America that are formulated at official and parochial levels) stand the chance of becoming counter-productive when cultural sensibilities of relationality become ignored. Even then, the collective histories of marginalized groups who may continually maintain and experience painful memories of colonial dominating agendas, need to be taken into consideration during all steps of the process. This often implies patience from all participants and may lead to re-configurations of the original vision and plan. It also implies a system of ongoing assessment, feedback and compromise from all sides.

Principle Four: Develop Intercultural Communication Skills

It goes without saying that leaders, publishers/project directors, and composers of intercultural resources ought to become familiar with the cultural sensibilities of the

of the world. It concerns me. . . . So, when we put all of our hopes and dreams in your hands, we need a few more spoons in the pot. And possibly a woman or two." In *A Consultation*, 53.

groups with whom they wish to collaborate. Varying approaches to and degrees of cultural immersion could lead to the establishment of safe and trustful environments for dialogue. Tools from the social sciences may be useful, including the development of intercultural communication skills. Since the production of intercultural resources involves communication between all participants, the development of these skills could produce equitable and dialogical arenas that, in turn, could lead to the fulfillment of collective goals; conversely, becoming ignorant of varying linguistic patterns could lead to misunderstanding, hurt, and project setbacks. For example, when communicating, Europeans and Euro-Americans, in general, tend to draw conclusions more directly and straightforward than members of other ethnic groups. “The goal of this type of communication is the provision of manageable bits of data that can be digested quickly and can lead to a certain action or knowledge.”¹⁴ Romance/Hispanic communication patterns, on the other hand, are usually characterized by a succession of points that are developed and related to the first point. After a succession of points, the conclusion is eventually made. This pattern “fosters connection and relationship between the interlocutors” in which contact with one another is more important than the content of the message.¹⁵ Thus, during consultative meetings, leaders, publishers/project directors, and composers could benefit from these skills and even consider modifying dialectical formats in order to meet and respect the conversational needs of the participants.

Principle Five: Learn About the Musical Heritage(s) of the Cultural Group(s) by Developing Participant Observation Skills

Another helpful tool may be drawn from participant observation of the musical traditions of other cultural groups. To invite cultural representation into pre-conceived plans entails becoming a learner, first, before becoming teacher, promoter, or director. The work of Mary McGann testifies to this truism in her development of ethnographic skills for liturgical worship:

The purpose of liturgical ethnography is to open to new insight, to receive new paradigms, to make new connections, to welcome fresh deposits of spirit. Its goal is appreciation rather than critique, understanding rather than evaluation.¹⁶

Depending on the scope of the project, directors and leaders need not be engaged in long-term formal investigations and/or ethnographic studies of particular cultural groups (e.g., it would have taken me years to study the thirty cultural groups that contributed to my

¹⁴ Raúl Gómez, SDS, synthesizes a presentation on multicultural education by Marina Herrera in his “Preaching the Ritual Mass among Latinos” in *Preaching and Culture in Latino Congregations*, Kenneth Davis and Jorge Presmanes, eds. (Chicago: Liturgy Training Publications, 2000): 105. Herrera provides five diagrams that correlate with five ethnic cultural groups, illustrating how these groups draw conclusions: Euro-American, Romance/Hispanic, Slavic/Russian, Semitic/Middle Eastern, and Asian/Chinese.

¹⁵ Gómez, 106.

¹⁶ Mary E. McGann, *A Precious Fountain: Music in the Worship of an African American Catholic Community* (Collegeville, MN: The Liturgical Press, 2004), xx.

multilingual intercessions). I am suggesting that insights may be gained from the field of liturgical ethnography, insights that could be useful during experiences of cultural immersion that lead to a better understanding and appreciation of other musical heritages. As McGann suggests, liturgical ethnography could lead to a “cultural-religious hermeneutic of the particular community . . . that ‘speaks with’ the community rather than ‘for’ them, allowing their interpretive discourse to have pride of place . . . [and] that facilitates understanding, dialogue, and mutuality across cultural boundaries, especially in cases of marginalization.”¹⁷

Principle Six: Establish a Working Guideline for Ethical and Moral Responsibility

Because of the relational dynamics that emerge throughout intercultural processes, leaders, publishers/project directors, and composers ought to be attentive to the ethical and moral frameworks within which they operate. For example, ethnographers who engage in long-term fieldwork are often required to develop a guideline for human subjects protocol. This may include an articulation of research procedures, subject recruitment selections, relationship to subjects, risks and benefits, confidentiality and anonymity. While there exists distinctions between an ethnographic research project and the creation of musical resources for cultural diversity in worship contexts, leaders, publishers/project directors, and composers may still benefit from these types of guidelines. For example, in his book, *The Other Side of Middletown*, a work that investigates the life of an African American community in Muncie, Indiana, ethnographer(s) Luke Eric Lassiter et al. formulated “a code of ethics that would directly articulate their own set of research guidelines.” These included:

1. Our primary responsibility is to the community consultants with whom we work.
2. We shall maintain academic integrity by creating faithful representations.
3. We shall establish good rapport with the community so that future collaborative studies can be undertaken. This project is not just about our book.

¹⁷ These points are taken from a lecture by Mary E. McGann, “*Liturgical Ethnography: Building Bridges, Healing Divisions*,” during *Societas Liturgica*, Dresden (August, 2005). In her presentation McGann summarized eight points: “*Liturgical Ethnography* [is] (1) the culmination of a long-term process of empirical research into the worship life of a particular community; [that is culturally/religiously/denominationally situated]; (2) that is grounded in an interdisciplinary method, [including ethnographic models from disciplines such as anthropology and ethnomusicology]; (3) that engages a cross-disciplinary hermeneutic [that integrates ritual, musical, liturgical and theological interpretation]; and the cultural-religious hermeneutic of the particular community [e.g., a Black hermeneutic]; (4) that presents a narrative account, at once descriptive, reflective, and analytical; (5) that offers readers a sustained, appreciative, and nuanced portrayal of actual worship experience-in-context; (6) that ‘speaks with’ the community rather than ‘for’ them, allowing their interpretive discourse to have pride of place; (7) that facilitates understanding, dialogue, and mutuality across cultural boundaries, especially in cases of marginalization; (8) and, for liturgical scholars, facilitates dialogue between the embodied theology of a community’s worship and the assumptions and claims of liturgical theology.”

4. All project participants should be aware of the study's products. Materials are only archived with the participants' consent. Participants have rights to have copies of their own interviews.
5. We shall willingly and openly communicate intentions, plans, goals, and collaborative processes of the projects.
6. We shall remain open to our consultants' experiences and perspectives, even when their views are different from ours.
7. We have a responsibility to the community, our respective disciplines, and our future audience to fulfill our commitment to finish what we have started: the book, *The Other Side of Middletown*.¹⁸

The following questions may be applied when considering the development and production of intercultural music resources:

1. To what degree do project directors and leaders remain responsible to the cultural community/ies with whom they collaborate?
2. How accurate and appropriate is the musical heritage of the cultural group represented in the published or final form of the project?
3. By the end of the project, is there openness for future collaborations that moves beyond the original intention of the project? If not, why not?
4. Are all cultural representatives and participants aware of the scope of the project? Has there been consent by this community and are composers provided copies of their own (published) music?
5. Do project directors and leaders willingly and openly communicate the intentions, plans, goals, and collaborative processes of the project?
6. Do project directors and leaders respect the musical heritage(s) of the cultural group(s), even if the musical styles, textual expressions, and/or ritual performances of these groups may vary vastly from their own?
7. To what extent do project directors and leaders remain accountable to groups and/or other disciplines? For example, in the publishing of Roman Catholic worship resources, this may include accountabilities toward those who would use the resource(s), the traditions of the represented cultural communities, the artistic and ministerial integrities of the composers and other music makers, and the official teachings and documents of the church on liturgical celebrations.

Principle Seven: Always Give Back to the Cultural Group(s) the Fruits of Your Labor

While this final principle was already mentioned above, I wish to place more emphasis here. In short, one should always give back the fruits of one's labor to the participating cultural group(s). The USCCB transcribed the dialogue that emerged from their consultation meeting and sent these transcriptions to all participants; Zaragoza

¹⁸ Luke Eric Lassiter, *The Chicago Guide to Collaborative Ethnography* (Chicago: The University of Chicago Press, 2005), 82-83.

visited Vietnam in person after the publication of each hymnal and the recording of each CD and presented these to the composers and local church leaders; and I sent copies of my completed scores to all collaborators and always acknowledged their contributions in my forewords. These gestures are not meant to appear tokenistic. Rather, they allow the cultural groups to see the fruits of their own heritage and traditions with pride and affirmation or, as in the case of the USCCB consultation meeting, these may lead to the realization that much work still needs to be done. Second, giving back to the culture(s) allow them to utilize these products or projects for their own benefit and worshipful celebrations. And finally, together with the project directors and leaders, such gestures express a deep-felt appreciation for the work that is involved during intercultural collaborations.

CONCLUSION

Approaching and inviting cultural representation during the production of socio-cultural projects involves a complex process of intercultural exchange. If done with care and ethical sensitivity, the end result could lead to new and valuable resources for Christian communities. The seven principles presented in this paper are meant for leaders, publishers/project directors, and composers who wish to include multicultural representation into worship music projects. But at the same time, these principles may aid other members of our faith communities (e.g., pastors, lay leaders, etc.) who are incrementally recognizing the multicultural gifts and the accompanying intercultural dynamics that are emerging within these contexts. Indeed, “collecting harmony” may serve as an appropriate metaphor for the desire to celebrate better and to express more deeply our collected praise and thanksgiving to our Triune God and our collective and more intentional participation with one another.