Religious Education
Role of The Pastoral Musician
In this issue:

“What about doing an issue on the music used in CCD classes?” seemed like a simple task. But as the themes and issues began to develop, we realized that we had stumbled into an unexplored area that needs much more attention than we could devote to it in one issue.

Facts emerged. First, music plays an important role in religious education. This is demonstrated in the articles on music in teen education (by Connie James) and in elementary religious education classes (by Carl Pfeifer and Janaan Manternach). A second fact—no easy to grasp—became clear: that religious education is not in and of itself liturgy, nor is liturgy religious education. Liturgy is closer to ritual play than to the learning experiences, as Father Melloh points out in the Liturgy section.

While many agree that music is indeed important to the religious education process, Jim Burns points out in his article on music in adult education that such utilization of music is in a primitivite state. The relative silence of the official documents, from the National Catechetical Directory on back, is deafening.

Then we did a little dreaming. Should pastoral musicians be tied only to liturgy—or should they be involved, perhaps equally, in religious education? A ridiculous notion to consider when the musician is already overworked. But we were turned around by reading Eloise Downing’s article on cooperation between the pastoral musician and the religious educator, and we realized that this is the direction we must take if we are to speak seriously to the future of music within the parish.

The sophisticated parishes will begin to fund music programs that emphasize both liturgical and educational dimensions, as suggested by Father Kramer in his comments to clergy. But the impetus must come from the musician. Parish music programs—for liturgy, for religious education, for socials—depend upon parish musicians, with, of course, the very important support of the clergy. And Elmer Pfeil begins discussion of the role of the pastoral musician, the theme of the next issue.

We’ve found the lack of clear principles a challenge, and the prospect of the pastoral musician serving the religious education program as well as the liturgical assembly downright exciting! We hope you do, too!

V.C.F.
Contents

Letters  4  NPM News  5

FOR MUSICIANS & CLERGY: PLANNING
Should a musician offer a religious educator a hymnbook?  8
BY ELOISE DOWNING

FOR CLERGY
Does your musician know what your DRE is doing?  10
BY THOMAS E. KRAMER

FOR MUSICIANS: LITURGY
To pray is to play twice  12
BY ALLYN MELLOH

How we’ve done it in San Antonio, Texas  16
BY W. PATRICK CUNNINGHAM

Religious Education
The Role of the Pastoral Musician
She’s not going to play the accordion again, is she?  18
BY CARL J. PFEIFER AND JANAAN MANTERNACH

Teenagers need rock. Right or wrong? 22
BY CONNIE W. JAMES

How did we miss the adults?  24
BY JAMES M. BURNS

How to release that pent-up music in children  27
BY ELIZABETH BLANDFORD

Old hymnal illuminates roots of Catholic music  30
BY NATHAN MITCHELL

Calendar  33  Reviews  36
NPM Hotline  43  Commentary  45
Music in Catholic Worship
Further Reflections

Pastoral Music is not primarily interested in nostalgia or in autobiographical memoirs, but the April/May issue, dealing with *Music in Catholic Worship*, sent me to my files to see if I had kept the documents and correspondence that preceded the writing of the first version of this statement in 1967. It was a source of both satisfaction and surprise to find that I had preserved all of it. Perhaps the readers of *Pastoral Music* would be interested in a brief account of how the document was put together—and perhaps I may add a sort of postscript to the "Revisiting."

At the December 1-2, 1966, meeting of the twelve-member Bishops’ Music Advisory Board, it was decided among other things "that the (Advisory) Board prepare a larger Statement on the Place of Music in the Eucharistic Liturgy." Somehow unexpectedly the Board was to a certain extent assisted in its work by an Instruction of the Congregation of Rites on Music in the Liturgy, issued from Rome on March 5, 1967. A little over a month later, at the Board meeting on April 20-21, most of the time was spent discussing and revising the first draft of the Statement on the Place of Music. The main authors were Fr. Eugene Walsh, then of St. Mary’s Seminary in Baltimore, Robert Ledogar, then of Maryknoll Seminary, and Archabbot Rembert Weakland, then of Saint Vincent Archabbeby in Latrobe. It was agreed that the Board would include in the text of the Statement certain passages which go beyond the Instruction (of the Congregation of Rites), but that these passages would be submitted to the Bishops for a special vote. (Emphasis added.) We went over the draft word by word. Changes in phrasing and emphasis were made, new ideas were suggested—and Fr. Walsh and Bob Ledogar were given the task of drawing up the document into final form. It was at the Board meeting of Oct. 19-20, 1967, that the document was put into final form and "submitted to Fr. McManus for presentation at the forthcoming (November) meeting of the Bishops' (Liturgical) Committee."

Meantime Archabbot Rembert had been elected Abbot Primate of the Benedictines, and Fr. J. Paul Byron, then of Jacksonville, NC, was chosen President of the Music Advisory Board in his place. The rest, as they say, is history.

In the Newsletter of the Bishops’ Committee on the Liturgy for January-February, 1968, “The Place of Music in Eucharistic Celebrations” was first published. The years that followed saw a variety of changes made in the liturgical books, and in the administration of the Sacraments: this prompted an updating of the original Statement, and hence in 1972 came *Music in Catholic Worship*. It should be noted, however, that all the basic principles of the 1968 document were transferred to the 1972 revision. So far as I know, the names of those who wrote the revised document were never published.

Now that it is 1977, and we can speak about "revisiting" the document of 1972, it is difficult to recall that the 1968 Statement was greeted with a fair amount of controversy. The late Archbishop Robert Dwyer carried in one of his columns a stinging condemnation of many of the basic guidelines of the document—and several other Catholic papers voiced similar displeasure. At a national meeting of Diocesan Music and Liturgical Commissions, held in Chicago on Nov. 20-22, 1968, Fr. Walsh and Bob Ledogar were asked to present lectures on various aspects of the Statement. It was not a pleasant experience.

I should like to add a few thoughts to those expressed in the April/May issue of PM. Ralph Keifer, and Frs. Patrick Collins and Frederick McManus, as always, have a way of getting to the heart of the matter, and I found their articles first-rate expositions of their subjects. Father Aidan’s statement about the “anthem view” of music in worship is a perfect description of a malady unfortunately still so prevalent in our parishes. Instead of calling liturgical music “a constrained art form,” however, I prefer to view it as a “functional” art form. Either word can have pejorative connotations, of course, but it appears to me that functional gets closer to the idea of purposeful art. And that is what music in liturgy must be.

Underlying all the principles and specific guidelines of *Music in Catholic Worship* is the major premise that a liturgical celebration is composed of a series of ritual actions. They are actions which carry a meaning over and above their surface appearance. Thus, to take an obvious example, the reading of the gospel is not merely an exercise in communication—it is a proclamation of the saving Word, and it will only have meaning if proclaimer and hearer perceive it that way. This concept, seemingly so obvious, continues to elude the understanding of many priests who daily celebrate mass, and of many dedicated musicians who are making a sincere attempt to present and perform relevant music.

Some liturgical actions are not accompanied by officially prescribed texts, e.g., processions, incensing, washing of the feet, but most liturgical actions in varying degrees are explained by the texts that accompany them. Those who present as well as those who participate in the liturgy must understand the specific meaning of the text and inwardly identify with the action that is being performed.

When a person reads sacred scripture he must be aware of the different literary forms that are found in the Bible if he is to realize the whole message of the text. So too when a person celebrates the Eucharist, he must be aware that the Mass is made up of a variety of literary forms; these forms accompany the ritual actions—they are intended to illuminate the action. And if these actions are accompanied by music, i.e., if the
One of the most important responsibilities of the Pastoral Musician is determining the repertoire of the prayer-music of the parish community. The new publication, The Pastoral Musicians' Record Catalogue, will assist you in this important responsibility. The record catalogue lists over two hundred records, categorizing them as Chant, Masterworks, Modern Masters, Choir and Congregation, Hymns and Hymnals, Folk/Rock/Popular, Children's Music, Ethnic Music, Charismatic Music and Record Instrumental Music for Worship. Each record is described from the viewpoint of the pastoral musician: "How would a pastoral musician best use this music?" This description will help you determine which of these records will assist your particular parish music program.

All major religious publishers are included, and all the records may be purchased from the National Association of Pastoral Musicians Office, with a member's discount. Please write today for a free 60 page catalogue. (A donation of $1.00 to defray expenses is suggested.)

Also, the music for the Rite of Baptism of Children and the Rite of Funerals, commissioned by ICEL, is now available from the National Office. In cooperation with the Bishop's Committee on Liturgy, NPM will be testing the use of this music in parishes throughout the United States. The results of the testing will determine the music that will appear within future editions of the official books for these sacraments. We encourage all members of NPM to become part of this demonstration test.

As we went to press, Composers Forum for Catholic Worship announced its intention to discontinue service due to insufficient finances. We regret the loss of this rallying point for creative talent in the United States Church and at the same time see this decision as a challenge to NPM to redouble its efforts to provide the Pastoral Musician with even more services in the future. We wish all who have contributed to CFCW, the composers, the Board of Directors and especially Bob Blanchard, our greatest thanks for the many services they have selflessly provided the Church.

texts are sung, the music must reinforce, highlight, and give meaning to the action.

It is this basic element that I find lacking in Fr. Dufford's article, and his emphasis on "mood" as a guiding principle is too subjective and misleading. What is going on in the sanctuary? That is what counts, and that is what must direct the planning of the musicians. The music is supposed to open up the hearts of the worshippers to the specific liturgical moment. That is why it is functional.

To approach this subject from another view, I might offer some examples of what I consider musical misjudgements; I have personally taken part in services where these incidents occurred.

Is it appropriate to sing "Battle Hymn of the Republic" as a Communion song (even on July 4)!

Is it appropriate to sing a hymn after the first reading?

Is it appropriate to sing "My shepherd is the Lord" during the washing of the feet?

Is it appropriate to sing the "Easter Proclamation" as a hymn alternating between celebrant, choir, and congregation?

Is it appropriate to sing "Down in adoration falling" during the preparation of the gifts?

Is it appropriate to omit the Sequence on Easter, if the other important parts of the service are sung?

Is it appropriate to sing "Glory to God in the highest" during the entrance procession on Holy Thursday?

Planning music for a liturgical celebration is a task that requires much more than the ability to recognize and perform worthwhile music. Above all, one must first have an understanding of liturgical structures. Music in Catholic Worship, following the line of thought developed in the 1968 "Place of Music in Eucharistic Celebrations," distinguishes between primary and secondary rites, and shows the varying degrees of importance of the texts that accompany these ritual actions. It remains, in my opinion, the finest pastoral document issued by the Bishops' Committee on the Liturgy. Pastoral Music has done all of us a service by calling attention to several of its key principles.

Francis J. Guentner, S.J.
St. Louis University
St. Louis, MO

Pastoral Music Greatly Appreciated

I am getting Pastoral Music and I like it very much. Instead of calling our Hymn the Offertory we call it the Preparation Song after I read the article in Pastoral Music.

Sister Francis Theresa
Hamilton, OH
High Mass
Why Not?

Call it high mass, choir mass, choral mass, but let us have one mass every Sunday that includes the full ordinary, acclamations, and responsorial psalm together with an entrance antiphon, a selection at the presentation of the gifts, communion anthem and a recessional. My plea is—a variety of options is excellent—but let us not neglect a Eucharistic Liturgy somewhat similar to the earlier “high” mass.

When both choir and congregation can be at ease in an atmosphere of the security of knowing the order of the celebration and the music to be sung, the confusion of wondering what is coming next is avoided. Prayer is the result. Tension gives way to relaxation in the praise of God, and the result is peace, and joyful praise and thanksgiving. Every Eucharistic Celebration is important, but to set aside one special mass as a high point in the Sunday liturgies of praise places all the more emphasis on the Day of the Lord.

I know of several churches where this is the case with happy results. Choir and congregation assemble to offer their prayer of praise. They are at ease with no surprises as to what is to be sung, and what omitted. While including all the suggestions for participation, a certain form or structure has been retained from the high mass. The result is dignity, not confusion.

Two years ago at Holy Family parish in New Rochelle, NY, we asked for volunteers to form a choir. Our initial number was six; now we are thirty men and women (including twelve teenage boys and girls). We sing both English and Latin and it is a joy to hear a fifteen or sixteen year old say, “Wow! that’s beautiful!” And “that” ranges from “I Am the Bread of Life” to a sixteenth century “Adoramus Te Christe,” “God of Our Fathers,” “O Sacred Head Surrounded” or a selection by Bach, or Handel, or Pachelbel, or Healey Willan.

Having been surrounded by beautiful music from early childhood with Mother Georgia Stevens of Manhattanville, I know through experience the effect it can have on your life. Give children and teenagers the best and they will love it. Shorten them with mediocrity and this is all they will ever know.

Mary Gerald Carroll, O.S.U.
College of New Rochelle
New Rochelle, NY

Art Work is
Excellent, too

First, I wish to congratulate you and commend you on your excellent art work in Pastoral Music. Without a doubt, your creations are the best in the field I have ever come across to date. They cover the gamut of human experience. They are simple, appealing, clear, touching, exciting, expressive, and (what is freshest and most dynamic to my way of thinking) they are multi-cultural, -ethnic, -racial. They not only vividly interpret the content of the articles attached to, they convey a much deeper sense of the true outreaching brother/sisterhood which is our Christian experience.

I congratulate you for your sensitivity and your artistry, and offer you my heartfelt thanks for creating such as you do.

Keith L. Patterson
Music Director
St. Joseph Church
Pineola, CA

Thanks,
Mr. Henderson

The letter from Donald Henderson, Music Director, Baltimore, MD (Vol. I:4) hit the nail on the head when he said “I’d like to see a background reading list. . . .there aren’t many who can afford to go to C.U. once they have family obligations. . . .and reading has to be my only avenue for getting the depth I so obviously need. notice, however, that in his suggestions for Units I through IV, he doesn’t mention choirs. Maybe that ought to be Unit VI.

Catherine Ann Bates
New York
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* Suggested list price. Subject to change without notice.
For Musicians and Clergy: Planning

Should a musician offer a religious educator a hymnbook?

BY ELOISE DOWNNING

In this sharing session with coordinators and teachers, the parish musician can obtain clear ideas about music they've found to be expressive of their students' religious experiences.

Worship and religious education are two vital aspects of parish life: aspects that contribute to and nurture the growth of the life of faith. Parish religious education takes in so many age groups and interests that many parishes not only have a director of religious education (DRE), but also have coordinators for each segment of the religious education program.

"Fine," the parish musician might say, "but what does that have to do with me? My ministry is to the Sunday worshippers." True, the weekly gathering of our parish families to celebrate the Eucharist is the focal point of the ministry of parish musicians. However, just as we are not "Sunday Catholics," neither can we, as parish musicians, be "Sunday ministers." Music is an integral expression of worship and religious growth. As musicians and liturgists we can help breathe musical life into this vital area of religious education.

Realizing the need for the contribution of the musician is the first step in the closer working relationship between the parish musician and DRE. In my work in religious education and liturgical music, I've found great similarity in ministries, and that's how it should be. All parish members are ultimately combining their efforts for the same goal: the deepening of our life together in the Lord. In some places though, one might think the opposite were true. Many groups (or individuals) work autonomously, duplicate efforts, and probably promote more frustration and exhaustion than peace and praise. However, the parish musician and the DRE working together and planning together can take a giant step to close this gap. What are some practical approaches the parish musician might take? What special contributions can the musician make in this area of parish life? Where does one begin?

You might be surprised at the number of people who don't realize the resources (e.g., music, records, musicians) within their own parish.

The first step concerns our attitude as parish musicians and must be the basis of our endeavors. Ministry is to the total parish community, and so we must be willing to expand the horizons of the contributions we can make in the various phases of parish life. Since religious education is such an important ministry, the opportunity to consolidate efforts and make the wealth of our musical and liturgical resources available...
to the parish religious education programs is essential.

This all sounds well and good, you might be thinking at this point, but becoming involved in religious education programs seems like an all encompassing job. First of all, I am not saying that the parish musician should function as music teacher for the religious education program. That could be too time-consuming; moreover, it is not really the role of the parish musician. The parish benefits more if the parish musician serves as a musical and liturgical resource person for the religious education program.

An essential beginning point is a meeting between the DRE and the parish musician. The purpose of this session would be to introduce the musician to the goals and basic thrust of the parish’s religious education program. As a result of this first meeting, the parish musician should have a clear idea of the following: (1.) the texts and any supplementary materials being used; (2.) the main themes of each grade level; (3.) the approach and format of the religious education sessions; and (4.) sacramental programs: outlines of student and parent preparation, when the celebration of the sacraments is scheduled.

Another important meeting is with the religious education committee and clergy, especially when the committee is drawing up the plans and schedule for the coming year. In this session the clergy, musician, DRE, school principal and religious education committee select a top-priority area to concentrate on for the coming year. This is especially important to part time musicians, since it provides an over-all program, establishes a priority area, and gives direction to the combined effort of available staff. In the long run, it makes the effort more fruitful for the entire parish.

A third important meeting would be with coordinators and staff. (By “staff” I mean anyone involved in religious education: DRE, CCD and parochial school faculty, clergy, and coordinators. Staff will vary according to your parish structure.) An effective initial contribution is made by sharing musical and liturgical expertise with this staff, including basic liturgical guidelines and an understanding of the appropriateness of music for worship and how music is an expression of faith. A working knowledge of Music in Catholic Worship (Bishops’ Committee on the Liturgy, 1972) (cf., Pastoral Music Vol. I, No. 4) and the Directory for Sacramental preparation is a hub around which many parish religious education programs revolve. The prayerful and practical preparation of parents and children for their on-going participation in sacramental life can be overwhelming if left to one or two people. This is the opportunity for the clergy, parish musician, religious education faculty and committee to do their utmost in a cooperative effort.

The parish musician’s contribution is much more than rehearsing the hymns a few times with the group concerned. Early planning of sacramental celebration is necessary so the basic themes of the sacraments, clearly understood by the planners, are integrated into the people’s experiences. Have you ever witnessed the disaster of a celebration that didn’t really spring from the experience of the group that was supposed to be celebrating? Undoubtedly this could have been avoided by better and/or earlier planning and better knowledge of musical resources. It is the responsibility of the parish musician to participate in early planning and to make the best possible musical resources available for both sacramental preparation and celebration.

The parish benefits more if the parish musician serves as a musical and liturgical resource person for the religious education program.

After the planning stage, the parish musician should also be incorporated into the sacramental preparation sessions. People must be comfortable with the music for it to be truly a prayer form. It is difficult to focus attention on worship if people are struggling with an unfamiliar melody. Sufficient music rehearsals are essential. Also, the more people understand, the more fully they enter into the sacramental life. At rehearsals the musician should present simply the outline and symbolism of the liturgical celebration.

Obviously, all this cannot be done at once. The pace and direction of your combined efforts will greatly depend on the circumstances of your own parish. These few initial steps for parish musicians and religious education staff members may assist in a more effective ministry.
A first priority for a pastor is his own continuing education in and exposure to good music. This does not need to be limited to music in the educational setting. It includes all kinds of music, with a special emphasis on music that is appropriate for expressing a faith response.

The goal of religious education is growth in faith. This faith is not a narrowly intellectual assent to truths, but a response of the whole person to the revelation of God in Christ Jesus. Music is an expression of the whole person in a way that mere words cannot be.

The benefits of music in a parish catechetical program are manifold. It provides a means for a response that involves more than intellectual understanding. It allows the students to respond as whole persons and not simply as intellects or memories. Music has such an important place in the liturgical life of the Church, and therefore it must be an integral part of any parish catechetical program, whether it be child or adult oriented, school or CCD, formal or informal.

Music should not be seen as part of the educational program only to foster fuller participation in the liturgy. Antecedent to that and independent of it, music is a way of allowing, enabling and encouraging a deep response of faith and thereby making faith itself grow.

Part of the effort of any religious education program is to find appropriate ways for the participants to express what they have internalized. Memorization is a facile but not fully adequate method. Drawing pictures is excellent for young children; writing poetry and essays, creating collages, dramatizing, role playing, and many other techniques can be used at various age levels; but music is one of the most effective ways of expressing an internal belief because, in the very act of expressing one's faith in song, one grows in faith.

How does a parish priest, especially someone with slight music ability like myself, go about providing this necessary ingredient for a catechetical program? A first priority for a pastor is his own continuing education in and exposure to good music. This does not need to be limited to music in the educational setting. It includes all kinds of music, with a special emphasis on music that is appropriate for expressing a faith response. Just to be knowledgeable about music and to recognize the names of songs and musicians can provide support to those looking for encouragement and assistance. A valuable resource is Pastoral Musician's Record Catalogue, listing over 200 records available for liturgy, religious education and listening.

The ideal in a parish would be to have a minister of music and a religious education director who are aware of the possibilities of music in the religious education program. Even with this ideal the pastor's continued concern and interest will provide an impetus that will make things happen that otherwise would not happen.

If the ideal is not possible in a particular parish, the pastor, through personal interest and continued effort, can be a resource for those who teach and who are looking for help in the religious education program. To be able to suggest songs, to know of records and music that are available can be a great help to people who are unfamiliar with the many offerings for use in religious education programs.

A gift of a record at Christmas time for each teacher in the school or CCD program would solve a problem of how to show appreciation, and would pro-
Providing the teachers with experiences in music, materials to help them use music, and persons who can assist them are the most important tasks of the pastor, along with a constant and enthusiastic support of all efforts in that direction.

If music is not utilized in a classroom the class is impoverished. The students are deprived of one of the most important types of faith expression and of common prayer.

The pastor, together with the pastoral musician, can work with the teachers to instill confidence and a desire to use music with the children. There are a number of ways in which this can be done.

A workshop could be provided by the parish music director and the religious education director on the use of music in the program.

It is of the greatest importance that the teachers experience what music can do, and not just read or hear about how helpful it can be. This suggests a frequent and liberal use of music on all occasions when the teachers get together, whether for worship, in-service education, or just for fun.

The parish can also provide a variety of materials which will assist the teachers and bolster their confidence. Having tape recorders available and having the parish music director record songs to assist the teacher in the classroom can be a big boost to a teacher. Many teachers feel unable to lead the class in song, but with a tape of the song, the teacher is often able to sing and get the class to join in. As time goes on and confidence grows the recordings can often be dispensed with.

To assist the teacher who is using the tape recorder, it is useful to provide an overhead projector to project the words of the songs so the students can pick them up quickly. Equally effective, and less complicated, is the use of newsprint with the words printed on it.

Providing the teachers with experiences in music, materials to help them use music, and persons who can assist them are the most important tasks of the pastor, along with a constant and enthusiastic support of all efforts in that direction.

In a Catholic school it is possible to integrate the musical aspects of the catechetical program with the music program. Again, the encouragement of the pastor, suggesting and enabling such cooperation, can make things happen.

The talents and skills of the CCD students can be a great help if the public schools they attend have good music programs. In our parish we have two youth choirs, one made up of students from the Catholic school, the other of CCD students. The two groups practice at different times and sing at different masses on weekends, but they also get together for special occasions. They are not competitive as much as mutually supportive. The only thing the priests have done has been to encourage the two leaders and the singers. Both groups not only enhance the liturgy, but also introduce a sense of pride and accomplishment into the religious education programs, both Catholic school and CCD.

Without doubt the greatest thing that a pastor can do for the teachers in the school or the CCD program in this area is to provide persons who can help them to use music. Not all parishes are blessed with great musical talent among the parishioners, and not all musicians are able to work with the kind of music that appeals to children and young people.

An adequate budget, a clear vision of what is needed, an openness to a variety of attempts and a relatively high tolerance of failure in these attempts are all helpful for the pastor trying to get some music into the religious education program.
Liturical celebration is a community gathered together to play in the sight of God.

"The liturgy wishes to teach, but not by means of an artificial system of unconscious educational influences; it simply creates an entire spiritual world in which the soul can live according to the requirements of its nature." (The Spirit of the Liturgy, p. 177).

The liturgy has often been termed a "school of prayer." And rightly so. For in liturgical celebration the people of God come to experience the mercy of a loving God and thus learn through public proclamation and prayer, of the goodness of God.

How often, however, has this phrase been misinterpreted in our recent past! The liturgy, after the Second Vatican Council, was viewed by many as a "school of prayer," in the sense that liturgy was conceived of less as a celebration and more as a means of teaching. Liturgy does teach and in liturgical celebration the People of God do learn, but not in the manner of a classroom education.

Formal education aims at the imparting of information to a great degree; it is true that another aim of education is socialization or the formation of an individual, but there is much content in the formal educational process and such basic content must be mastered by the students. Socialization as a goal is of little value, if such basic content, i.e. information, for example reading, arithmetic and writing are not mastered. It is through the appropriation of this information and through the completion of the developmental task that the individual is socialized. Thus, to a great degree education must have as a clear and primary aim the imparting of information.

The celebration of the Christian community, whether that be Eucharistic celebration, the celebration of the Liturgy of the Hours, baptismal initiation, or reconciliation, does not have as a first aim the imparting of information. All Christians already know the Good News of Salvation. The end of the story is known: Jesus Christ, in glory, will return to usher in the Kingdom definitively and all Kingdom people will be united. Liturgical celebration does not seek to share new information with the celebrating community; some new insight or vision may be gained, but such vision is less information and rather more inspiration.

Our very vocabulary surrounding the gathering of the Christian community bespeaks its purpose. Celebration is a key word; community and communion, initiation and enlightenment, conversion and passage—all these speak of formation of the person and not the sharing of ideas, concepts or informative material.

If the liturgy is a "school of prayer" it is so in the same way that a party is a "school of sociality." The cocktail party or birthday party creates an environment where sociality is experienced; it is breathed in, savored and enjoyed. There is precious little dialoguing about the content of sociality. It exists—like Mt. Everest it stands firm and present—it is experienced and assimilated, but not through the sharing of ideas about it.

In the liturgy we experience prayer. There is little emphasis on understanding the content of the words of "Happy Birthday to You." And the reason is that the community is too busy celebrating, too involved with the reason for gathering together.

The Christian community sets about its task of praying and should do relatively little talking about prayer, for the community should be celebrating, experiencing, delighting.

For the past ten or so years, the Christian community has come to an awareness of the necessity for celebration. Lively and informed participation in the liturgical event has been a sought-after goal in vibrant local churches. Parochial liturgical committees have been formed and have admirably set out to help the Christian community pray.

Amidst all this good will and sincere efforts there have been difficulties. The liturgical theme at the opening of the Eucharist for example, has created some severe problems for the celebrating group. With the announcing of various themes and the linking of all elements to the theme, there has been an excessive amount of words within celebration. So often readings have been tenuously linked to a theme that an injustice has been done to the revealed Word of God. Further, in an effort to thematize a particular celebration much stress had been laid on the notion of imparting particular ideas to the congregation, rather than to take courage in the fact that God's word is alive and active and can actually pierce to the heart without the benefit of a theme.

Another difficulty has cropped up of late with the entrance of the commen-
A creative people will know how to allow for variation within the celebrative event, just as children at play know how to escape from the tedium of ironclad rules in their simple games.

Certainly, it is good to have people involved intelligently in the celebration and it is beneficial to share some minimal catechism concerning the celebration. But watch out! There can easily creep in an over-emphasis on explanatory elements within the celebration; explaining the words, rather than celebrative participation, can become the primary goal.

At the birthday party or cocktail party there is an understanding of the reason for gathering to celebrate. One does not need a re-statement of theme, nor someone to explain some obscure points of celebration. Likewise, there is little emphasis on understanding the content of the words of "Happy Birthday to You." And the reason is that the community is too busy celebrating, too involved with the reason for gathering together.

Liturgies should be characterized by a "playful spirit." As Guardini well points out: "To be at play... is the essence of the liturgy. From this is derived its sublìme mingling of profound earnestness and divine joyfulness" (p. 181). Liturgical celebration is a community gathered together to play in the sight of God.

This community at play is characterized by the creative, the poetic, the symbolic and the wonderful. Celebrating life, that life which shines forth from the grave, the church at prayer is engaged in creative dialogue with its God. The rubrical mentality, characteristic of the Tridentine church, must give way to the freedom of the purchased people of God. To be creative is to be open—open to the Spirit of God who moves where He wills. A creative people is people open to the marvels of God's love.

Creativity in celebration does not mean carte blanche. There is shape to our celebration and this shape or framework allows for enlightened participation and openness. A constant re-structuring of the liturgical event is to destroy the integrity of workshop. Yet a framework does not mean rigid rubricism either. A creative people will know how to allow for variation within the celebrative event, just as children at play know how to escape from the tedium of ironclad rules in their simple games.

The poetic characterizes the liturgical event. Love and life itself cannot be put into bald prose; nor can the liturgical event. Those in love speak the language of poetry; they neither write term papers nor footnote their amorous phrasings. They speak poetically and play. The liturgical assembly should speak the language of love to its God. Liturgical language of prayer as well as the language of the homily should sparkle with poetic imagery. Dry, unrhymed prose should be abandoned; onerous and ponderous prosaic prayer should be outlawed from the assembly.

In the very celebration itself, there should be a poetry of rhythm and flow. The celebration should be imaged more as a playful dance rather than as a military march. There should be poetic movement through the arrangements of liturgical elements of prayer, music, silence and song. At the birthday party there is a flow to the celebration: eager anticipation for the carrying out of the cake, the singing of the birthday song, the sharing of the cake. There is a peak towards which the celebration moves and from which it takes its character. The central element unites the celebration—but not just on a rational planned level, but more on the level of insight and celebration.

The community at prayer engages in
symbolic prayer. Declaring the great works of God done on behalf of the community is not a task to be left to discrete, patently clear signs. It is communication on the level of the symbolic; it is communication which is personal, speaking to the core of each person. That type of communication allows for individualizing the content and appropriating it in a most meaningful way. The symbolic communicates personally precisely because it is imprecise!

Community prayer is playfully symbolic. Gesture and movement, instrumental music and song, procession and dance are woven together in a symbolic tapestry. This tapestry forms the environment where the community can appropriate to itself the revelation of God and delight in that vision.

Liturigical celebration is delightful. "This is the Lord's doing; it is marvelous in our eyes" (Ps. 117: 23, RSV). A church at prayer should be enjoying the mercy of God; liturgical celebration should be marvelous and wonderful—full of wonder. The assembly marvels at the great deeds of God and the hearts of all are gladdened during communal celebration. "That is what play means; it is life, pouring itself forth without an aim, seizing upon riches from its own abundant store, significant through the fact of its existence" (Guardini, p. 179).

Does the liturgy educate? Yes, but not in the sense of providing information for the believer; credal statements and dogmas are not the real content of liturgy. Liturgical celebration—playful, creative and poetic, symbolic and wonderful—educates through formation, through the molding of the Christian, the individual Christian within his or her community of prayer. Christians are made, declared Tertullian, and the task of the liturgy is to form Christians.

This can be done if the artistic, metarational spirit, that spirit of playfulness, is kept alive in celebration! Without that spirit liturgy becomes drab and dull and of necessity cries out for novelty as a substitute for playful prayer. "And people who contemplate a work of art (and how much more the marvels of a loving God) should not expect anything of it, but that they should be able to linger before it, moving freely, becoming conscious of their own better nature, and sensing the fulfillment of their most intimate longings. But they should not reason and chop logic or look for instruction and good advice from it" (Guardini p. 180). May our christian communities ever be able to pray with the psalmist: "Sing to the Lord a new song; sing to the Lord all the earth! Sing to the Lord, bless his name" (Ps. 96:1-2 RSV).
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How we've done it
in San Antonio, Texas

BY W. PATRICK CUNNINGHAM

If parish organists, choir directors, folk group leaders and cantors still look on the "four-hymn" Mass as the model for musical prayer, then this kind of format will continue to be widespread in the church.

A general improvement in the quality of liturgical music and of participation by all in the music of parish worship hinges on the education of music ministers in each church. If parish organists, choir directors, folk group leaders and cantors still look on the "four-hymn" mass as the model for musical prayer, then this kind of format will continue to be widespread in the church. If choirs continue to see themselves as performing groups, and the people's participation as "listening," then the goals of liturgical music will be only infrequently understood and seldom met.

Basic to a long-lasting improvement in the musical life of parishes and schools is the employment of professionally trained liturgical musicians, either on a part-time or full-time basis. Before this can happen on a wider scale, many more parishes must express the need for such professionals, and more schools of liturgical music need to be established around the country. In the optimum situation, the gifted musicians will need a bachelor's or master's degree in liturgical music in order to possess the liturgical and musical competence to lead a modern congregation and complete music ministry.

While these schools are being established, and while young musicians are being trained for the ministries, what is to be done about the churches whose music programs may be long on enthusiastic beginners and short on training? Again, how can we help those who have been working in the field for perhaps several decades, but who do not possess the rudimentary knowledge of the revised Roman rite needed to lead music today? And finally, what can we do about the practical problem of the parish that may never have enough money to hire a professional musician? The obvious solution to these short-term problems and the long-term problem of the trained musician who needs updating is an ongoing program of continuing education.

This was the first objective of the music committee of the San Antonio Archdiocese, and may be the prime need of most of the dioceses in the United States. The Cantica workshops evolved over a period of two years from the particular needs of Southwest Texas. Each Cantica series is put together "from scratch" based on common needs obtained from parishes. The most widespread need is a basic understanding of the elements of good liturgy, and so our workshops have a general session on the structure of the Roman rite, emphasizing the principles of the Constitution on the Liturgy and instructions on liturgy. The connection between common prayer and common song, an outline of the Mass, and highlights of the important musical moments in the Mass are presented. Perhaps half of those attending our workshops have yet to grasp the importance of the sung responsorial psalm, gospel acclamation, and Eucharistic acclamations.

A second important need met by our workshops, even more important than the technical instruction, is common prayer. About one-fifth of all workshop time is spent in prayer. Depending on the particular emphasis of the workshop, Eucharistic celebrations (both adult and children's), morning praise and evensong, and penitential rites are experienced by the participants. Not mere "demonstration liturgies," the liturgies are the prayers of all the workshop participants with each participant taking a role of leading, singing, proclaiming the Word, and so on. The liturgies demonstrate that beautiful and prayerful celebration is possible in a situation where many persons are eager to join their gifts and talents. Considerable preparation goes into these workshop liturgies, taking more time in preparation than the average parish worship service because those who are preparing and executing the details have not worked together before. The format for each service is indicated for the participants, so that each one can feel "at home" as much as possible.

The third need our workshops address is technical skills. The diverse needs makes this very difficult to prepare. In general, the following areas are
Since religious education is such an important ministry, the opportunity to consolidate efforts and make the wealth of our musical and liturgical resources available to the parish religious education programs is essential.

needs within our region: organ technique and literature, choir director’s technique, choral literature, cantor technique, music planning and copyright problems, Spanish repertoire, children’s liturgical music, children’s choirs, folk guitarist technique, folk repertoire, and Gregorian chant.

Since our workshop is financed only by registration fees and advertising income, our faculty is drawn principally from the large pool of local musical talent available from the American Guild of Organists, Choirmaster’s Guild, and Catholic colleges. Our two major conferences have operated on a budget of less than $1300 each. We generally reserve the largest expenditure for a nationally known folk musician from the East coast. (Interestingly, however, satisfaction with this area has not equaled the considerable expense.)

At any given time during the workshop, as many as four different sessions approaching different technical needs will be going on. In one of our recent workshops concurrent work sessions included “the place of Gregorian chant,” “clergy roles in leading prayer,” “organ literature and appropriate registration,” and “guitar technique for beginners.”

The local nature of the workshop means that out-of-town musicians need take off only a few days and make only one trip for the conference. Our format means the committee itself, a volunteer group, does not have to make an ongoing commitment to the project. That very format, however, incorporates some real disadvantages: everything must be assimilated in a short timeframe, workshop leaders can’t treat anything in real depth, and everyone leaves the conference elated but exhausted.

A possible extension of our program might mean that those areas which need “in-depth” treatment could be offered as part of the continuing education program of a local college, perhaps as a series of four or eight Saturday sessions, thus allowing for needed outside reading time, practicums, examinations and field-trip experiences.

A musician whose only education in liturgical music has been at one-day or week-long workshops is likely to have a rather shallow understanding. Admittedly, this is better than no understanding at all, but in a well-constructed program of musical education there will be opportunities for both broadening and deepening one’s knowledge of music and liturgy.

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She’s not going to play the accordion again, is she?

BY CARL J. PFEIFER
AND JANAAN MANTERNACH

Yet there is a growing awareness that music is one of the most important media in religious education.

Shirley walked into her third grade CCD class weighted down with a heavy accordion. She had used it during the previous lesson to help her teach the children the melody to a song. She thought the attempt had gone fairly well. But as she was unpacking the accordion this time, Carrada—in the very front row—turned around to a friend and in a stage whisper exclaimed, “She’s not going to play that thing again is she?”

Shirley went on as if she had not heard. As she was strapping the accordion over her shoulder, Carrada raised his voice so that all could clearly hear. “I know someone who can really play the accordion!” Laughter and general chaos followed.

That brought a quick end to Shirley’s attempts to pick out notes on her long unused accordion. She was frustrated and a bit angry. But she remained convinced of the importance of music for religious education. So she looked around for records to replace her accordion.

She did not think of turning to the parish musician for help. Actually, none of the catechists in the parish knew the parish musician.

This true experience illustrates in very practical terms several important facts about the relationship between religious education and music, and between catechists and parish musicians.

Catechists in every age instinctively sense the value of music for religious education. The earliest catechesis,

Carl Pfeifer and Janaan Manternach are co-authors of the religious education series, “Life, Love, Joy” and its successor, the “Silver Burdett Religious Education Program.” For ten years they were Assistant Directors of the National Center of Religious Education.
Music can add poignancy and depth to reflection on the sorrows of life, or lightness and exuberance to meditation on life’s joys.

recorded in the New Testament, is sprinkled with Psalms and original Christian hymns. Later catechesis centered around the liturgy, so much of which was music and song. Missionary catechists like St. Francis Xavier created or adapted simple melodies for equally simple lyrics that summed up the essentials of Christian faith.

In this same tradition catechists today work hard at making music an integral part of the catechetical efforts. By and large they do so, like Shirley, with limited musical skills and inadequate knowledge of musical resources. They also lack principles or guidelines. The Vatican’s General Catechetical Directory (1971) and the latest draft of our own National Catechetical Directory (1977) make only passing mention of music. Catechetical journals rarely devote much attention to music in religious education.

Yet there is a growing awareness that music is one of the most important media in religious education. Music has a unique power to touch a person’s whole being—body, feelings, mind, heart. It brings a fullness, a depth, a richness that the word alone, or photographs and art by themselves, lack. Music has a rare ability at moving people, especially when it is used sensitively with words and visual images.

In religious education—as in liturgy—music is not just a secondary complement to word, gesture and image. Music blends with all three to become a real part of the experience and the message. Music and song bring out the full meaning of the message by expressing its inner feeling and attitude. Music, then, is a dimension of the Word spoken by God to his people, in catechesis as in liturgy. It is a natural and normal means of expressing personal and communal faith in response to God’s gracious initiatives.

The goal of catechesis is, in the words of Vatican Council II, “to make men’s faith become living, conscious and active through the light of instruction” (Bishops, 14). The living, maturing faith at which catechesis aims is a trustful placing of one’s whole life in God’s hands. It is a personal bonding with God, whom one knows and loves in the intimacy of one’s heart and in the community of believers. The instinctive language of personal affection and dedication, of group commitment, is song—poetry embraced by music.

Along with words, silence, visual images, gesture and dance, music is a vital aspect of catechesis, as a dimension of God’s Word to people and of their faith-response to him. The various roles of music in the religious education process may help clarify its value for that process. Some of the more important uses of music in catechesis are revealed by an analysis of modern catechetical programs like our own, the Silver Burdett Religious Education Program (1977).

One of the more common uses of music, with or without lyrics, is to create environment controlled by sound, an atmosphere dominated by what is heard, a mood. Carefully selected music can create a sense of peace for better hearing of God’s Word from the Bible, or for more sensitively hearing his Word rising up within one’s interior, or for more surely noticing his Word in the world in which one lives. Music can add poignancy and depth to reflection on the sorrows of life, or lightness and exuberance to meditation on life’s joys.

Selected to resonate the single theme or mood of a lesson, music appeals with subtle directness to the whole personality. This is true even if no words or images are used to accompany the music. When music is used with visual images or with words it significantly deepens and enriches their impact. It tends to spark movement, gesture, and dance.

So catechists use music, for example, to create a thematic mood at the very start of class, to deepen that mood during periods of reflection, meditation or creative work, to interpret slides of human experiences or of sacred art, to permeate moments of quiet prayer or listening to God’s Word, to invite and inform dance or expressive gesture.

Catechists also use music through songs that sum up the message of a lesson. Contemporary catechetical programs frequently include original songs written precisely to express the central meaning of a given lesson or unit. Catechists have apparently done this from the very beginning of Christianity.

The melody tends to make memorization of the words painless and readily recalled. It is not unusual to hear children and their teachers—sometimes even their parents—singing spontaneously the more catchy of these songs at work or play outside of religion classes.

But more than that, putting the words to music captures something essential to the message itself. The medium truly is the message. Song is particularly ap-
Any song that touches down on significant values, gropes toward insight into life's mysteries or raises questions about life's deeper meaning is essentially religious.

Appropriate for Christian catechesis because the message of Christ is truly "good news."

Another type of message music is found in the catechetical use of popular songs, particularly those currently heard on the local radio music station. Many of the better songs touch real-life issues, ask honest questions, and invite reflection on human life. Even though the majority of these songs enjoy a very brief lifespan, they have the advantage of immediacy, impact and relevance. The better of them may be relatively popular for long stretches of time. The best become classics and are regularly heard. Since they are drawn from the "real" world and are not limited to "religion," these songs can often side-step feelings of apathy or hostility, particularly on the part of adolescents.

The use of such "secular" songs also has a proud history in religious education. St. Robert Bellarmine, one of the most influential of the Post-Tridentine catechists, regularly adapted contemporary love songs for religious purposes. Actually, in the catechetical use of message music the distinction between "sacred" and "secular" music becomes almost meaningless. Any song that touches down on significant values, grogues toward insight into life's mysteries or raises questions about life's deeper meaning is essentially religious. Sometimes "secular" songs are in fact more profoundly religious than "sacred" songs because they are more attuned to life, more honest, or are simply better songs in the quality of their lyrical and musical composition.

Similar to message music is music that helps relate a story. Some of the most popular songs used in catechesis are those that tell biblical stories. An entire Gospel story can be learned, enjoyed and responded to by learning a song which skillfully and delightfully unfolds the story's details. Protestant religious education has perhaps in the past made more use of this kind of music than have Roman Catholic catechists. Negro spirituals and traditional gospel music are excellent examples. Today however, Roman Catholic song writers are creating more and better story songs of gospel events.

Such songs not only aid recall of the story, but capture something of the inner attitude and affective pull of the story. The musical dimension helps people identify more fully with the characters in the story—to feel with them. Story songs often draw students quite naturally to movement and gesture, to acting out the story. This is particularly helpful with younger children.

Perhaps the most obvious use of music in catechesis is the use of hymns, songs written precisely as expressions of prayer. The more modern of these prayer-songs tend to be more like folk songs, jazz or country music than like Bach, Handel, or Gregorian chant. But they have essentially the same purpose, to be prayers and to help people become better pray-ers.

Prayer-songs or hymns have always had a part in Christian catechesis, evident already in the New Testament. Hymn singing, long the pride of Protestant worship and religious education, is experiencing a dramatic renewal in many Catholic parishes, schools and homes.

Contemporary religious education programs include hymns, psalms, or other prayer-songs in almost every session. Sometimes used to begin or end a class, hymns are more typically used today at any point in the learning experience where prayer is an appropriate response.

After this brief sketch of the value and uses of music in religious education, the question arises as to how the parish musician can assist the religious educator like Shirley.

Perhaps the most obvious assistance would be to help catechists in terms of finding and selecting truly good music. Presumably the musician has broader acquaintance with good music and has more developed taste. Not only could he or she help catechists become more familiar with available resources, but could help them evaluate the music they are already familiar with. It is vital for catechesis that the music used be not only orthodox in conceptual content but also of the finest quality as music. The parish musician can play an important role by helping religious educators discover and use better music.

In some situations the parish musician could be of real help to catechists like Shirley by actually participating in a class and accompanying the catechist and students. This would be of real help to catechists who actually fear using music or song in their religion classes. It would also sensitize the parish musician to the various uses of music in catechesis and to the specific musical needs of the catechists.

Still more important than these more obvious areas of assistance involves coordination between the use of music in the liturgy and in the religious education program. It often happens that there is little or no relation between the music and hymns learned in religion programs and those sung in the parish worship. It happens even that the two musical settings reflect almost contradictory musical expressions. Just as the Sunday sermon may fail to affirm, or even undercut the efforts and message of the religious educators, so can the music at Sunday Eucharist fail to resonate with the music of the religion classes.

What is perhaps most needed is closer collaboration between the music director of the parish and the parish director of religious education. Both have important roles in the overall parish ministry, a single ministry with many facets. Both liturgy and catechesis have much to lose when catechists like Shirley do not work together with their parish minister of music. Fortunately, catechists and musicians are becoming more aware of their mutual needs, talents and opportunities.
Teenagers need rock.
Right or wrong?

BY CONNIE W. JAMES

A warm summer night... A warm summer night...
the city park... a parish youth center...
a free rock concert... groups of young people...
groups of young people... records...
beer... a stereo...
pot... guitars...
identity... pop...
peer acceptance... snacks...
togetherness... identity...
sharing... peer acceptance...

These situations co-exist in hundreds of communities throughout the nation. Too often the adult community is quick to criticize and slow to understand. Pastoral musicians, religious educators, parents, pastors, and all adults concerned with the youth population of our parishes should take notice of the similarities between the two situations—a place to congregate, peers with whom they can identify, music and an opportunity to socialize. Music acts as a catalyst to bring them together and the rest happens. The music scene provides young people with a common interest and a reason to get together.

Obviously, music is not a new phenomenon in the life of teenagers, although each generation of young people seems to relate to it as their own discovery. Music history is as long and as involved as the history of humankind. It has always been a part of the cultural traditions and rituals of known civilization. It is only in recent history, however, that music has become readily available to everyone, regardless of socio-economic, ethnic, or religious background in uniform and relatively
inexpensive forms—tapes, records, radio, etc. Music has become big business and its prime target is youth.

Many looked upon the dawning of the rock and roll era as a passing phase to be tolerated—if at all possible. Today the development of new sounds in rock music is an accepted fact of life. The impact of music and music personalities on our lives seem to have no limit. The "Beatles are getting back together" rumor always manages to make national news. Whatever it is called, whatever it sounds like to the non-teen ear—though the sounds may change, the lyrics become a bit more shocking, and the personalities more bizarre—rock music forms are definitely part of our culture, and in a special way, an integral part of teenage culture.

If a young person does not relate to music and/or cannot dance, he or she is automatically cut out of a large portion of teen social life.

Much of the teenager's social acceptance and peer identification is rooted in the world of rock. Teens watch 'Bandstand' in order to keep up on the latest clothes, hairstyles, and dances. Rock concerts and discos are probably even more influential today than TV in determining fashions, fads, and dances. If a young person does not relate to music and/or cannot dance, he or she is automatically cut out of a large portion of teen social life.

Rock music is so intertwined with the culture and social life of the teenager, that religious educators, liturgists and parish musicians must find ways of relating musically to the rock culture.

First and foremost, catechists, liturgists and musicians, if they are to use rock music, must become knowledgeable in the field. It is not enough to throw around the names of hits or to know which group is "in." Teenagers have watched people "try to get to them" through their music for years and they are wise to all of the games.

There are many valuable resources that exist to aid the adult in working with rock music. Many diocesan newspapers carry a weekly syndicated column by the Da-melnas dealing with current hits in terms of lyrics, style and meaning. Incorporating some of their ideas and observations into catechetical programs can be both motivating and stimulating.

Rock music can be incorporated tastefully and successfully into many aspects of religious education and liturgical celebration. Sound collages in place of homilies can be extremely effective and are stimulating for discussion. The soundtracks of many films and filmstrips can be turned off—and replaced with music teens can relate to and comprehend. Cameras, film and a record collection can produce original slide meditations that are meaningful and relate directly to the immediate life situation so important for the teenager. A liturgy with rock music at its foundation that is prepared for young people by young people can be an intense spiritual experience. But it must be done with serious musical preparation.

Third, it is important to remember that music is as open to prostitution as it is to interpretation. Just as many persons consider inappropriate the use of guitars for traditional hymns, many teens react negatively when they hear their music being "abused" by organs. Certainly, a lot of contemporary music is adaptable to the organ, but let common sense and the "knowledgeable" judgment of teenagers be the guide.

A liturgy with rock music at its foundation that is prepared for young people, by young people can be an intense spiritual experience. But it must be done with serious musical preparation.

Practically speaking, the influence of rock music on young people will probably not be totally realized and understood for years to come. If, however, the effects of rock-and-roll of the fifties are any measure at all, it would be safe to say that young people will continue to relate to music socially, psychologically, and, to some degree, economically throughout their adult life. Much of who they are in the future will be somewhat related to the music world they live in today. Religious educators, liturgists and musicians, if they are to key into a wide number of young people, must "get into rock." This means allowing young people to be heard on liturgy committees—so that the music that is being used from their world is not abused in the adult world. It means allowing more freedom in catechetical situations—enabling the young people to respond in the manner in which they are most comfortable, even though it may be loud and somewhat offensive to an Andy Williams ear. Of course, there is the outside possibility that it means religious educators, liturgists and musicians might find themselves on an outing to the local rock concert!

Connie James is the Secondary Religious Education Consultant for the Archdiocese of Omaha, NE. She provides consultation to Catholic High School K.E. Departments, Parish Youth programs, as well as development of curriculum, evaluation of existing programs and new program development.
How did we miss the adults?

BY JAMES M. BURNS

"When any group of people deny themselves the artifacts of human endeavor and strip themselves of their artistic accomplishments, they deny their own history. The Catholic Church is on the verge of doing that with its great musical traditions."

James M. Burns is Music Director of St. Ursula's Parish and Director of Music and Assistant Professor of Communication Arts at Loyola College, Both in Baltimore, MD. He is a regular music reviewer for Pastoral Music.

Put that book down and pray!"

A mother talking to a child reading a comic book during Mass? No, rather a mother telling her 10-year-old son to put down the missalette from which he was singing, and to get to the heavy business of "really praying." An unlikely attitude? An unbelievable state of religious belief? No, it simply reflects an adult's reluctance to enter into external participation and is an incident to which I was witness.

There is much to be learned from such an incident, especially since it occurred in a parish of some 3,500 people in which there is a grade school as well as a thriving religious education program. The parish life, centered around the school and the church, reflects a strong emphasis on religious instruction and worship participation throughout the school and the religious education program. Special liturgies for the various grades are celebrated in which the children have a role in planning the
readings, the music, the processions, the banners, etc. Considerable time is devoted to insure a liturgy that is strong in content and rich in meaning. Communal penance services are part of the liturgical program that integrates worship and religious study.

The success of such a strongly defined program indicates that interest abounds, personnel are enthusiastic, and preparations are carefully made so that the greatest amount of understanding and interest will be gained, along with a deepening of a personal religious spirit which will enable the children to grow in Christian maturity.

In a parish where so much emphasis has been given to the education and preparation of the children for participation in worship, what has happened to the mother who felt that it was necessary to rebuke her child for what she obviously believed was not worship, not prayer, not important, and not in line with the values she had learned? How can her reluctance to join in the external manifestations of a liturgical celebration be explained?

The simple answer to the question is that nothing has happened to her. She has not been reached by the liturgical scholars and workshops that have been offering insights and meanings to their participants for years. The new hymnals, mass books and missalettes have not proved to be of value to her in worship. The multiplicity of diocesan statements and episcopal pronouncements on the liturgy have not touched her.

Moreover, the average adult parishioner whose main contact with the liturgy is a Sunday service reflects much the same condition. Nothing has been done that has been convincingly successful on a "grass roots" level. The adult worshipper is the "forgotten person" in religious education.

The hierarchy has endorsed adult education in principle and funded such programs. They also have endorsed the need for music in worship. But the implementation of that endorsement has been consistently ignored. Curriculum planners still view art and music as the "bewildered offspring" or the non-essentials of the educative process. The magnificent treasures of music and, a fortiori, liturgical music, seldom find a place in primary and secondary Catholic academe. Some Catholic colleges may offer "professional courses" in music which will qualify their graduates for teaching positions, but few have a program in liturgical music or a pastoral program in which music is structured as a vital coefficient.

Music as a teaching vehicle is more widely appreciated in Protestant church schools than in Catholic institutions. Hymns that are venerable in tradition are taught therein along with more modern settings in which new lyrics and new music are used. Comparable, many Catholic schools rely only on the newer "composed folk" music and thus deny their children the access to the riches of a great and rich musical heritage which had its genesis and growth in the liturgical history of the church.

The aftermath of Vatican II saw a wholesale jettisoning of the artifacts of liturgical music that for many years had been the support of the religious festivals and celebrations. Such a reaction was inevitable since a new liturgical process needs new liturgical tools; but any group that jettisons the artifacts of its cultural growth and enrichment runs the danger of losing its social and cultural identity.

A distinguished psychiatrist friend of mine who himself has served the cause of church music as a former organist and choir director once remarked, "When any group of people deny themselves the artifacts of human endeavor and strip themselves of their artistic accomplishments, they deny their own history. The Catholic Church is on the verge of doing that with its great musical traditions."

Thanks to the efforts of Joseph Gelineau, Lucien Deiss, Alexander Peloquin, and many others, the musical traditions of the Church have been enlarged and preserved. While these composers have given birth to new works, they have thoughtfully refined their efforts to employ the flavor and modality of earlier Gregorian chant motifs. Deiss' "Keep in Mind" has served many parishes in both a worship setting and as a teaching vehicle, underwriting for the worshipper what the anamnesis is and should be.

The psalm settings of Gelineau have put back on the lips of hundreds of worshippers the words of King David et al in settings that employ the resources of cantor, choir, organ, and instruments. These settings, together with the great metrical versions of the past, e.g., "O God, Our Help in Ages Past" (which we now regard as "hymns"), show the great line of continuity that links the praying church of today with its illustrious Israelitic forebears. Yet, how many worshippers react negatively
We cannot compete with McDonald’s “We do it all for you-ou-ou-ou”; but we can offer a strategically designed music program to our adult education groups that can create an awareness of what church music is about, and thereby arouse new interest and appreciation.

to the use of psalms with sentiments such as “We have our own hymns. We don’t need psalms?”

Other composers such as Jack Miffleton, Willard Jabusch, Joe Wise, and Bernard Huijbers, to name only a few, are further proof of how lyrical traditions of the church are being newly refined and processed for the worshipper of today. The distinctive style of each of these composers has been placed at the service of the worship of the church.

Adult education can only be enriched by the inclusion of these musical products in the program. Used as opening prayers, intermezzi, and closing songs, they can offer teaching opportunities that are easily learned and retained. “There Are but Three Things That Last” of Jack Miffleton faithfully reflects the spirit and truth of the liturgy of the Feast of the Lord’s Supper from whence it is drawn.

The call and response structure of “Alle, Alle”, likewise by Miffleton, has a simple melodic motif that is the vehicle for the message of the Paschal mystery and its implications for us. A simple but effective presentation of the maxim that “The church praying reflects the church believing.”

For the adult worshipper, however, there are several problems that need solving. One of the most difficult is that most adults do not choose to enter the programs of adult education. How does the parish musician reach them? Another problem is that many people in the adult education program have not experienced “church music” as an educative factor. How can this be effectively presented and implemented? What of the many adult education coordinators who themselves have not found courses on church music as part of their own educational background? How can the question of church music be included in a parish program without bending feelings out of shape?

The parish musician is faced with a “selling job.” Music in church has been just that for many parishes and their congregations, viz., organ playing (or guitar) for the hymns, background music where needed, and in general “creating an atmosphere of worship,” however nebulous that concept may be. When the parish musician becomes a participant in the parish education program, and specifically in the adult education program, he must carefully ascertain how best to present the value and use of music at worship if the program is to be effective.

In a large urban parish, a reflection of the “taste” of the congregation reflected the following: Voting priorities asked for (1) more Marian hymns; (2) more of the “good old-time” hymns; (3) fewer of “those Protestant” hymns; and (4) “less organ music and softer organ music so we can pray.” Added to these were a number of “write-ins” that requested “no music at all so we can pray.” This list indicates the scope of the problem we are faced with.

Praying in song and to music has been an important element in the history of the worship of the church, but the parish musician today must restate this venerable and vital tradition for his parishioners who have little or no sense of the worship traditions of the church. The great work of Ambrose, Augustine, Aquinas, as well as the great monastic traditions can well be examined and aduced as practical examples of “how music aids worship.”

Along with mere statements of history, however, the parish musician should be prepared to offer reasons for the inclusion of music in worship. St. Augustine's comment would be appropriate, “He who sings prays twice.” And how many in our congregations realize that psalms and hymns were used to fight heresies and strengthen the belief of congregations? (On the opposite side, they also were used to raise and incite heresies!)

The role of music in the liturgy needs not only to be explained, but to be reinforced by dynamic presentation and participation. The common statement that “A processional hymn should be vibrant and joyful” means little to the hearer. If the parish musician at a meeting of the adult education group is able to demonstrate what that means and reinforce it by teaching the group to sing the hymn successfully, then the proper role of the hymn as well as the larger question of “musical processions” is demonstrated.

Psalm singing in worship demands exegeesis (explanation of the text) as well as a hermeneutic (application of the text). Only with such explanation can the psalms be the uplifting force in the liturgy that they have the potential to be. Anyone who has been to a Jewish temple on a high holy day and has heard the magnificent cantorial chants knows the impact and beauty which they have for the worshipper. Psalms are made to be sung, not read! We are not a psalm-praying people—but that doesn’t say that we cannot recapture part of our great tradition and become a psalm-praying people by singing them in the mode desired by the psalmist, “Let everything that has breath praise the Lord” (Ps. 150).

Church music is different both by form, intent, and place of presentation, but more importantly by virtue of its very raison d’etre. We cannot compete with McDonald’s “We do it all for you-ou-ou-ou”; but we can offer a strategically designed music program to our adult education groups that can create an awareness of what church music is about, and thereby arouse new interest and appreciation. The life of the worshipper can be enhanced by our efforts in the field of adult education, but we have to get into the arena if we are to be heard. As an old teacher of mine said, “The man who does not blow his own horn, the same shall not be blown!”
How to Release that Pent-up Music in Children

BY ELIZABETH BLANDFORD

Today we find many restless children waiting to sing a new song—a song that rhythms to the movement of their life. Music and movement are at the heart of an understanding of children. A child's very being becomes one with the rhythm and movement of the planet and the great cosmic rhythm of the universe. The exuberant song of a bird in spring comes close to the pent-up music that can be found in many children celebrating worship services in our churches and classrooms.

Until recently there has been little appreciation for music designed for children in worship. Catholic worship services and religious education never appreciated its significance. Protestant Sunday schools realized

Music keeps the spirit alive and excited in children . . .

A CALL FROM A BUSH

Let me sing to the child in each of us who has learned to fear and suspect his miracle . . .
Free him! Make him restless within the borders of his wisdom to hear a voice in the clouds, a call from a bush, a song in the pines.

Jack Miffleton

to a limited extent the need for music in religious instruction classes. As a result a song such as "This Little Light of Mine" shared a popularity among primary religious educators that would make the latest pop hit seem insignificant in its scope.

Few people who live or work with children would ever question the importance of music in religious education or children's workshop services. Music encourages enthusiasm. It is an integral part of worship and cannot be viewed as a frill to have or delete whenever we want.

Religious music for children is special and cannot be satisfied with our traditional fare of church music. Recently an effort has been made to
Religious music for children is special and cannot be satisfied with our traditional fare of church music.

compose music for children. Some has been exciting and worthwhile. Much of the music available with religion texts series has been trite and poorly arranged. To offer a primary child a one-liner song with possibly four different notes is an insult. These same children have been nourished on music creatively arranged for Sesame Street, Mister Rogers’ Neighborhood and Electric Company. They either laugh at such one-line melodies or they courteously ignore such music. It is noteworthy that a song such as “Sing, Sing a Song” was a popular hit on Sesame Street among the pre-school set a year before the rest of the world began to sing-along with the Carpenters.

Music for children is characterized by simplicity, repetition, rhythmic elements, and dramatic qualities. The earliest musical form employed by children is the chant. We are told that children make sounds in a repetitive way before they begin to talk. These sounds come close to nonsensical chants. Chanting is a basic form of musical expression. Who can tell where the familiar jump-rope chants originated? They are passed down in a magic way through tradition, from one generation to another. Each generation of children develops new chants.

This musical form is valuable to the religious educator. It lends spontaneity in expression. A young child can easily be motivated to make up chants to go with a religious concept that s/he is learning. Chants are

Sister Elizabeth, SCN, has co-authored two liturgy kits for children’s worship services. She presently is working on a new religion text series for grades 1-6 which will combine religious education with liturgy instruction.

As children progress in their ability to sing, so should the music offered them progress in its sophistication.

about life itself. They are comprised of what is real to the child—wishes, longings, interests, fantasies, nonsense. Chants enable the “non-singer” to express musically what is inside him/her.

Another form of music, especially valuable for primary education, is the action song. These songs allow spontaneity and creative interpretation. Songs such as “Raise Your Hands” and “His Banner over Me is Love” have become familiar favorites to children. An action song should not employ too many actions. For example a song that has the children hopping and jumping and skipping is confusing and cluttered. The key to all music for children is simplicity. At times certain classical music stimulates movement.
expression in children with greater probability of spontaneity than music with words that spell out actions so clearly.

As children progress in their ability to sing so should the music offered them progress in its sophistication. Beginning in the third grade children love to experiment with music sung in rounds. A song like "Hide It under a Bushel" can be sung in two, three, or more parts. The children see it as a challenge and are eager to sing. This gives them an introduction to more involved music done in voice parts later in school.

Music with a steady beat that moves with a medium to fast tempo is best for the small child. A song that is written in a minor mode and moves slowly is usually not appealing to children. This, however, is not always true as is evidenced in the popularity of the "grandfather music" from "Peter and the Wolf."

Music for children has a simple message that relates to their everyday experiences, if not real experiences, then to their fantasized world. It might relate to something so mundane as "P.B. & J."

The song may allow for dreams and wishes as "Hey Day!" "I might be a king, I would rule from my swing..."

Most good children's music is joyful. This is not to say that children have not experienced sorrow or unhappiness. Many children have; however, the majority have not been able to sift through the experience and clearly define it or understand it.

A word of caution should be made about music for children. Too often teachers and celebrants believe that music that is accompanied by guitar must be suitable music for children. This is not true. Much of the folk music composed recently for religious celebrations is adult music and not appropriate for use in children's celebrations. Renowned musicians such as Joe Wise or Jack Mifflton have composed good music but this does not mean it is good for all ages. Both of these men have written good music for children, but it is good because of its simplicity in form and conceptual content.

Children like music accompanied by guitar because there is usually eye contact with the musician. However, they respond very well to music accompanied by the piano. The "Directory for Masses with Children" encourages the use of musical instruments that are played by the children themselves. "The playing of instruments will help to support the singing or to encourage the reflection of the children; sometimes by themselves instruments express festive joy and the praise of God." What instruments are most frequently played by children? Rhythm instruments and the old fashioned "kitchen band" of pots and pans and spoons and forks.

Music keeps the spirit alive and excited in children—children of all ages. It continues to tell our stories to one another. It revitalizes the story of a carpenter's son for every generation. Hans Christian Andersen has written a tale called "The Songbird of the People." In it a poet asked a ghost of a man why he was so downcast and why he suffered so much. The old man answered that no one had sung of his deeds; no one had sung his story and therefore death had undone his story. Our efforts in religious education can be enhanced by the message from the songbird of the people. The songbird of the people sings his peoples' story. Perhaps our ears will be opened "to hear the voice in the cloud, a call from a bush, or a song in the pines."
Old hymnal illuminates roots of Catholic music

BY NATHAN MITCHELL

A New Introduction

LESSON III. Of Skipping Notes, throughout the whole octave.

Ascending.

Thirds

\[ \begin{array}{cccc}
    & b & e & g & \text{bog} \\
\hline
    & f & e & d & c \text{efdg} \\
\end{array} \]

Fourths

\[ \begin{array}{cccc}
    & a & b & & \text{ab} \\
\hline
    & g & f & e & \text{gf} \\
\end{array} \]

Fifths

\[ \begin{array}{cccc}
    & d & c & b & \text{dc} \\
\hline
    & e & d & c & \text{ed} \\
\end{array} \]

Sixths

\[ \begin{array}{cccc}
    & g & f & e & \text{gf} \\
\hline
    & a & b & & \text{ab} \\
\end{array} \]

Sevenths

\[ \begin{array}{cccc}
    & \text{bog} & & \\
\hline
    & \text{bog} & & \\
\end{array} \]

Eighths

\[ \begin{array}{cccc}
    & \text{bog} & & \\
\hline
    & \text{bog} & & \\
\end{array} \]

Descending.

\[ \begin{array}{cccc}
    & \text{bog} & & \\
\hline
    & \text{bog} & & \\
\end{array} \]

The arrangement of its contents suggests an editor who was but vaguely familiar with the labyrinthine ways of Roman Catholic worship.

The following article is part of a presentation made by Father Mitchell at the October meeting of the Music Committee of the Federation of Diocesan Liturgical Commissions in Indianapolis. A second portion of Father Mitchell's presentation will be included in the next issue of Pastoral Music.

He was neither composer nor Catholic, but he was responsible for publishing the first American collection of Roman Catholic church music. In fact, he was a Philadelphia silversmith and copperplate printer. His name was John Aitken, and it was in 1787 that he published his collection under the belabored title, "A Compilation of the Litanies and Vespers, Hymns and Anthems As They Are Sung in the Catholic Church."

The book was edited anonymously, and the arrangement of its contents suggests an editor who was but vaguely familiar with the labyrinthine ways of Roman Catholic worship.

Aitken's "Compilation" is extremely interesting from musical, liturgical, and historical points of view. Immediately before the title page there appears a testimonial note to the effect that the collection will be conducive to the "decency and solemnity of religious worship." This testimonial is signed by both John Carroll and by Lawrence Graessl, whom Carroll later, as bishop of Baltimore, recommended as his auxiliary. Both men were prominent clergymen in the small (roughly 45,000) American Catholic community of the late 18th century.

30
Rather significantly, Aitken’s collection begins not with Gregorian chant and Latin hymnody, but with a mini-course in fundamental music theory. In 15 pages the reader is introduced to musical rudiments like the scale; the clef; notes; lines and spaces; the principles of sight-reading; flats, sharps, and accidentals; the duration value of notes (minims, crotchets, quavers, semi- and demi-quavers). Examples and exercises in singing common intervals are provided, as are instructions about correct time and key signatures. There is also a delightful section, full of rugged charm, about the use of vocal and instrumental embellishments. I can’t resist quoting a couple of sentences from the section on musical embellishments. The editor comments: ‘The trill, or shake, may be used in all descending Pricked Notes, and always before a Close, also on all descending Sharp’d Notes, and all descending semitones; but none shorter than Crotchets. There is another Grace used in Musick that requires much judgment, called the Grace of Transition; that is, to slur, or break a Note to sweeten the Roughness of a Leap...’ All this talk about “pricked notes” and “the grace of transition” sounds like a 20th century liturgist speaking about the hazards of reform.

In any event the main interest of John Aitken’s “Compilation” lies in its remarkable eclecticism and its rather astonishing ecumenicity. Remember, this book appeared in 1787 for a minority religious body in a newly liberated nation. And while 18th century Catholicism is not usually remembered either for its ecumenical risk taking or for its love of the vernacular, Aitken’s collection reveals an interest in both. The book contains several settings of psalm texts in Protestant translations, as well as about 35 vernacular hymns (26 in English and 9 in German). Some of these vernacular hymns are derived from familiar non-Catholic tunes. For example, Aitken’s hymn “Sing Ye Praises” is based on the immediately recognizable melody for “Jesus Christ is Risen Today.” Another hymn entitled “Let the Bright Seraphim in Burning Row” is actually a piece taken from George Frederick Handel’s oratorio “Samson.”

Despite these borrowings from Protestant sources, traditional elements of Catholic piety are represented in the book. Marian devotion is strong. There are no less than five settings for the Litany of Loretto. And there is music for the Stabat Mater, Ave Maria, and the seasonal Marian antiphons. Music for benediction is provided in two settings of the Tantum Ergo, though the other standard benediction hymn, O Salutaris, is strangely absent. Aitken has also included a vernacular anthem, “We Adore and Worship Thee,” to be sung at the elevation of the host during Mass.

This earliest American Catholic hymnal, however, is as remarkable for what it omits as for what it includes. For instance, there are no Mass “proprers” for the Sundays or the feasts and seasons of the liturgical year. There is an incomplete setting of the “ordinary” of the Mass, called “The Holy Mass of the Blessed Trinity,” which contains curiously truncated versions of the Gloria and the Credo. This “Holy Trinity Mass” also provides chant versions for items like the preface dialogue and the dismissal rite, including the Easter version of the Ite, Missa est with alleluias. A version of the chant melodies for the Requiem also appears. Throughout the book modern notation is used, even for the plainsong melodies.

Thus we find in this earliest American “hymnal” a smorgasbord of anonymous compositions. Composers and lyricists are never identified. The Latin plainsong selections are hackneyed and often supplied with harmonizations that would blow the tissues off a Solesmes monk’s head. Once again, this is a 1787 book. We are still nearly a century away from men like John Baptist Singenerber, who founded the Caecilian Society in 1873 for the purpose of reviving interest in Renaissance polyphony and in the Ratisbon editions of the plainchant. And we are more than 125 years away from Pius XI’s Motu Proprio and the effort to encourage the use of the Solesmes chant even at the parish level.

John Aitken’s “Compilation” shows us that while the church may have made it to America, most of its so-called “musical heritage” did not. As late as 1840 Bishop Fenwick of Boston was complaining that in two-thirds of the Catholic parishes in America no singing was heard at all. Even the resources of Latin plainchant were not widely drawn upon. Leonard Ellinwood has noted that as late as 1900 plainsong was more common in Lutheran and Episcopal services than it was in Roman Catholic ones.

Historically then, John Aitken’s “Compilation” gives us some good news and some bad news.

First, the good news. The collection reveals a surprising reliance on non-Catholic resources. This is particularly true in the matter of psalmody. We have to remember that in early colonial America metrical psalmody was the standard staple in the church music diet. The first book of any sort to be published in the British colonies of North America was the “Bay Psalm Book,” which appeared in 1640. This book—and many others like it—had their remote historical roots in the famous French Genevan psalters which evolved between 1539 and 1562 and which used tunes arranged by the indefatigable Louis Bourgeois. (The “Old One Hundredth” melody is a fine ex-
While 18th century Catholicism is not usually remembered either for its ecumenical risk-taking or for its love of the vernacular, Aitken's collection shows an interest in both.

ample of Bourgeois' work.) British adaptations of the Genevan psalter appeared rather quickly in the 16th century, with tunes by John Day (1562) and Thomas Est (1592). (Some of these tunes are still with us, "The Catholic Liturgy Book," published in 1775 by Helicon Press, contains tunes by both John Day and Thomas Est as well as several tunes from the Genevan psalter.)

In the colonies, devotion to psalmody was so strong, especially among the Puritans, that no individual minister or singer dared tamper with either text or music. These metrical psalms were ordinarily sung unaccompanied, in unison, with a song leader sometimes "lining-out" the verses (i.e., singing out each line, which was then repeated by the congregation). The earliest colonial church music was, therefore, psalmody. Attempts to introduce other forms of Christian hymnody were resisted mightily until well into the 18th century. And it was not until the 19th century in America that a hymn tradition independent of the psalter emerged.

Thus the presence of English (as well as Latin) psalmody in the book suggests that the early Catholic community in America felt rather free to accept the influence of liturgical materials from other Christian denominations. This open spirit certainly reflected the attitude of America's first bishop, John Carroll, whose approval of Aitken's collection has already been mentioned. Carroll was intensely aware of the uniqueness of the American Catholic situation. Even before he became bishop, he had written Pope Pius VII to the effect that the success of the church in America would require independence from some of the constraints of traditional European Catholicism. Carroll hoped not only for free election of bishops by the clergy of the diocese, but also for vernacular in liturgical services.

So, the good news is that Catholic America's first "hymnal" reflects this spirit of independence and tells us that, almost from the beginning, American Catholic church music has been a hybrid product, bred by blending—not always successfully—very diffuse influences. In short, from its timid beginnings, the name of the game in Catholic church music has been pluralism.

Now for the bad news. The popularity of Aitken's collection (new editions were published in 1791 and again in 1814) indicates that it must have satisfied a real need in the American Catholic community. But what sort of need did it satisfy? One would like to imagine that this early hymnal provided an impulse toward popular en-

gagement in public worship. But a look at the musical contents suggests that most of the material was intended for use by choirs, soloists, and instrumentalists. The complicated vocal embellishments that litter Aitken's hymns and anthems make it unlikely that they could have been sung—even poorly—by a congregation. We are forced to conclude that this earliest American Catholic "hymnal" was not a bold populist experiment in worship, but a "period piece," the reflection of a silent liturgy sprinkled with vocal flourishes from the choir.

I suspect that the real importance of John Aitken's "Compilation" stems not from the musical and liturgical information it provides, but from its function as a social document. In my opinion Aitken's hymnal served to make a political statement for the early Catholic community in America. It was a statement about the political insecurity of Catholics and a plea for "legitimacy" in a country where every other Christian denomination could point proudly to its well-worn hymnals and psalters. Aitken's "Compilation" was the American Catholic community's first response to efforts like the "Bay Psalm Book." It was a piece of political bargaining, a way of letting potential opponents know that Roman Catholics also knew how to sing psalms; that Roman liturgy was not sheer hocus-pocus. I suggest that Aitken's hymnal was an early effort at propaganda, an early attempt to make Catholic worship "respectable" in the face of widespread suspicion and distrust. It was a social instrument for saying that Catholics were not unpatrician aliens who supported strange rites in a foreign tongue, but rather freedom-loving Americans whose worship material was in the public forum like everyone else's.

Aitken's collection, then, was a musical example of the effort to show that one could be both a pious Catholic and a good American. It was a policy plea for understanding by a religious minority unsure of its American identity and doubtful about its future in a fledgling nation.

Aitken's "Compilation" helps us appreciate the roots of the search of American Catholics for an identity. It provides a perspective from which to examine that search as it continues today. It gives us some clues about why American Catholics today are doing what they're doing in church music.
CALIFORNIA

LONG BEACH
August 27

LOS ANGELES
August 13, October 8, December 10, 1977

COLORADO

CANON CITY
August 2-6
Workshop on Community and Sacraments, with Rabbi Samuel Sandmel and Monika Hellwig. Fee: $75.00 plus room and board. Write: Institute for Reflection on Christian Faith and Experience, Holy Cross Abbey, Canon City, CO 81212.

INDIANA

SOUTH BEND
September 12-16, 1977
Program designed for people working in parishes to assist in planning Advent and Christmas. John Barry Ryan, Notre Dame Center for Pastoral Liturgy, P.O. Box 81, Notre Dame, IN 46556.

SOUTH BEND
September 27-30, 1977
For campus minister personnel, a training program to assist in providing a perspective on liturgy as well as to aid in planning of principal liturgical experiences. John Barry Ryan, Notre Dame Center for Pastoral Liturgy, P.O. Box 81, Notre Dame, IN 46556.

LOUISIANA

BATON ROUGE
August 20, October 8, December 10, 1977

MARYLAND

BALTIMORE
September 23-25
HAGERSTOWN
August 6, October 1, November 12, 1977
The Worshipping Church, an institute for parish liturgy committees presented by the Center for Pastoral Liturgy, Catholic University of America, in consultation with Time Consultants, sponsored by the Division of Liturgy of the Archdiocese of Baltimore. Speakers: Mr. James Schellman, Rev. Patrick Collins, Rev. Richard Vosko, St. Maria Goretti High School, 1535 Oak Hill Ave., Hagerstown. Contact: Rev. Gordon Truitt (301) 727-777.

MINNESOTA

MINNEAPOLIS
August 13
One-half day choral reading session at Central Lutheran Church, Minneapolis. Sponsored by Augsburg Publishing House. Clinicians: Pauline Sateren and Elwood Johnson. Write: Augsburg Publishing House, 426 South Fifth Street, Minneapolis, MN 55415.

MINNEAPOLIS
August 26
National Congress on Evangelization, designed to inspire and educate Catholics for evangelization. Sponsored by the National Institute for the Word of God. Speakers include Fr. Francis MacNutt, Fr. Francis Novak, and others. Fee: $35.00. Write: National Congress on Evangelization, Word of God Institute, 487 Michigan Avenue, N.E., Washington, DC 20017.

MISSISSIPPI

CANTON
August 28
Workshop on Liturgy and Music at Gray Conference Center, Canton. Sponsored by the Episcopal Diocesan Music Commission in Mississippi. Faculty: Joseph Morrow, Robert Powell, Dr. Alex Wyton. Fee: $30.00 for clergy, $25.00 for choir directors. Write: Mrs. Kaye Lindauer, P.O. Box 12307, Jackson, MS 39211.

NEW JERSEY

LODI
September 24, November 5, December 17, 1977
The Worshipping Church, an institute for parish liturgy committees presented by the Center for Pastoral Liturgy, Catholic University of America in consultation with Time Consultants, sponsored by the Newark Archdiocesan Office of Divine Worship. Speakers: Rev. Thomas Maher, Rev. Maur Burbach OSB, Rev. Virgil Funk, Felician College, South Main St., Lod. Contact: Rev. Richard Groncki (201) 472-2500.

OHIO

WORTHINGTON
August 8-9
17th Annual Church Music Clinic, sponsored by Augsburg Publishing House. Clinicians: Carol Ann Bradley, John Ferguson, Carol Maize, Ronald Nelson. Clinics held at Worthington United Methodist Church, 500 High Street, Worthington, OH. Write: Augsburg Publishing House, 57 East Main Street, Columbus, OH 43215.

PENNSYLVANIA

SCRANTON
September 9

SCRANTON
September 10

TENNESSEE

MEMPHIS
October 1, 1977

BARTLETT
November 12, 1977

MEMPHIS
January 14, 1978
The Worshipping Church, an institute for parish liturgy committees presented by the Center for Pastoral Liturgy, Catholic University of America, in consultation with Time Consultants, sponsored by the Memphis Diocesan Department of Liturgy. Speakers: Rev. Warren Murrrman OSB, Rev. James Dallen, Rev. William Hartgen, Church of the Resurrection, 5475 Newberry, Memphis; St. Ann Catholic Church, 6529 Stage Rd., Bartlett; Ascension Catholic Community, 4184 Lansford Dr., Memphis. Contact: Sr. Rosalie Van Ackeren OP (901) 725-6761.

WASHINGTON, D.C.

September 10, October 22, December 3, 1977

September 12-15, 1977

WASHINGTON

SEATTLE
August 22-23
The 11th Annual Augsburg Seattle Clinic at Plymouth Congregational Church, Seattle. Clinicians: Betty Jean Bartholomew, Austin Lovelace, Claire Thomas. Write: Augsburg Publishing House, 426 South Fifth Street, Minneapolis, MN 55415.

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Religion Text Books and how music is related to the religious education program is the focus of the reviews in this issue. This, then, represents a partial review of these books, examined only from the point of view of music. All major publishers were requested to send their material for review. Incomplete or partial sets are reviewed on the basis of material sent.

The criteria for the reviews is the use of music within the course outline, the proper incorporation of music within the liturgy, the variety of composers suggested, the quality of original music and the quantity of music used.

Hopefully, the pastoral musician will find these reviews helpful in working with the religious educator in the selection of parish material.

Benziger

The Word Is Life Series


Series does not contain Recordings to accompany program: Musical Notation in student text, or teacher edition.

LIVE in God's World Grade One
GROW in God's Love Grade Two
ACT as God's Children Grade Three

The music resources listed for use with the various chapters in these textbooks comprise most of the songs written for young children currently available (except for sheet music/choral music, published separately). The suggested publications include the following: Hi God and Hi God! 2 (Rev. Carey Landry and Carol Jean Kinhorn); Come Out (J. Miffleton); Shout Hooray! (James Haas); Sing, Look, Do (Dorothy Peterson); Let God's Children Sing—33 Gospel Songs for Young Children (Liturgical Press, Collegeville, MN); Joy Is Like the Rain (Medical Mission Sisters) and music titles from the Hymnal for Young Christians, Volumes I and II (PEL Publications, Ltd.). Records of children's music include Bubble Joy Album (Avant Garde Records); Glad Songs! Glad Days! (Mine Publications); Run, Come, See Album (Robert Blue); Pinocchio Album (Walt Disney, Inc.); Sing a Song of Prayer Album and Prayer Songs for Today's People Album (Concordia); Health and Safety Album (Paul S. Amidon & Associates); Happy the Man Album (Sebastian Temple). A non-exhaustive list, these are the most frequently suggested songs.

In grade one and grade two books an interesting correlation occurs between subject matter and the music of the
masters. For example, chapter eight, grade one text is entitled: “We need Water to Live and Be Happy.” The records suggested for this theme are Debussy’s La Mer (the sea), Respighi’s The Fountains of Rome (fountains), Smetana’s The Moldau (a flowing river), Grofe’s Grand Canyon Suite (storm sequence), Vaughan-Williams’ Sinfonia Antartica (icebergs and the vastness of the ocean). Excerpts from these recordings are interwoven with the development of the lesson theme, supplemented with folk music and selections from poems. The whole lesson flows together quite smoothly. In the hands of a teacher who understands the imagery of the music and poetry as well as the message of the text, and given the uninhibited creative imaginations of a class of first graders, this lesson has the power to lift the children from the printed word and transform them into a real “water happening.” Such a religion lesson, with the suggested visuals and activities, can be a joyful learning experience the child will not soon forget. There are many other chapters in which similar correlation of listening music and themes could have been used. Hopefully, the teachers will recognize these opportunities even though they are not mentioned in the manuals.

Texts give the teacher a wide range of resources without leaning too heavily on one publisher or composer. The musical suggestions lack the more recent songs used in folk-type celebrations.

In relating music to liturgy, there are no suggestions for teaching some of the simple acclamations which should be used when the children participate in the Mass, such as the Holy, Holy, Holy Lord, the Memorial Acclamation and the Great Amen. The second grade book suggests that the children learn an Alleluia but does not relate this to its importance in the Liturgy of the Word. The emphasis at the preparation of Gifts is on offering rather than preparing the gifts. Music in Catholic Worship and other official documents on music and liturgy should be listed in the books of the teacher’s resource manual.

The teacher manuals are replete with projects and activities but there is a dearth of musical ideas to spark the teacher’s creativity. Despite the few musical and liturgical shortcomings mentioned, in the field of music correlated with religious instruction and liturgy, this reviewer considers these three primary texts to be generally speaking, of high quality.

UNITE at the Lord’s Table Grade Four

This fourth grade text gives the children solid instruction in the realities of the sacraments, especially the Eucharist. Music suggested for each chapter theme is well-chosen but inadequate. The melodies are simple with messages that reinforce the lesson but there are many lessons wherein no music is suggested at all. For instance, in Chapter Five, “Different—and Yet the Same,” the teacher could point out not only the difference in celebrations but also the difference in the styles of music used in the various celebrations, e.g. guitar music, organ music, psalmody, chant, etc. and the same in diverse celebrations is the singing of musical acclamations.

In relating music to liturgy, there is no mention of the importance and nature of the acclamations, nor the proper role of “the Preparation of Gifts.”

Chapter Eight of this text presents an excellent lesson on “listening.” Through the use of such recordings as Moussorgsky’s Pictures at an Exhibition, Dvorak’s New World Symphony or Richard Strauss’s Till Eulenspiegel’s Merry Pranks, the children listen, interpret, and share their impressions in various activities. In succeeding chapters this exercise is transferred to the liturgy. In a time when so many people think they have to see the printed word as it is read to them, it is gratifying to note that children are being taught the skills of listening so that they will hear and receive a message from the words they hear.

Because a correct understanding of the rhythm of the Mass is essential to selecting appropriate music to accompany the action of the liturgy, this reviewer considers it important to acknowledge the excellence of the fourth grade text in general.

BELIEVE with God’s Family Grade Five
HEAR with God’s People Grade Six
THINK Grade Seven
SEEK Grade Eight

The music suggested in these texts draws heavily from FEL Publications and frequently, the same composer. Many suggestions from the same source through the years can discourage a teacher’s enthusiasm to use new compositions, or fail to expose the teacher and students to other types of appropriate music, the temptation being to think it quicker and easier to use what the students have learned in previous grades rather than explore new fields of musical compositions. One composer writes in a limited style and in a fashion assumes an identity with that style. Therefore, a wise teacher will select music from various composers and publishers; the greater the choice given in the manual, the greater the service to both the teacher and the student.

The fifth and sixth grade texts suggest folk music as well as modern popular publications familiar to the students of 1977, such as music from Godspell, Exodus, America Album, Camelot, Fiddler on the Roof, etc. and less familiar, e.g., Mahalia Jackson great spirituals, God’s Tombstone and Other Spirituals Album, etc. The selections of music are practical, reinforce the theme of the chapters in which they are listed, have appealing melodies and rhythms and encourage interesting listening or participation (singing refrains, etc.). There are also some lessons which provide for the correlation of music from the masters with the thematic material.

There are some general and seasonal songs and hymns found in parish hymnbooks that could have been suggested rather than just directing the teacher to use a hymn that is sung in the parish. Some additional musical and liturgical guidance would be helpful. For instance, some melodies from hymnbooks are more suited to children’s voices than others; some texts, more theologically sound than others, rhythms and accompaniments need to be considered.

A question arises concerning some of the photographs in the texts. In the sixth grade text, p. 205, there is a photograph of the priest-celebrant following a reading from a paper missalette, while the reader is using the same. In the fifth grade text there is a photograph of the priest-celebrant reading from the Lectionary at the altar instead of a place set apart for the Liturgy of the Word.

In relating music to liturgy, there is no mention of singing the psalms, antiphons or acclamations of the liturgy. Music integral to the sacraments (Baptism, Confirmation, Matrimony, etc.) has not been explained or included in the resources to any great extent. Students in the seventh and eighth grades need more exposure than is suggested in the texts to the different musical forms used in the celebration of the Mass, past and present.
Winston Press

Easter People Series

Program Director: Joan Mitchell. 1977. Series contains Student Text; Teacher Manual; Activity Pack; Parent Book; Sound Filmstrip Program (Discovering God's Creative Goodness; Living Our Christian Heritage; Our Church; Interact for Moral Growth) and music notation for original songs.

Series does not contain a recording.

WELCOME Grade One

Although I have only the complete material for the first grade level, and the pupil text, Belong, for grade two (the rest to follow as soon as they are published), the original music to accompany the lessons is simple, childlike and easy to learn. Sister Conlittle Hager, OSF, and Mr. John Riehle have written tunes with rhythms that appeal to young children. The vocal ranges of the songs for the most part, stay within the octaves of the C and D major scales. The piano accompaniment is simple and chords are noted in the teacher manual but not in the pupil text. The chord names would have to be given to the student if a child were to accompany the class using an autoharp or guitar. The music can be adapted to Orff-Kodaly instrumentation. Five original songs are published in the pupil text of Welcome.

The original music in Welcome is supplemented with songs of other composers whose style adds a different variation of melodic patterns and rhythmic sequences. The songs on the recordings suggested in the resource section of the manual encompass the majority of fine quality, recently published, children's music and folk style music. Missing from the resource lists are titles of hymns from popular hymnbooks used in most parishes that would also reinforce the thematic material of the religion lessons.

A word about the music suggested for the celebration of Mass. Only the singing of the processional parts of the Mass is encouraged. Other than the Alleluia none of the acclamations are taught. The emphasis on the part of the Mass now referred to as the Preparation of the Gifts is on offering and Offertory as given in the teacher manual. A word about photographs. Children are shown holding their Mass booklets and conscientiously following the readings. Would it not be better to use the Mass booklets as activity tools rather than booklets they take to Mass?

The musical resource list is comprehensive and of fine quality. The liturgy resources are generally excellent, but omitted are the Directory for Masses with Children (it was mentioned in sections of the teacher manual), Music in Catholic Worship (U.S. Catholic Conference), Guidelines for Effective Worship (Rev. Eugene Walsh, S.S., North American Liturgy Resources).

Generally speaking, with the few changes of liturgical concepts and terms, and musical acclamations added, the Easter People Series should be of tremendous educational and religious value.

JOY Religious Education Series
1976 (Revised Edition)
Series contains Teacher Manuals, Pupil Handouts, Sound Filmstrips ("Discovering God's Creative Goodness" and "Living Our Christian Heritage"). JOY Sing-Along Cassette.

One cassette with a limited number of the musical resources and limited musical notation in Teacher Manuals.

Series does not contain musical notation in student text.

JOY BEGINNING (Editor: Mary Montgomery) (Teacher Manual Biblical Background by Catherine Boyd Winter; Revision Designer: Maria Mazzara-Schade)

JOY 1 (Student Book Editor, 1972: Ann Morse; 1976 Edition: Herb Montgom-
Silver Burdett Religious Education Program

Carl J. Pfiefer and Janaan Manternach, 1977. For Parochial School and CCD.
Series contains parents’ notes, activity book, picture packet, record, spirit master activity sheets with each grade level. Text and records of original and specific music that correlate with the themes in each grade level text.

Jesus Lives Grade One
Christian Community Grade Two
Creation Grade Three
Christian Conscience Grade Four
Sacrament Grade Five
Growth in Spirit Grade Six

This series of texts is excellent not only for its music program but also for the depth of background information and suggestions given the teacher, especially in the knowledge of the sacraments and the liturgy of the Mass. There is also an attempt to give the students an appreciation of some of the great works of art.

The original songs composed specifically to reinforce particular themes are interesting, simple and have contrasting rhythm patterns and moods.

The recordings for each grade level contain works by a variety of composers creating diversity of musical experiences. In addition to the recordings, many excellent titles of albums, songs
and song book collections for young people, are offered. The teacher is encouraged to be creative and alert to music that would appeal to his/her students' age group. Even the first graders are assisted to pray through singing by composing their own song.

The quality of the music suggested for listening is excellent, gleaned from the masters. These suggestions exemplify the moods of joy, reflection, comfort, peace, discord, and the sound of majestic and sacred music. The recordings of the original and other songs integral to each chapter theme are clear and easy to follow, the recording could be improved by having the musical score in the teacher manual, or by having the vocalists sing the melody in unison several times before adding harmony. The songs are suited to the child's vocal range and appeal rhythmically as well as melodically.

There is question as to the advisability of using incorrect grammar in song texts for young children, especially primary age, e.g. "You and me are different people..." "If the air don't smell...If it don't smell fine..."

The records contain simple contemporary hymns, "I Am the Bread of Life" religious songs, "Trust in God" by Dorothy Stallworth, and traditional hymns, "At That First Eucharist" and psalms, "My Shepherd is the Lord" by Gelineau. Some of the rhythms of the songs in the fifth and sixth grades have a modern rock beat comparable to "Gospel" which will just thrill the hearts of many of these young people!

It is suggested in many of the chapters that a psalm be read as part of the lesson, but why not sing at least the antiphon instead of always reading the poetry? The importance of the simple acclamations in the liturgy has been overlooked throughout the series. In the fifth grade text, an excellent history and symbolism of the Preparation of the Gifts is given the teacher, yet in the text and the presentation of the lesson, that part of the Mass is still referred to as the Offertory.

Generally speaking, the music program presented in the religion series, Grades One through Six, is excellent. Providing the music notation of at least the original songs would be helpful but it is not of major concern.

We Celebrate Reconciliation Guidelines for Parents and Catechists
Christiane Brusselmanns and Brain A. Haggerty, 1976.
Series contains pupil's book; guidelines for parents and catechists; program director's manual; celebrations; songs for celebrating reconciliation; banners, and records.

The Good Shepherd (ages 7 or 8 years)
The Lord Forgives (ages 9 to twelve years)

The music for the reconciliation program is appropriate but minimal. Much is left to the teacher and/or people responsible for preparing the reconciliation celebrations. There is no music resource list given. A list of hymns, religious songs and other record albums to supplement the music on the Silver Burdett album would be helpful.
The New Life Program (CCD Edition)

Sister Maria de la Cruz Ayres, H.H.S., Rev. Francis J. Buckley, S.J. and others, 1975 (Grades 1, 2, 3, 7, 8); 1976 (Grades 4, 5, 6)

Series includes Recordings of original and specified music: Student text; Teacher’s Guide; Record; Posters; Home Activity Book; Semester Tests; Activity Kit and Handbook; Teacher Training Cassette; Sacramental Program; New Life Songbook (intermediate and junior high school levels) which contains some of the original and specified music for intermediate as well as junior high texts.

Series does not include Music Notation in student text or in teacher text.

Our Father Grade One
Christ Our Life Grade Two
Jesus Our Lord Grade Three
The Spirit of God Grade Four
One in the Lord Grade Five
God Among Us Grade Six
Jesus Christ Grade Seven
Free to Live Grade Eight

A general comment is that one composer can only write in so many styles until his creativity is exhausted. The majority of the songs in the primary grades have been written and recorded by Lou Fortunato. Songs of other composers are suggested, many of which are PEL publications and tend to be quite similar in chording, rhythm and melody. When a song is suggested in the manual, only the title of the song and the record are given thus making it imperative to have the record. Without the composer’s name, the teacher cannot locate the specific music because frequently songs by various composers have identical titles.

In the teacher manuals are given some ideas of correlating classical music with the theme of the religion lesson and the “program music” chosen is excellent.

Concerning music in the liturgy, the second graders are told in their text (p. 86) “As bread and wine are brought for the Eucharist, we sit to sing a song of offering.” The singing of the acclamations is not stressed or explained to the young students. The general background presented to the young people is solid and the activities suggested are creative.

In the books of the intermediate levels, the words of some of the suggested music are printed in the last pages of each text. The majority of the song texts given are by the same composer, the record is needed for these songs. Other and various songs which are excellent are suggested, familiar to most folk style liturgies and easy to sing. Some music from composers such as Deiss and Gelineau is suggested which gives some variety to the guitar type menu. The liturgy picture is about the same—no acclamations or psalm antiphons emphasized.

The sixth grade text offers lessons using great music of the masters to correlate with the themes and the selection of songs listed is better than the previous grade levels. There are many hymns found in different hymnals that appeal to children which have not been included in the resources for the teachers. Basically, the music included in the liturgy outlines in the manual is better and even some of the acclamations are suggested. In the sixth grade students are first exposed to the musical acclamations in the liturgy! (They sing Alleluia’s and Amen’s as such but no transfer to the liturgy has been made.)

The books of the junior high levels contain musical suggestions that are in keeping with the age level of the students—modern popular songs, rock rhythms, music from Godspell and Jesus Christ, Superstar, country, western style and many other appealing compositions. The composers are generally
those who are well-known such as John Denver, Carol King and many others. Some of the higher quality folk music (religious) is also suggested. In fact, there is more variety musically in the junior high level texts than in any of the other books in the series. There are many modern hymns that would appeal to teenagers that have not been listed in the teacher resources. At least a few titles should be given so that teachers would be aware of their existence.

ANNE KATHLEEN DUFFY

Publishers
Publishers of Catechetical materials reviewed in this issue.
Benziger
A division of Benziger, Bruce & Glencoe, Inc.
17337 Ventura Boulevard,
Encino, CA 91316

Winston Press, Inc.
430 Oak Grove
Minneapolis, MN 55403

Silver Burdett Company
250 James St.
Morristown, NJ 07960

William H. Sadlier, Inc.
11 Park Place
New York, NY 10003

About Reviewer
Sister Ann Kathleen Duffy is Director of Liturgy and Music, Our Lady of Lourdes Parish, Daytona Beach, FL. A native of Takoma Park, MD, she has a B.A. in Education from St. Joseph College, Emmitsburg, MD, and a Master of Music in Music Education, with a minor in Liturgy, from the Catholic University, Washington, DC. She has over 20 years experience as a classroom teacher of music and religion on the elementary and secondary levels in Boston, MA, Youngstown, OH, Baltimore, MD, and Portsmouth, VA. As a Parish Liturgy and Music Director, Sister has been involved in CCD and religious education, including sacramental preparation programs for both children and adults.

A member of the Diocesan Liturgical Commission in Baltimore and in Orlando, Sister has provided music workshops, in-service training, professional days for teachers; she specializes in children’s liturgies. She has written for MUSART magazine, and regularly serves as reviewer of Children’s Choir materials for Pastoral MUSIC. She has recorded and produced five records with the St. Dominic Glee Club of Baltimore.
A membership service of the National Association of Pastoral Musicians, NPM Hot Line assists musicians seeking position, parishes looking for musicians, anyone seeking to exchange ideas and/or materials in music. Members listed in this classified section are urged to notify NPM when a position is filled or obtained. This keeps listings up to the minute for your service.

Current charge is $2.50 for each listing, limited to 3 lines. Send your classified listing to NPM Hot Line by August 20 for the October-November 1977 issue. Payment must accompany request. Telephone: 202-347-6673.

Composers/lyricists
Established composer (already published) seeks lyricist, commissions HLC-101.

Newly published composer seeks commissions. Available now. HLC-102

Musicians available
Substitute/assistant organist; 12 years experience. Available now, Metro. DC area. HLM-101

Experienced music director/organist/composer seeks position anywhere USA. HLM-104

Organist/music director; young, but experienced, seeks position in large urban church. Resume available. HLM-105

Parish music director/organist/teacher seeks parish position in the South HLM-107.


Liturgical music director/organist/choirmaster seeks position in parish or diocese. HLM-109.

Music/choral/youth director; chairman school music dept. LI/NJ/CT areas. HLM-110.

Competent organist/choir director seeks full-time position in large urban or suburban parish or cathedral. Willing to relocate. Resume, references available. HLM-111.

Well-qualified musician seeks parish music position in SW Wisconsin area. Good liturgy background. HLM-112.

Young M.A. in Music seeks full-time parish music position in east or central U.S. Good references. HLM-113.


Experienced teacher seeks position as Parish Music Director/Elem school music instructor. Central States. HLM-115

Enthusiastic young musician seeks parish music director/organist position where there is “cleaner air.” HLM-116.

Experienced organist, music director seeks parish position in “warmer weather.” South or mid-west. HLM-117.

Experienced organist, music director seeks full-time position in Chicago area. HLM-118.

Enthusiastic young musician seeks to be parish organist/music director, part time. Ohio area. HLM-119.

Young woman seeks full-time parish music position in St. Louis area. Organist, teacher. HLM-120.

Eager young musician seeks to be Parish music director/organist/teacher. Any area. HLM-121.
Music Positions Open
Coordinator of Music for large urban parish. Organist/choir director skills, plus liturgical sensibilities. Robbinsdale, MN. HLP-104.
Musician-liturgist for parish breaking into Vatican II. Organ playing important. Liturgical and directing skills more important. Part time now; full time possible by early 1978. Interview necessary. HLP-105.

Parish music director, liturgy team member. Full time. Boca Raton, FL. HLP-111.
Full-time parish music director/organist/choir director in urban parish. Cincinnati, OH. HLP-113.
Large, active parish needs full-time organist, music director. Houston, TX. HLP-116.

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Musical Liturgy: a vision of things to come

BY ELMER F. PFEIL

I think it was the great G. K. Chesterton who once remarked that the evangelists left no record whatever of Jesus’ smile or laughter. If a sense of humor means seeing the incongruous in human situations, then Jesus must have had a superb sense of humor. Yet, not one of the evangelists presumed to mention it, much less to describe it!

Despite a refreshing openness that has been very much in evidence since the close of Vatican II, it is difficult to rub out the memory of a Christian life-style that was often sober, sometimes even severe. Many Christians are becoming aware of dimensions of Christianity hidden from view for a long time. “The truth may very well be,” Harvey Cox pointed out, “that we have inherited a recently perverted form of Christianity, that its terrible sobriety is a distortion of its real genius, and that a kind of playfulness lies much closer to its heart than solemnity does” (The Feast of Fools, p. 54).

A joyless Christianity is a contradiction in terms. But things are changing. For example, colorful banners, trying to make sacred space more attractive, are calling attention to the joy that is close to the heart of Christianity. Here and there a few brave individuals are willing to stick their necks out by “dancing before the Lord”—something that had a precedent in the Old Testament and even in the early church. New music (not only new texts, but also
new sounds) is being welcomed with a lot of enthusiasm and far less suspicion of even a generation ago. It almost seems as if worshipers in the 60s and 70s are taking seriously the bidding of the psalmist: “Sing to the Lord a new song” and “Shout for joy to the Lord, all the earth.” Whether they know it or not, they are asking, as John Wesley did, why the devil should have all the good tunes. What this all means is that at least some worshipers have begun to share and celebrate their Easter faith!

It has taken a long time for church music to reach its present status. I can remember when it was little more than an hors d’oeuvre or frosting on the cake. Good music and a good choir were simply nice to have around, especially on feast days. Pius X’s Motu Proprio (1903) pointed the twentieth century in the right direction by suggesting that music is integral to the solemn liturgy, that it is a handmaid or servant of the liturgy. But it was not until the 1972 statement of the Bishops’ Committee on the Liturgy, Music in Catholic Worship, that music was described in terms of a ministerial function; it is one of the most important signs and symbols used by the local community to celebrate its faith (no. 23). Music is liturgy because it puts a song on the lips of an Easter people.

Father John Gallen, S.J., recently expressed his opinion that the relationship between music and liturgy is entering a third stage, a deeper and more profound relationship. Music, he believes, is not only intrinsic to liturgical prayer, but is in fact liturgy at its best. A musical liturgy is the ideal and normative for future practice. This insight is mind-boggling for liturgists, and really heady wine for parish musicians. One is reminded of Gerardus van der Leeuw’s beautiful elevation: “Music is a servant before the face of God; it has a priestly function” (Sacred and Profane Beauty, p. 262).

John Gallen’s insight has serious implications for parish worship and parish musicians. The more a musical liturgy becomes normative, the more pressing becomes the need for well-trained, liturgically sensitive parish musicians. Perhaps all but a very few small parishes will have to begin putting their money where their mouths are — which is another way of saying that lip service to the liturgy as the number one parish priority will have to give way to a realistic budget. Andrew Greeley’s recent comment is very apropos: “Church music has not been tried and found wanting; it’s been found expensive and not tried.” The role of minister of music is not a luxury for the vast majority of parishes.

The more a musical liturgy becomes normative, the more will Catholic education have to reckon with the place of music (and all the arts) in the curriculum. Traditionally, the church has been the defender of a fully humane psychology of education. Oliver Wendell Holmes’ famous quatrain is closer to the truth:

A few can touch the magic string,
And noisy Fame is proud to win them,
Alas for those that never sing,
But die with all their music in them.

It is disturbing to realize that even in seminary situations, the place where worship celebrants are formed, the arts are often treated like a caboose at the end of a long train. One is never quite sure whether they are still around somewhere… at the end of the academic train.

The future of the liturgy, especially a musical liturgy, is dismal and doomed to mediocrity unless Catholic education — from top to bottom — takes the arts more seriously. Sights and sounds and shapes are the raw stuff that become the signs and symbols with which people share and express their faith. The picture becomes considerably brighter if worshipers take for granted that they can sing the songs that are in them.

The more a musical liturgy becomes normative, the more urgent is the need to expand the role of the parish minister of music. He faces the formidable task of leading the whole parish towards the “music goals to which it has committed itself”. To achieve these goals he will have to work hand in hand with all the subgroups and committees within the larger faith community. It is incongruous to continue to invite individuals and groups to work for “the good of the whole parish” without first inviting them to share a common vision.

Some years ago a priest objected strongly to my suggestion that a few minutes of time could be salvaged from parish meetings to teach at least a portion of the parish new hymns and acclamations. Instant liturgy is rarely, if ever, possible. Hard work, not a magic wand, creates good parish worship. Furthermore, if parishes isolate teenagers from the mainstream of parish worship and admit them grudgingly to the main place of worship, the latter will keep doing their own thing without any feel for the larger community. If children in religious education programs are fed a diet of insipid religious music, the blame falls heavily on leaders who never give even a nod to the role of music in religious education.

The vision of the parish as a ministering community whose members continually support one another, whose musicians and educators share a common vision and, therefore, are willing to work as a team for the good of the parish as a whole justifies the expanded role of the parish minister of music.