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In This Issue...

Cantillation: Between Speaking and Singing. This issue explores a topic that is not familiar to the church in the United States.

Cantillation is difficult to describe in words, because we have no exact models in English. It is that first act that takes place when a person begins to speak in an amplified voice and the voice takes on a rhythmic and “songlike” quality. Try it. Speak the text “All-Holy One, we praise and glorify you.” Then repeat it, lifting your voice into the range of singing, allowing the text itself to dominate the “songlike” quality. Avoid melody. You might complete the exercise by saying these same words in a whisper. The three voices: spoken, sung, whisper.

Now, imagine that period in the historical development of the human race before there was written notation, before sung melodies were known and repeated. The hypothesis of this issue on cantillation is that this primitive “songlike” quality of voice was used for the worship of God and was reserved to communicate with the divine forces. There is a logic in that hypothesis. The force of God was considered to be “beyond” the human, in the mountain (El Shaddai—the “God of the High Places”—of Genesis), in the thunderstorm (read Psalm 29, especially Francis Sullivan’s translation in Lyric Psalms: Half a Psalter (The Pastoral Press, 1982)), in the plagues and death. And God was reached by using this proclamatory “songlike” quality of the voice.

Cantillation existed to the sixteenth century and probably was a preferred method of church communication. It provided for amplification (before microphones). It emphasized the words. It offered a lyrical situation beyond mere communication of notional content.

At the meeting of Universal Laus in Altendorf, Germany, in August of 1990, three papers, with sound examples, were presented on cantillation. They are presented here: Felicit Ramirez (with a revision by Eugenio Costa), Joseph Gellesax, SJ, and Jean-Marie Dieudede. Those papers make up the heart of our issue on cantillation. To try to identify something like cantillation in our experience in the USA, you might think about preaching associated with pentecostal rhythms, or operatic recitative, or perhaps even rap music.

Sacred Heart Parish, Nassau, Bahamas.

In presenting this material, NPM asks its readers to step back from the everyday parochial task of selecting and preparing weekly liturgies and re-examine their repertoire in the light of these considerations. What is the effect of attaching music to words in your parish music program? Does it reduce the words? Overwhelm the words? Increase communication beyond the notional content?

In this issue, we also present a statement from the National Conference of Catholic Bishops on inclusive language in scriptural translations, used in liturgy and a reflection on dance, Jim Notebaart’s article continues the current discussion on acculturation and inculturation. In-culturation is a theological term, not an anthropological one. “Far from being a tactic for the proration of the faith, in-culturation belongs to very core of evangelization, for it is the continuation, in time and space, of the dialogue of salvation initiated by God and brought to a culmination when he uttered his Word in a very concrete historical situation.” (Asian Bishop’s Conference). (See Pastoral Music 8:3 [February–March 1981].)

In this issue, as well, we present the NPM National Convention, Pittsburgh, July 9–13, 1991. Many, many workshop sessions are designed for all types of musicians. But we particularly urge the musicians to invite others—clergy, lectors, pastoral staff—to join them this year for the largest gathering of people committed to liturgical renewal in the United States. See you there.
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Gregorian Chant: Thanks!

[The Gregorian Chant School in Vermont last summer was] a very good source of information on Gregorian chant history, notation, repertoire. Faculty, fellowship, field trips were all facilitative and refreshing. Performance opportunities helped clinch some of the standards and give the principles substance. Overall I thought the school well run and substantial in its accomplishment.

For me as a working cantor chant is one medium among many for proclaiming (particularly) psalm texts as compellingly as possible to worshipping assemblies. Along with other media, such as through composition, cantillation, recitation, instrumental accompaniment, movement, and format variation it represents a competence that I need to develop along with my consciousness of the content and structure of the texts themselves.

The school introduced me to a historically specific chant phenomenon with broadened horizons and deepened appreciation as the payoff. It also confirmed my conviction that chant has much to offer as a contemporary medium of proclamation in vernacular languages...

I am familiar with available chant tones for English such as those in Christian Prayer, The Gelineau Gradual, OCP, etc. And I recognize many sources of chant tradition in American and Afro-American popular and traditional music. I would like to be able to continue to "update" and cultivate my chant competence in English and would look forward to enrolling in an NPM summer school that would:

1. Assume a global and contemporary perspective;
2. Start from square one about modality and include other than traditional church modes;
3. Develop "chant competence" as an independently applicable skill as opposed to "repertoire mastery";
4. Raise consciousness about chant as a prayer enhancer—its functional as well as aesthetic aspect;
5. Expose me to the best of English chant repertoire and practical applications.

...I feel that chant is a powerful tool which my ministry has identified, appreciated, and given a place to, but whose "catholic" potential is yet untapped. If NPM is ready to do a little tapping, I certainly am too.

Tom Deren
Columbus, OH

Gregorian Chant: Help!

I am...asking you and your good people to help me with some music books. Mostly, books on Gregorian music, rudiments and theory of music, some music manuscripts (notebooks), and some cassettes on Mozart, Haydn, Bach, etc.

Secondly, it is really difficult to get an organ or piano over here. I am therefore asking for a... stereo radio cassette or a good tape recorder to facilitate my teaching.

I am a music tutor teaching music in our school. In addition, I am a member of our diocesan music commission and presently teaching music for the Marist Brothers here.

...Gregorian music... is not in the least known here, as it is not taught and its singing is just with the old men and women, who are unfortunately illiterate. But yet people are overjoyed when they hear some of our priests singing it with the prefaces...

Joseph E. Sam
Ghana

Editor's Note. For those able to respond to his requests, Mr. Sam's full address is: Mr. Joseph E. Sam, Director of Music, D.A.S.S., PO Box 93, Offinso-Ash, Ghana, West Africa.

Letters Welcome

We appreciate letters from our readers. Shorter letters have a better chance of publication than longer ones, but because of space demands we cannot promise to publish all the letters we receive. All letters are subject to editing. Address your thoughts to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492.

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Convention News

For a number of years, members who have attended more than one Convention have requested that more attention be paid to those who “had been through the basic workshops” at NPM Conventions.

This year’s Convention does just that! Here we’ll tell you a bit about how we got the program together for certain major groups and share some of the highlights of those programs with you. For more detail about the specifics of these programs, check the shaded areas that accompany Association News in this issue.

First, our goal was to locate someone to serve as coordinator for each special group and a second individual to serve as program chair, to oversee the specifics of workshops and other events. The success of this kind of planning for last year’s Regional Conventions convinced us that this is the way to go in the future, and so we’ve worked hard to get the full plan into place for our National Convention in Pittsburgh. By and large we were successful in locating such planners for each group, though sometimes this year we were limited to a program chairperson.

In addition to those coordinated workshops, we are also offering a series of special programs and institutes for those who are members of the DMMD or clergy and for those who have attended one of our summer schools.

Here’s an overview of what we’ve accomplished for these groups.

Choir Directors

The NPM Standing Committee for Choir Directors, chaired by Dr. Joseph Koegstner, asked Patricia McCollam to serve as chair of the program committee, and she has come up with a range of sessions—see the sidebar.

In addition, a special program in Advance Studies in Choir Directing will be conducted by Oliver Douberly, master teacher at the NPM Choir Director Institutes and director of music at the Cathedral of Our Lady of Perpetual Help in Oklahoma City, OK. This program consists of nine hours of choir rehearsals (one and a half hours per day) beginning on Tuesday afternoon, rehearsing Schubert’s Mass in G. The rehearsals also contain numerous tips on choral conducting and running an efficient and effective rehearsal. This program concludes with a performance of the Schubert Mass in G on Friday afternoon. Limited to seventy persons, this Advance Studies Program is directed toward those who have completed the NPM Institute for Choir Directors or its equivalent. This is a real hands-on, learning-by-doing session.

And even more demanding is the DMMD Institute, led by Dr. James M. Jordan, chair, Music Education, Hartt School of Music, Hartford, CT. This program, planned by Sr. Sheila Brown, chair of the DMMD Education Committee, is primarily for DMMD members. Others are asked to join DMMD, if they qualify, or pay a registration fee of $175.

So choir directors, there is lots for you at NPM this year, no matter what your level of competence.

Cantors

There is a very similar two-pronged program for cantors. First, there is a series of comprehensive skill sessions and workshops for cantors—see the sidebar.

In addition to these coordinated sessions, Jim Hansen leads Advanced Studies in Cantor Performance, designed for the those who have attended an NPM School for Cantors or our numerous cantor programs at previous Conventions and are seeking something more challenging. Attendees should have, at least, a basic knowledge of cantoring, liturgical directives, and a familiarity with the psalms. This program consists of nine hours of singing and studying (one and a half hours per day), beginning on Tuesday afternoon, and concludes with a performance of “Carried by the Ark.” Those who take part in this track will be part of the rehearsal and performance of new psalmic repertoire.

Cantors, you will be challenged!

Convention Details for Special Groups

Here are detailed descriptions of the coordinated skill sessions, workshops, and other programs for special groups mentioned in this month’s Association News. Under each session there is an outline of the approach to the topic, to give you a little better idea of what to expect than you will find in the necessarily brief description on the registration form or even in this Convention Book. (For some programs we have not received as detailed information as for others.) We hope you find this information helpful as you register for the 1991 National Convention.

Choir Directors

#A–2 The Diagnosis and Correction of Vocal Faults

Michael Connelly

A man and woman each sing examples of vocal faults (a capella and
Clergy

Preaching Institute. There is an extraordinary opportunity for preachers at this year’s Convention. Walter Burghard, SI, author of seven books on preaching, internationally renowned for his preaching techniques and preparation method, has agreed to present two full days of his insights on preaching. Two session deal with preparation: one, on his method (#A–6); the other, on how he approaches the sources, especially Scripture (#C–8). A third session (#B–6) focuses on the pulpit and on improving delivery. And the final session (#D–6) deals with something very close to his heart: how to put “fire in the belly”—the spiritual conversion of the preacher.

Plus, two priests from Pittsburgh noted for their outstanding preaching ability approach the concerns connected with preaching weddings (#E–6) and funerals (#F–6). They have a fresh outlook on some old concerns.

These sessions are a rare opportunity to improve a much needed area, so be sure to alert your priests about this special offering. They’ll be glad you encouraged them to come.

Organists

Paralleling the increased interest in choir directing and cantors, there is a new energy being put forward for organists this year. A series of workshops has been organized by Dr. Ann Labounsky, director of music, Duquesne University, and Dr. James Kosnik, chairperson of the Music Department at Old Dominion University in Norfolk, VA, and master teacher at the NPM School for Organists—see sidebar.

Of special interest will be the session “The Organist in Worship,” (#A–11). This is a joint presentation by Rev. Ronald Brassard, coordinator, Dr. John Ferguson, Dr. James Kosnik, and John Miller. It will treat organists’ concerns dealing with ministry (Brassard); the use of the organ in worship through history and current views on and developments of the instrument (Ferguson); professional concerns and continuing education (Kosnik)—the role of the AGO, DMMD, the NPM School for Organists, the decline in organists, and so forth; and the organist’s principle role in worship accompanying congregational song—a demonstration by John Miller.
A special organizational meeting for Catholic organists will be conducted by Alison Luedcke-Ponder. We hope that this new group will serve as gathering place for Catholic organists interested in supporting one another's efforts. The meeting will be held on Thursday, July 11 at 4 P.M.

Music Educators

At the NPM Children's Convention in Scranton (1987), a small group of music educators working in a Catholic setting met to explore ideas for their mutual support. And at the Children's Convention in Washington, DC (1990), Dr. Paul Skevington assumed leadership for the National Association of Pastoral Musicians-Music Educators (NPM-ME). With Thomas Wierbowski he has developed this year's program for music educators. A series of meetings of the leadership has been planned, and additional music educators interested in getting involved on the ground floor of this new effort, are invited to contact the NPM-ME at the National Office. Here are the highlights of the program designed for this year's Convention—see sidebar for workshop details.

The program is designed to help a whole range of musicians, from music educators who find themselves responsible for school liturgies to pastoral musicians who are assigned to teach music in a Catholic school. If you are a music education, or know a music educator working in a Catholic setting, be sure to tell them about this program.

Hispanic Musicians

This year's program, designed by Mary Francis Reza, has two directions. First, the parishes near Pittsburgh (northeastern United States) primarily have one or two liturgies in Spanish mixed with English communities. Therefore, this year's NPM Hispanic program is focused to address that need. Secondly, in 1992, there will be an NPM Hispanic Convention in Albuquerque, NM, and this year's program provides an opportunity for continued planning of this event.

Musicians in the Black Community

Black music has always been known to "get a congregation to sing," but

Organists

#A-11 The Organist in Worship
An overview of the "Organist in Worship" program, plus an update of developments since our last National Convention (1989). This program is being coordinated by Rev. Ronald Brassard, featuring Drs. John Ferguson and James Kosnick, and Mr. John Miller.

#B-11 Organ Repertoire: All Seasons
Dr. James Kosnick
Repertoire for postludes and preludes consonant with the seasons. Suggestions for planning and playing.

#C-11 Advanced Accompaniment of Congregational Song
Dr. John Ferguson
Challenging ways to use musical talent in leading congregational song with the organ.

#D-11 Conducting from the Console
Dr. James Kosnick
General principles for organ playing and conducting, with specific examples and dos and don'ts.

#E-11 Special Focus: The Organist: The Ste. Clotilde Tradition
Ann Labounski

Music Educators

#A-10 School Liturgies
Rev. James Chepponis and Team from St. Albert Parish
Directed toward school music educators, a motivational and educational session on dos and don'ts for school liturgies. How do you keep Sunday as central liturgical feast? How do you teach congregational singing to school children? On what feast do you celebrate School Mass? (Cf. Huck, Hymnal for Catholic Students-Leader's Manual, Plus: All the practical questions about school Masses, e.g., whether to celebrate with the whole school at once, whether to have Mass in a separate space, the role of children as ministers, and so on.

PLUS: All the musical questions about School Masses, e.g., quality of repertoire, relation of repertoire to Sunday, musical leadership, and preparation time for musical celebration.

#B-10 Children and Offert Tim Waugh
A music educator explores the power of using Offert instruments and method in making and teaching music in worship.

#C-10 Methodology I: How to Teach Kids to Sing
Natalie Ozeas
Directed to persons with a B.A. in music education; a review and discussion of different "method" of music education, based on the practical limitations of the Catholic school setting.

#D-10 Methodology II: How to Teach Kids to Listen
Natalie Ozeas
Directed to parish music directors without a specific degree in music education who are teaching music education in Catholic schools; an overview of the different "method" of music education, aimed at providing further resources that are available.

#E-10 What MENC Has to Offer
Alyn Wein, President Eastern Region, MENC
A presentation by an official representative of the Music Educators National Conference, demonstrating the programs, training and organization that MENC offers school music educators.

#F-10 Sunday Liturgies: Adults and Children at Worship: Bridging the Gap
Rev. James Marchiand
For pastoral musicians, religious educators, and music educators who have the responsibility of working with children at Sunday liturgy. To put it simply: What are the dos and don'ts?
many musicians and clergy know that not all Black parishes are models of congregational song. This program’s first concern is to assist Black parishes in deepening congregational song; its second is to assist White communities in using music associated with the Black tradition. The program coordinator is Dr. Veronica Morgan-Lee, director of the Pittsburgh Office for Black Catholics.

First Time Attendees

First time attendees will not be forgotten. The workshops programs for organists, cantors, lectors, liturgy planners, and music educators contain a “basic” workshop designed to provide, in summary fashion, an overview of the particular field especially for first time attendees as well as developments in the field since the last national meeting for repeat attendees. For example, two basic workshops on liturgy conducted by Dr. Elaine Rendler (#D-1 and #E-1) will study the liturgy of the word and the eucharist. There are also basic workshops for organists, choir directors, Hispanic musicians, music educators, and lectors.

So we have not forgotten all those who come to NPM Conventions for the first time.

What Can I Do?

This brief overview should show that we have lots planned for you, and you can find more information about programs, concerts, quartets, tours, and special offerings in the brochure enclosed with this issue.

Now it’s your turn. Every member should invite their clergy to attend the sessions. This year’s Preaching Institute is something that they should not miss, and no matter how good a preacher they are, everyone can learn more.

Then you should read over the brochure and pass it around to other people in your parish who probably won’t be getting their own copy: lectors, music educators, teachers, dancers, the liturgy planning team, other members of the parish staff. But do more than just pass it along! The lectors need to be convinced that they can learn more about the liturgy and about their role, and that what they learn at this Convention will help. You need to convince them of it.

And then make contact with the musicians (and others) in the four parishes surrounding your parish. Ask them if they want to share a room, take a vacation together, share a good time. It is a great reason to reach out to someone you don’t know and invite them, too.

Finally, and we presume this, fill out your own registration now. Some these programs have limited space. It is never too early to plan to come to the NPM Convention. There is nothing like it.

But he went beyond that to add that the anti-abortion movement was alienating potential supporters, including Catholics. Those people, he warned, view the movement as narrow and aggressive and some of its rhetoric as “ugly and demeaning.”

Moral principles, he pointed out, cannot be made secular law unless they reflect “a consensus of the population.” Politicians trying to bring respect for life to the abortion issue should be allowed “as much latitude as reason permits.”

Archbishop Weakland, in brief, was speaking up for civility and reason in an atmosphere that has grown increasingly tense and acerbic. This tension can result only in further political polarization.

That may satisfy the purists, but it will not help the rights of the unborn. Americans do not cotton to what looks like extreme positions. If the right-to-life movement hopes to win more adherents and improve prospects for changes in abortion law, it will have to sound—and be—more tolerant and less dogmatic.

Unfortunately, the Vatican still seems not to understand the American church or the social-political environment in which it must function. This form of discipline against an enlightened spiritual leader may hearten some Catholics. It will dishearten many others while making the church seem too non-Catholic, narrow and dictatorial.

Keep in Mind

We mourn the passage of two giants of American music and one friend of many pastoral musicians, especially in the American Northwest. Aaron Copland (born 1900) and Leonard Bernstein (born 1918) both died this past fall. In their compositions they taught us to find, use, and delight in our American voice. We pray with this Jewish prayer for the dead: “May their memory endure, may it inspire truth and loyalty in our lives, our religious commitment, and our work. May their memory be a blessing and a sign of peace for us and for all on the earth. Amen.”

Patrick Loomis, a pianist, organist, composer, arranger, and pastoral musician for twenty-five years, died on November 30 after a long illness. He had served communities in Washington, Oregon, and California, and a number of his original compositions have been published by Oregon Catholic
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Outstanding Educators

The Music Educators National Conference (MENC)—of which NPM is an auxiliary organization—has established a new two-level professional certification program designed to recognize exemplary efforts in music teaching. The first level identifies selected candidates as Nationally Registered Music Educators. Applicants must be MENC members, hold a state-issued teaching license, and have a minimum of eight years of music teaching experience plus twenty graduate semester hours. Last fall the first 220 music educators were honored at this first level. The second level indicates outstanding musicianship. Candidates must already have been accepted at the first level and have completed twelve years of teaching in elementary or secondary school, plus they need a master’s degree, and they have to submit a videotaped sample of their teaching to a panel of qualified music educators. If accepted, they are designated Nationally Certified Music Educators. For more information, write: MENC Professional Certification Program, 1902 Association Drive, Reston, VA 22091. Phone: (703) 860-4000.

Meetings & Reports

From the BCL

The NCCB Liturgy Committee met on November 11, 1990, to review the six action items approved by the plenary assembly of the National Conference of Catholic Bishops (November 11–15). Four of those items concerned minor changes to the American liturgical calendar; the bishops also approved a set of principles for preparing pericopes from the New American Bible for the second edition of the Mass Lectionary and the Criteria for the Evaluation of Inclusive Language of Scriptural Texts Proposed for Liturgical Use that had been prepared by the Joint Committee (Liturgy and Doctrine) on Inclusive Language. (The text of this statement is printed in this issue of Pastoral Music.) Other items reviewed by the BCL included the position statements from the 1990 National Meeting of Diocesan Liturgy Commissions (see last issue) and the question of whether or not it would be advisable to raise the issue of holy days with the bishops once more. Reports dealt with the revision of the Lectionary, the development of a Lectionary for Masses with Children, and the work of the Hispanic and Black subcommittees, among other issues.

New Dawn

Epoch Universal Publications, Inc., the parent company of North American Liturgy Resources (NALR) and Oregon Catholic Press (OCP) have formed New Dawn Music, Inc., a jointly held company created in the spirit of cooperation among liturgical music publishers. The creation of New Dawn, Inc., will help provide a broader and more easily accessible body of music for liturgical prayer. More information will be available soon on this new resource. For details, contact Epoch/NALR at (602) 864-1980 or OCP at 1 (800) 547-8992.

Bless Us and Our Work

Some parishes may have blessed their Advent wreath or Christmas tree last year by using one of the forms in the Book of Blessings, and many parishes are getting used to the blessings and dismissals related to the catechumenate. But the Book of Blessings also offers other useful texts and rites that might be integrated into a parish’s worship life. When the various liturgical ministries are celebrated, for instance, Chapter 62 of the Book offers an order for the blessing of altar servers, sacristans, musicians, and ushers. And there is an order for blessing a parish council in Chapter 64. Don’t forget to use this valuable resource in planning your Sunday celebrations!

Nazareth

Those familiar with Madonna House and the teaching, example, and writing of Catherine de Hueck Doherty will recognize the intent of Nazareth, a new Catholic family journal published by “disciples” of Madonna House in Combermere, Canada. The writers are based in a traditional spirituality, but one rooted as well in the church’s daily liturgy and in a commitment to serving especially the poor and outcast. They bring that perspective to the daily and routine concerns of family life, which they identify with the Holy Family’s life at Nazareth: “built block by block ... repetitious and hidden ... the ordinary way of life in Nazareth.” The first issue of this quarterly is dated Advent 1990. It revives a custom familiar to many of us from earlier times: suggesting links between the church’s liturgy and the liturgy of the “domestic church” and offering ways to introduce children into the liturgy. For more information, write: Nazareth Journal, Box 106, Combermere, Ontario, Canada K0J 1L0. Phone: (613) 756-2067.

New Editor for News Notes

The Fellowship of United Methodists in Worship, Music and Other Arts (which, for obvious reasons, usually goes by the shorter title “The Fellowship”) is an organization something like ours. It is “dedicated to a fellowship of service, Christian nurture of persons, and the glory of God.” News Notes is their periodical, normally published six times per year. Each issue carries interesting information and challenging articles especially for those working in the United Methodist tradition. Recently the editorial leadership of that publication changed hands, and we welcome David Wiltsie as the new editor and chair of the editorial board. For more information on The Fellowship, write: The Fellowship, 228 West Edenton Street, Raleigh, NC 27603.

New Program in Liturgy Planning

As part of its annual summer session, the University of St. Thomas in St. Paul, MN, is offering a special, intensive eight-day course on principles for liturgical planning (June 21–28, 1991). The instructor for this two-credit course is Sue Seid-Martin, who will help students examine the various forms of Christ’s presence (in word, presider, bread and wine, and assembly); the elements of worship—word, music, movement, symbol; cycles and seasons; and the interplay of ministries. This course is part of the University’s School of Divinity M.A. program in pastoral studies. For more information and registration forms, write: Joan Chandler, The School of Divinity, Mail #5030, University of St. Thomas, St. Paul, MN 55105-1096. Phone: (612) 647-5715. For a brochure on the whole summer session, write: Gene A. Scapanski, Dean of Graduate Studies, Division of Pastoral Studies, at the same mail number and address.
DMMD News

The DMMD board of directors met in Alexandria, Virginia, on October 29, 1990. Here are some of the highlights of that meeting.

Education

Sister Sheila Browne reported that the DMMD education committee is in the process of gathering data on the formation of pastoral musicians both from institutions of higher learning and from diocesan certification programs.

The board also discussed the twelve-hour DMMD professional development track to be offered at this summer’s National Convention in Pittsburgh. This DMMD Institute for choral directors will be directed by Dr. James M. Jordan, director of choral activities at the Hart School of Music at the University of Hartford and an associate of Frauke Haasemann. It will focus on conducting, group vocal techniques, vocal production, repertoire, working with volunteer singers, voicing the choir, and other issues facing choral directors at an advanced level. The Institute will take place for three hours each day on four consecutive afternoons of the Convention.

Professional Concerns

John Romeri reported on a survey of diocesan directors of music that elicited responses from sixty-nine dioceses. One of the distressing findings in this survey was that salaries are very low and are hindering the development of our profession in the church. Fr. Virgil Funk and John Romeri prepared a press release on this item and some of the other findings of the survey. In addition, a report on this survey and two related surveys appeared in the January 1991 issue of Notebook. (The other surveys are the Just Wages and Benefits for Lay and Religious Church Employees survey sponsored by the National Conference of Diocesan Directors of Religious Education—in which we participated—and the FDLC 1990 Pre-National Meeting Questionnaire). And the full report on our survey will be printed in the February 1991 issue of Praxis.

Our survey surfaced a desire on the part of most diocesan directors of music for some sort of organization. The professional concerns committee will follow up the survey with a proposal that such an organization be formed under the auspices of NPM.

The professional concerns committee has also recently completed a book on hiring a church musician, to be published in the near future by NPM Publications and made available to parishes that are searching for a new director of music ministries.

Michael McMahon was the NPM/DMMD representative on the steering committee of the Just Wages project mentioned earlier. The DMMD board is preparing resolutions based on the findings of that project to put before the membership at the annual meeting in Pittsburgh, so that we might become advocates for change in the area of salaries and benefits.

Prerecorded Music

The DMMD board is concerned about the issue of prerecorded music in the liturgy, especially those commercial ventures that are promoting taped accompaniment of liturgical music. The board is preparing a resolution for the Pittsburgh meeting of the members to deal with this problem.

Annual Members’ Meeting

The annual meeting of DMMD members will take place during the NPM National Convention in Pittsburgh. Please mark your calendars now for Friday, July 12, 10:30 A.M. to 12:30 P.M.

J. Michael McMahon
NPM Chapters

We're always glad to have copies of Chapter newsletters and program announcements arrive at the National Office. They remind us that the main work of NPM goes on in parishes and dioceses around the country. The following descriptions of programs conducted recently by NPM Chapters illustrate the kinds of things our members experience on a regular basis—when they're part of a local Chapter. If you would like to experience programs like these, but there is not yet a Chapter in your diocese, contact the National Office for more information. Ask for the booklet on How to Start a Chapter.

Rick Gibala
National Chapter Coordinator

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Cleveland, Ohio

On October 28, a program of music for brass and organ at Our Lady of Angels Church featured the Cleveland Lyric Brass. A publishers' forum and showcase ran all day on November 9 at St. Monica Church, Garfield Heights. And on November 25, an ecumenical evening prayer at the Cathedral of St. John featured a chorus of Roman Catholic and Lutheran musicians.

Joe Lascio
Chapter Director

Grand Rapids, Michigan

On October 9, Keith Taylor from Ascom presented "Sound Advice—Sound Systems and the Use of Microphones." The meeting at Holy Spirit Parish included a catered meal. On November 13, Dr. Craig Cramer from Notre Dame University spoke on "The Rationale of Purchasing and Installing a Pipe Organ." This meeting was held at St. Mary Magdalene Parish.

Ann Holmes
President

Hartford, Connecticut

A clergy-musician potluck dinner was held in September at Our Lady of Mercy Parish Center, and Fr. Tom Shepard addressed the topic "Do We Sing What We Believe?" in October. Jon Mumford of Cooperative Distributors conducted a music reading session. And Chapter members met in November to plan the diocesan liturgy day to be held in April 1991.

Joan Laskey
Chapter Coordinator

Indianapolis, Indiana

On Friday, September 14, the Chapter presented "An Evening with Michael Joncas" at St. Christopher Church.

Larry Hurt
Chapter Director

Jefferson City, Missouri

On September 8, Joe Braddock led a session at the Cathedral of St. Joseph on Advent planning. On November 17, a program on psalmody for cantors was held at Immaculate Conception Church.

Diane Hennessy
Chapter Director

Arlington, Virginia

The fall season began with evening prayer at St. Luke's Church, McLean, with Katherine Chrishon as host. Dr. Paul Skevington served as guest organist, demonstrating the new 29-rank Zimmer pipe organ. A "chew and chat" focusing on Advent was held at the Cathedral of St. Thomas More in October with Rick Gibala as host.

Dorothy Peterson
Chapter Director

Bridgeport, Connecticut

On September 16 at St. Mary's Church in Greenwich, Tom Marino, host musician, and his choir presented new settings of Mass ordinaries for traditional and contemporary choirs.

David Tate
Chapter Director

Buffalo, New York

The Church Musicians Guild of Buffalo marked the beginning of its 1990-91 season on September 26. Rabbi Lawrence Hoffman addressed diocesan musicians and liturgists at the host parish of St. Amelia. His topic was the impact of culture on our liturgical celebrations. In November, Sr. Judith Marie Kubicki, CSSF, gave a presentation at St. Benedict Church on the Order of Christian Funerals.

Donald K. Fellows
President

Charleston, South Carolina

On September 1, Chapter members gathered at the Cathedral to share their experiences of RCIA rituals and music. And a music ministers gathering was held at St. John the Beloved Church, Summerville, on November 3.

Sr. Evelyn Brokish
Chapter Director
Knoxville, Tennessee

Angie Henke led the September program that featured experiences and music from the summer Conventions. This meeting was at Sacred Heart Parish. The November program, held at Sacred Heart Cathedral, was led by Fr. Mankel, who reported on changes in the liturgy that directly affect music.

Mary Catherine Willard
President

Providence, Rhode Island

A program on "Repertoire for the Order of Christian Funerals" was conducted in three diocesan parishes this fall. Plans are underway for the production of "Tales of Wonder" by Marty Haugen, which will be presented jointly by the Chapter and Cooperative Ministries.

Bill O'Neill
Chapter Director

Scranton, Pennsylvania

The Chapter Director conducted a program on the use of musical instruments on October 30 at St. Boniface Church, Williamsport. In November, Mary Johnston offered a showcase on "The Cantor at Weddings and Funerals: More Than a Soloist!" That meeting took place at Exaltation of the Holy Cross Church, Wilkes-Barre.

Paul Ziegler
Chapter Director

Pittsburgh, Pennsylvania

In October, Diane Rudolph presented in both the Allegheny and Beaver/Lawrence Branches a program on training parish cantors. In November, Frances Fiota and Pat Morgan gave a presentation on planning Ordinary Time, Cycle B, for both branches.

John Romeri
Chapter Coordinator

Rapid City, South Dakota

Bishop Charles Chaput gave a talk on July 21 to Chapter members titled "Spirituality in the Music Ministry." A panel discussion on "Working Well with Your Pastor" was conducted at this all-day event, which concluded with a liturgy at 5:30 p.m.

Jacqueline Schnittgrund
Chapter Director

Trenton, New Jersey

The annual Musician's Mass was held at St. Joan of Arc Parish, Marlton, on September 9 with the Most Rev. John C. Reiss as main celebrant. A spirituality day/retreat for musicians on November 17 had as its theme the question, "Do We Take Time to Pray for Ourselves?"

Donna Marie Clancy
Chapter Director

Convention Discounts
for NPM Chapters

NPM is pleased to offer special group discounts for its Conventions. There is a parish discount program (see the Convention ad in the middle of this magazine) and a discount for Chapters that send ten or more members to the NPM Convention. The discount increases with the number of Chapter members who register together. Please Note: You may use only one of these discounts (either the parish or the Chapter discount).

Here is the Chapter discount schedule, based on the members' advance registration fee of $110 (before June 8):

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<tr>
<th>Members</th>
<th>Discount</th>
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Discounts are for NPM members only.

Stipulations

1. Each registrant must be a parish member of NPM.
2. Each registrant must be a member of a permanent or temporary NPM Chapter.
3. Registrations must be postmarked by May 18.
4. Registration forms and payment must be mailed together by a Chapter officer. Please combine all payments into one check.
5. No additions can be made to the group's registration.
6. Only one discount per registrant (i.e., you cannot combine the parish and Chapter discounts).
Criteria for the Evaluation of Inclusive Language

BY THE NCCB

Over the past three years, the Joint Committee (Liturgy and Doctrine) on Inclusive Language has been working to develop criteria to assist the U.S. Roman Catholic bishops in evaluating the suitability of inclusive language translations of scriptural texts proposed for liturgical use. They were approved (November 15, 1990) during the plenary assembly of the National Conference of Catholic Bishops.

Introduction: The Origins and Nature of the Problem

1. Five historical developments have converged to present the Church in the United States today with an important and challenging pastoral concern. First, the introduction of the vernacular into the Church’s worship has necessitated English translations of the liturgical books and of sacred scripture for use in the liturgy. Second, some segments of American culture have become increasingly sensitive to “exclusive language,” i.e., language which seems to exclude the equality and dignity of each person regardless of race, gender, age or ability. Third, there has been a noticeable loss of the sense of grammatical gender in American usage of the English language. Fourth, English vocabulary itself has changed so that words which once referred to all human beings are increasingly taken as gender-specific and, consequently, exclusive. Fifth, impromptu efforts at inclusive language, while pleasing to some, have often offended others who expect a degree of theological precision and linguistic or aesthetic refinement in the public discourse of the liturgy. Some impromptu efforts may also have unwittingly undermined essentials of Catholic doctrine.

These current issues confront a fundamental conviction of the Church, namely, that the Word of God stands at the core of our faith as a basic theological reality to which all human efforts respond and by which they are judged.

Such language should not draw attention to itself.

2. The bishops of the United States wish to respond to this complex and sensitive issue of language in the English translation of the liturgical books of the Church in general and of sacred scripture in particular. New translations of scriptural passages used in the liturgy are being proposed periodically for their approval. Since the promulgation of the 1983 Code of Canon Law these translations must be approved by a conference of bishops or by the Apostolic See. The question confronts the bishops: With regard to a concern for inclusive language, how do we distinguish a legitimate translation from one that is imprecise?

3. The recognition of this problem prompted the submission of a varium to the National Conference of Catholic Bishops requesting that the Bishops’ Committee on the Liturgy and the Committee on Doctrine be directed jointly to formulate guidelines which would assist the bishops in making appropriate judgments on the inclusive language translations of biblical texts for liturgical use. These two committees established a Joint Committee on Inclusive Language, which prepared this text.

4. This document, while providing an answer to the question concerning
translations of biblical texts for liturgical use, does not attempt to elaborate a complete set of criteria for inclusive language in the liturgy in general, that is, for prayers, hymns, and preaching. These cognate areas will be treated only in so far as they overlap the particular issues being addressed here.

5. This document presents practical principles for the members of the National Conference of Catholic Bishops to exercise their canonical responsibility for approving translations of scripture proposed for liturgical use. However, language which addresses and refers to the worshiping community ought not to use words or phrases which deny the common dignity of all the baptized.

just as this document does not deal with all cases of inclusive language in the liturgy, neither is it intended as a theology of translation. The teaching of Dei Verbum and the instructions of the Pontifical Biblical Commission prevail in matters of inspiration, inerrancy, and hermeneutics and their relationship with meaning, language, and the mind of the author. While there would be a value in producing a study summarizing these issues, it would distract from the immediate purpose of this document.

6. This document treats the problem indicated above in four parts: General Principles; Principles for Inclusive Language Lectionary Translations; Preparation of Texts for Use in the Lectionary; Special Questions, viz., naming God, the Trinity, Christ, and the Church.

Part One:
General Principles

7. There are two general principles for judging translations for liturgical use: the principle of fidelity to the Word of God and the principle of respect for the nature of the liturgical assembly. Individual questions, then, must be judged in light of the textual, grammatical, literary, artistic, and dogmatic requirements of the particular scriptural passage, and in light of the needs of the liturgical assembly. In cases of conflict or ambiguity, the principle of fidelity to the Word of God retains its primacy.

I. Fidelity to the Word of God

The following considerations derive from the principle of fidelity to the Word of God.

8. The People of God have the right to hear the Word of God integrally proclaimed\(^3\) in fidelity to the meaning of the inspired authors of the sacred text.

9. Biblical translations must always be faithful to the original language and internal truth of the inspired text. It is expected, therefore, that every concept in the original text will be translated within its context.

10. All biblical translations must respect doctrinal principles of revelation, inspiration, and biblical interpretation (hermeneutics), as well as the formal rhetoric intended by the author (e.g., Heb 2:5-18). They must be faithful to Catholic teaching regarding God and divine activity in the world and in human history as it unfolds. “Due attention must be paid both to the customary and characteristic patterns of perception, speech, and narrative which prevailed at the age of the sacred writer and to the conventions which the people of his time followed.”\(^4\)

II. The Nature of the Liturgical Assembly

The following considerations derive from the nature of the liturgical assembly.

11. Each and every Christian is called to, and indeed has a right to, full and active participation in worship. This was stated succinctly by the Second Vatican Council: “The Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy. Such participation by the Christian people as ‘a chosen race, a royal priesthood, a holy nation, God’s own people’ (1 Pt 2:9, see 2:4–5) is their right and duty by reason of their baptism.”\(^5\) An integral part of liturgical participation is hearing the word of Christ “who speaks when the scriptures are proclaimed in the Church.”\(^6\) Full and active participation in the liturgy demands that the liturgical assembly recognize and accept the transcendent power of God’s word.

12. According to the Church’s tradition, biblical texts have many liturgical uses. Because their immediate purposes are somewhat different, texts translated for public proclamation in the liturgy may differ in some respects (cf. Part Two) from those translations which are meant solely for academic study, private reading, or lectio divina.

13. The language of biblical texts for liturgical use should be suitably and faithfully adapted for proclamation and should facilitate the full, conscious, and active participation of all members of the Church, women and men, in worship.

Part Two: Principles for Inclusive Language Lectionary Translations

14. The Word of God proclaimed to all nations is by nature inclusive, that is, addressed to all peoples, men and women. Consequently, every effort should be made to render the language of biblical translations as inclusively as a faithful translation of the text permits, especially when this concerns the People of God, Israel, and the Christian community.

15. When a biblical translation is meant for liturgical proclamation, it must also take into account those principles which apply to the public communication of the biblical meaning. Inclusive language is one of those principles, since the text is proclaimed in the Christian assembly to women and men who possess equal baptismal dignity and reflects the universal scope of the Church’s call to evangelize.

16. The books of the Bible are the product of particular cultures, with their limitations as well as their strengths. Consequently not everything in scripture will be in harmony with contemporary cultural concerns. The fundamental mystery of incarnational revelation requires the retention of those characteristics which reflect the cultural context within which the Word was first received.

17. Language which addresses and refers to the worshiping community ought not to use words or phrases which deny the common dignity of all the baptized.

18. Words such as “men,” “sons,” “brothers,” “brethren,” “forefathers,” “fraternity,” and “brotherhood,” which were once understood as inclusive generic terms, today are often understood as referring only to males. In addition, although certain uses of “he,” “his,” and “him” once were generic and
included both men and women in contemporary American usage these terms are often perceived to refer only to males. Their use has become ambiguous and is increasingly seen to exclude women. Therefore, these terms should not be used when the reference is meant to be generic, observing the requirements of n. 7 and n. 10.

19. Words such as “adam,” “anthropos,” and “homo” have often been translated in many English biblical and liturgical texts by the collective terms “man” and “family of man.” Since in the original languages these words actually denote human beings rather than only males, English terms which are not gender-specific, such as “person,” “people,” “human family,” and “humans,” should be used in translating these words.

20. In narratives and parables the sex of individual persons should be retained. Sometimes, in the Synoptic tradition, the gospel writers select examples or metaphors from a specific gender. Persons of the other sex should not be added merely in a desire for balance. The original references of the narrative or images of the parable should be retained.

Part Three: The Preparation of Texts for Use in the Lectionary

21. The liturgical adaptation of readings for use in the lectionary should be made in light of the norms of the Introduction to the *Ordo Lectorum Missae* (1981). Incipits should present the context of the various pericopes. At times, transitions may need to be added when verses have been omitted from pericopes. Nouns may replace pronouns or be added to participial constructions for clarity in proclamation and aural comprehension. Translation should not expand upon the text, but the Church recognizes that in certain circumstances a particular text may be expanded to reflect adequately the intended meaning of the pericope. In all cases, these adaptations must remain faithful to the intent of the original text.

22. Inclusive language adaptations of lectionary texts must be made in light of exegetical and linguistic attention to the individual text within its proper context. Blanket substitutions are inappropriate.

23. Many biblical passages are inconsistent in grammatical person, that is, alternating between second person singular or plural (“you”) and third person singular (“he”). In order to give such passages a more intelligible consistency, some biblical readings may be translated so as to use either the second person plural (“you”) throughout or the third person plural (“they”) throughout. Changes from the third person singular to the third person plural are allowed in individual cases where the sense of the original text is universal. It should be noted that, at times, either the sense or the poetic structure of a passage may require that the alternation be preserved in the translation.

24. Psalms and canticles have habitually been appropriated by the Church for use in the liturgy, not as readings for proclamation, but as the responsive prayer of the liturgical assembly. Accordingly, adaptations have justifiably been made, principally by the omission of verses which were judged to be inappropriate in a given culture or liturgical context. Thus, the liturgical books allow the adaptation of psalm texts to encourage the full participation of the liturgical assembly.

Part Four: Special Questions

25. Several specific issues must be addressed in regard to the naming of God, the persons of the Trinity, and the Church, since changes in language can have important doctrinal and theological implications.

I. Naming God in Biblical Translations

26. Great care should be taken in translations of the names of God and in the use of pronouns referring to God. While it would be inappropriate to attribute gender to God as such, the revealed word of God consistently uses a masculine reference for God. It may sometimes be useful, however, to repeat the name of God, as used earlier in the text, rather than to use the masculine pronoun in every case. But care must be taken that the repetition not become tiresome.

27. The classic translation of the Tetragrammaton (YHWH) as “Lord” and the translation of Kyrios as “Lord” should be used in lectionaries.

28. Feminine imagery in the original language of the biblical texts should not be obscured or replaced by the use of masculine imagery in English translations, e.g., Wisdom literature.
II. Naming Christ in Biblical Translations

29. Christ is the center and focus of all scripture. The New Testament has interpreted certain texts of the Old Testament in an explicitly christological fashion. Special care should be observed in the translation of these texts so that the christological meaning is not lost. Some examples include the Servant Songs of Isaiah 42 and 53, Psalms 2 and 110, and the Son of Man passage in Daniel 7.

III. Naming the Trinity in Biblical Translations

30. In fidelity to the inspired Word of God, the traditional biblical usage for naming the Persons of the Trinity as "Father," "Son," and "Holy Spirit" is to be retained. Similarly, in keeping with New Testament usage and the Church's tradition, the feminine pronoun is not to be used to refer to the Person of the Holy Spirit.

IV. Naming the Church in Biblical Translations

31. Normally the neuter third person singular or the third person plural pronoun is used when referring to the People of God, Israel, the Church, the Body of Christ, etc., unless their antecedents clearly are a masculine or feminine metaphor, for instance, the reference to the Church as the "Bride of Christ" or "Mother" (cf. Rev 12).

Conclusion

32. These criteria for judging the appropriateness of inclusive language translations of sacred scripture are presented while acknowledging that the English language is continually changing. Contemporary translations must reflect developments in American English grammar, syntax, usage, vocabulary, and style. The perceived need for a more inclusive language is part of this development. Such language must not distract hearers from prayer and God's revelation. It must manifest a sense of linguistic refinement. It should not draw attention to itself.

33. While English translations of the Bible have influenced the liturgical and devotional language of Christians, such translations have also shaped and formed the English language itself. This should be true today as it was in the age of the King James and Douay-Rheims translations. Thus, the Church expects for its translations not only accuracy but facility and beauty of expression.

34. Principles of translation when applied to lectionary readings and psalm texts differ in certain respects from those applied to translations of the Bible destined for study or reading (see nos. 22-25 above). Thus, when submitting a new or revised translation of the Bible, an edition of the lectionary or a liturgical psalter for approval by the National Conference of Catholic Bishops, editors must supply a complete statement of the principles used in the preparation of the submitted text.

35. The authority to adapt the biblical text for use in the lectionary remains with the conference of bishops. These criteria for the evaluation of scripture translations proposed for use in the liturgy have been developed to assist the members of the National Conference of Catholic Bishops to exercise their responsibility so that all the People of God may be assisted in hearing God's Word and keeping it.

Notes

3. CIC 213.
6. Ibid., no. 7.
7. Secretariat for Christian Unity (Commission for Religious Relations with Judaism), Guidelines and Suggestions for the application of no. 4 of the conciliar declaration Nostra Aetate, December 1, 1974 [AAS 67 (1975) 73-79].
8. Sacred Congregation of Rites (Consilium), Instruction Comme le prévoit on the translation of liturgical texts for celebrations with a congregation (January 25, 1969) [DOL 123], nos. 30-32.
9. Cf. Dei Verbum, no. 16.
Liturgy is dance: the choreography is established; the steps are set. The company is in place, well rehearsed and ready. As the first chord is struck, the dance begins—not as performance, but as prayer.

Liturgy’s basic choreography is universal, yet each time a community of believers gathers to celebrate, the dance is new, for the choreography is interpreted, experienced, and danced in a unique way. This particular celebration may look like a traditional, formal, high-courts ballet or a modern classic, an ethnic festival or a tapped-up, tapped-out, “get ‘em in and get ‘em out” rush. How we dance our liturgies reflects how we live our lives and our faith.

The flow and direction of the movements and the posture of all liturgical ministers—presider, assembly, lector, eucharistic minister, deacon, acolyte, usher, and recently the ministers of hospitality and dance—are built in and are generally executed with a measure of comfort. This is what we do; this is how we do it.

“One way to describe the liturgy” and “how we do it” describes ritual activity, a pattern we have performed over and over again. Such repetition lends itself to unconscious, reflex actions that lose meaning, significance, and the understanding that they are prayer. On the other hand, that very sameness, when internalized and executed with awareness and deliberation, frees us and draws us closer to the mystery, wonder, and awesome splendor to be found in the worship of God. In How Can I Keep from Singing?, Gabe Huck states: “Liturgy cannot be a one-time event or a now-and-again occasion. To be liturgy it has to be done over and over again.”

Liturgical choreography begins when people of faith gather together. The movement of our minds and hearts toward the sacred liturgy is preceded by our physically moving and entering into the worship space. Throughout the entire liturgy the faithful use movement to express bodily what is being prayed. Worshipers stand; sit; kneel; sign themselves with the cross; trace that same cross in miniature on their foreheads, lips, and hearts; fold hands in an attitude of prayer; hold hands with others; and extend themselves to one another at the sign of peace. As church we prepare and offer ourselves as we offer bread and wine; as faithful people we listen and respond; as pilgrims on the same journey we process together to receive communion; nourished and strengthened we depart together to carry on until we gather again.

Most of this movement is done automatically and without a conscious awareness of what is happening or why it is happening, but there is a profound wisdom in the body, and our bodies can teach us with deep, nonverbal, and intuitive insight, if we but pay close attention. Our bodies give physical expression to the language and movement of our souls. The American bishops’ statement Environment and Art in Catholic Worship says this: “The most powerful experience of the sacred is found in the celebration and the persons celebrating, that is, it is found in the action of the assembly: the living words, the living gestures, the living sacrifice, the living meal.”

This is the essential ministry of liturgical movement and dance: A skillful and effective liturgical dancer, in sharing the gift of grace-filled movement, draws this hidden awareness from deep within the members of the worshiping body and brings it toward the surface.

The church becomes more open to the movement of the Spirit in our own movements and responses. Our kinesthetic sense is awakened, acknowledged, and celebrated. The how is the outward sign of inward grace and, in this sense, is sacramental. Dance observed gives us a glimpse into the soul of the dancer. When we dance ourselves, we experience the embodiment of the soul, the embodiment of prayer.

With reverence and simplicity, the minister of dance serves the liturgy by giving witness to a heightened sense of awareness of our presence as a worshipping people and a heightened awareness of the presence of Christ with us and among us. Liturgical dancers offer a visible reminder of where we are and why we are there. Such heightened awareness is made evident not only through the dance, but most profoundly in the contrasting moments of stillness, reverence, and attention. The Constitution on the Sacred Liturgy called for such an interplay of action and stillness:

To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bearing. And at the proper times all should observe a reverent silence.

As a cantor or animator leads a congregation into prayerful participation through music and song, the dance minister leads the assembly into prayerful participation through music, movement, “actions, gestures, and bearing.” The dance of the assembly, expressed in their established and “automatic” re-

Cindy Moran Boggs is a liturgical dancer, choreographer, workshop leader, and educator of movement and dance as prayer.
sponses, is enhanced by common gestured prayer and simple movements to express joy, praise, sorrow, thanksgiving, petition, adoration, and wonder. Like the presider for the community's unified offering with Christ, the cantor for the community's song, or the lector for the community's centering on God's word, the liturgical dance minister becomes the embodiment of prayer as representative of the community. If dancers are effective and truly ministering through their gift, the people feel included in the prayer and pray with the dancer.

The "reverent silence" that the Council called for is also essentially to be modeled by all liturgical ministers. Gabe Huck describes their responsibility this way:

All who minister to the assembly at liturgy need to be clear about this silence: It is a stillness. It is not a chance to get ready for the next piece of music, nor a time even to think ahead. It is stillness of hand and eyes as well as lips... But these rubrics which call for silence must be in the bones of the assembly, including the ministers: a sense for the pace, a sense of how we do this thing together, how moment relates to moment.3

In other words, we must all be fully present to each movement, to each other, to God, and to each moment. This is one vital way in which the liturgy can enter our lives to form and shape us.

We are drawn into or isolated from the liturgical action by the gestures and example not only of the presider and liturgical ministers who are "up front," but also by those around us and by what we bring of ourselves. Environment and Art in Catholic Worship has this to say about the nature of our gestures and movement:

The liturgy of the Church has been rich in a tradition of ritual movement and gestures. These actions, subtly, yet really, contribute to an environment which can foster prayer or which can distract from prayer. When the gestures are done in common, they contribute to the unity of the worshipping assembly. Gestures which are broad and full in both a visual and tactile sense, support the entire symbolic ritual. When the gestures are done by the presiding minister, they can either engage the entire assembly and bring them into an even greater unity, or if done poorly, they can isolate.6

Liturgical dancers offer a visible reminder of where we are and why we are there.

The eucharistic liturgy we share on Sunday is to be a community celebration of our faith—our shared and sacred dance—but unless we integrate the liturgy into our lives and make it our prayer, it will remain "out there" somewhere as something that we do, rather than a part and expression of who we are.

While I do not intend to suggest that we spend the entire liturgy thinking about what our physical selves are doing, I do suggest that we learn to allow our bodies to be fully present and integrated into our worship. Accepting

the reality that we are beset by distractions, that our minds can drift and wander away despite our best intentions of full, conscious, and active participation in the liturgy, still it is a fact that our bodies, if not our minds, are firmly planted in the liturgical space: they can gently and easily remind us by way of posture and gesture where we are and why we are there. On those occasions when we "drift off," we are reinvited and drawn back into the dance that is liturgy by way of the ritual nature of our "actions, gestures, and bearing" and by the example of those around us engaged in the same ritual.

We are called to respond to our Creator with our entire selves—body, mind, and spirit. Let us allow ourselves to be formed by and fully participate in our prayer. We are the body of Christ; let us "praise God's name in the festive dance" (Psalm 149:3) and be fully present in our liturgical worship!

Notes
3. Editor's Note. "Kinesesthesia" is the sensation of bodily position, presence, or movement that results when sensory nerve endings are stimulated in muscles, tendons, and joints.
Cantillation Begins with the Text

BY FELICE RAINOLDI

Among the human race’s various languages, the word constitutes a special type when compared to other possible forms of communication and expression (facial expression, gestures, movement, and so on). The word is already, in itself and of its essence, a musical event: the ancient orators called it cantus obscurius. The word manifests the interior life of a person, and when it is exteriorized, modulated by the fascinating vibrations of the vocal apparatus through the agency of timbres and rhythms, then the process of communication takes a real leap in quality.

Well before vocabularies came into being, in fact, people exchanged sound signals. Long before elementary syntax had been developed, they used rhythms and melodies. Word origins stem from a more intense experience of interpersonal relationships; they are the culmination of a process of stylization, accumulation, variation, and codification of certain phonetic elements that formed part of primitive communication.

Human sound—singing—speaks, as it were, several languages. In its original mode it is a vehicle for the transmission of messages and states of mind. It can emphasize a particular formulation and enrich it; it can establish contact or produce “enchantment.” Singing can link the sender and the receiver in a way that makes them “vibrate” at the same frequency. Such linkage occurs especially when the transmission of rational content is colored and modified by a larger and interpersonal initiative: to open up to the other person, look for communion between the two, or be touched by a call to a deeper contact beyond the mere sending-and-reception of a truth. In a word, singing is a language that gives off high-voltage symbolic energy, energy that makes spoken language penetrating and persuasive, crisscrossing it with increasing and diminishing rhythmic movements, and rendering it articulate. Singing is a language through which the word throbs with a greater emotion, becoming more suggestive and evocative through fluctuations in the sound curve.

While certainly not strictly necessary for communication, singing is certainly irreplaceable, particularly in symbolic exchanges where much of the meaning is guessed at or revealed, where spoken discourse shows its limitations.

Simon Tunstede, a medieval monk, stated: “It is clear that music is something closely linked to human nature, to the point where, even if we do not want to, we cannot exist without it.” This testimony soberly and pointedly sums up not only empirical observation but also numerous theogonic and cosmogonic myths and a whole tradition of philosophical and psychological thought, not to mention literary reflection.

Anything goes.

Questions and Directions

If what I have just said about word and music is correct, that thesis poses a number of questions. First, can we affirm the principle that the relationship between word and music is always a positive one? Is this a useful presupposition to bring to bear in the field of liturgical communication past and present?

Second, in what sense do we use the word “singing”? Do we mean a “product” that has been crystallized in a repertoire, or a lived experience, or something that allows us to pass from one to the other? If we mix everything together (as often happens) the discussion becomes equivocal, and polemics run out of control. Furthermore, are we talking about singing pure and simple, without instrumental accompaniment? (And isn’t instrumental music also capable of functioning as a “language” with its own connotations and even, in certain contexts and under certain conditions, with its own descriptive power?)

Third, what sort of dynamism are we talking about? (There are many linguistic functions.) And in what direction is that dynamism oriented, given that the relationships inaugurated by singing are complex and structured as dialogue? And finally, when we are talking about the word, are we opting for a “script”
perspective (i.e., a text) or a "biblical" perspective (i.e., the meaning)?

The members of Universa Laus are familiar with the three poles of ritual behavior identified as music-liturgy-culture. Our heritage, however, is the fruit of periods when each one of these elements was lived out in a very dialectical manner (sometimes going so far as annihilating them), so that one of these three poles was elevated into a special position. The end result was a clear modification of the relationship between singing and the word.

Furthermore, there are different angles of approach we could take to the singing-word relationship; different points of view and levels of analysis. We could, for instance, look at the production of a text: how it is born, set to music, articulated with a particular literary or musical technique, and so on. None of these operations is neutral; each brings its own contribution to the final "product" ready for use. Or we could examine the way a song is managed—placed in a certain ritual moment, to be performed for and by certain people, for a precise function (learning, meditation, relaxation, prayer).

While certainly not strictly necessary for communication, singing is certainly irreplaceable.

We could also examine the performance that links the song to life. Does it lead to involvement or marginalization? Does the redundant content fade into eclipse before anyone has time to take it in? Do technical problems demand excessive attention, so that attention to content loses out? Is the general impression satisfying, neither nerve-wracking nor tiring? We might settle for an armchair analysis of structure and effect independent of the actual occasion and performers. Of course, the results of such an analysis and the "integrity" of the singing may not coincide … Or finally, we could do a post-event verification, a reflection on the perceptions, impressions, and the overall result in a particular context marked out by its positive aspects or its less than ideal conditions.

Each of these approaches allows us to envisage the dynamic relationship between word and music in a different way. Such a list makes it clear that we cannot actually master all of these questions, especially since not much work has been done in this area up to now.

The Word and Words

Vatican II's Constitution on the Liturgy speaks about "sacred song closely bound to the text" (#112), but to clarify what "text" the Council meant, we have to go back to the Constitution's global perspective that Christian celebration is biblically based (#24, 33-5).

Music taking its rise from (or rooted in) the Bible has no other basic medium than the liturgy. Liturgical forms constitute the framework for using and interpreting text and music, for within those forms the Bible is read, listened to, understood, and sung. It would be a mistake to imagine—at least for the church's early centuries but also for other long periods—that musicians were appropriating the biblical word in an independent fashion. The initial contribution (from the third century on) was the work of those who slowly built up the corpus of liturgical texts.

Within this enormous work of taking and ritual-ly restructuring the great biblical "codex," music made its initial contribution more on the rite than on the text, on the liturgy rather than on the Bible, certainly for the whole first millennium. Precisely in this indirect approach, however, music found its proper status vis-à-vis the biblical text—the same one assumed by that symbolic corpus that we call "liturgy." Liturgical celebration is not a ritual mime or a stylized representation of biblical events; rather it constitutes an autonomous body, relatively new, of great symbolic actions (gathering a people, hearing the word, meditation.
acclamation, thanksgiving, petition, the sacramental pact of the new covenant). Music’s first role was to exalt the ritual and symbolic action, and only secondarily to interpret and illustrate the biblical text and its different elements.

Liturgical history includes a number of occasions of opposition between the use of the biblical text alone and the incorporation of other texts. There is evidence, at times, of a rigorous absolutism that insisted on adherence strictly and only to the letter of the Scriptures. More often, however, the text of the Bible has been allowed to coexist with texts composed by the church.

The fundamental lesson of this history is that the Bible is the primary source for liturgical chant (see the Western antiphony or Eastern hymnody). The sacred book, welcomed, memorized, and savored, provided almost all the messages and a majority of the texts for singing: psalms, antiphons, responses, hymns, troparia. The “literal biblical text” approach was occasionally supported by rationales based on expediency rather than reasons of principle. Still, during the whole Middle Ages, there was not only a massive influx of centos and other new components, but also the most unlikely tropes, which surprise us with their vocal exuberance and their literary disjunctiveness. Among these phenomena were the sequences, cantiones, pia dictamina, prosulae and proses, and versified offices and Masses.

The Council of Trent abolished all this in a drastic fashion, but there was a subsequent revival of alternative unauthorized productions. Their conventional texts, bulging with rhetoric but minimal in content, are well known to connoisseurs of the Baroque. Nothing could stop them, not even the disciplinary warnings of bishops or popes.

Today, with the introduction of living languages into the liturgy, we see many kinds of phenomena reminiscent of those I have been describing. The liberal tolerance of all points of view has contributed to the creation of an uncontrollable situation. Alongside those who are working seriously and with vision are others, more numerous and influential, who seem to be trying to satisfy their own particular interests rather than looking for solutions that would be useful to everybody. We find ourselves in the midst of a chaotic outburst of springtime with flowers and foliage, bushes and shrubs of all sorts, even if some of it is destined to become the dried-out fruit of autumn.

Anything goes. For instance, “fundamentalists” set any text to music, no matter what, as long as it is biblical, even if it is totally unsuited to singing. “Rhymesters” (“I can’t say ‘poets’”), turn biblical stories, parables, and Gospel sayings into verse. Perhaps they are God’s jolly troubadours, but they are certainly not good ministers of ritual music. “Collage experts” combine Scripture with the newspapers, juxtaposing powerful prophetic images with sociological or sentimental stereotypes. Luckily there are also some solitary champions struggling to launch striking messages that use persuasive language—and often enough they are successful.

We should rejoice that the word’s “exile” has come to an end for good, we hope. It doesn’t matter that this great river leaves a few puddles lying around. Those who remember the devotional, juvenile, even nonsensical hymn texts of yesteryear will give thanks to God and the church that we have taken a great leap upward.

The Right Time, the Right Way

The problem with this great river of material is not the quantity or, in the end, the quality of the sung or singable messages; it is rather the clumsy and inopportune way in which this material is used. Everything—or nearly everything—can be good, so long as it is used at the right time and in the right way. There are two aspects of our discernment of the situation and our pastoral practice that are useful in proclaiming the Gospel message: “context” and “tracks.”

Context. The first context of our communication is the recipients themselves, who can be performers or listeners. We should take into account the complete span of their faith journey and Christian life, from initiation to maturity, from the moment when the word is first announced to catechesis, from free-prayer groups to liturgical gatherings and community festivities, from the choral and collective use of singing to that form of singing which accompanies a life lived in solitude or the hours of the day (with at least the traces of melodies or refrains ringing in the mind).

Many situations demand messages formulated in different ways that demand different “stops.” We should try not to confuse the symbolic “stop” with the didactic one, the extrovert “ludic” stop with the one for recollection or meditation. There are times when we need to take personal ownership of things and other times when we need objective formulations. If we do not pay attention to this variety of contexts we risk perverting what is specific to each situation and thus producing a disturbing derailment that can transform the song into a caricature of itself.

Tracks. The word and/or the words might track in different directions, above all in formalized moments of prayer. There is, for example, a word that descend, freely given and proposed with authority. It has several functions, of which the first is to be a point of reference. Singing is not normally a part of its ideal state; here the sublime and the ridiculous can rub shoulders. The text benefits from being perceived as “sacred” and will not admit of personal exegesis or of being put into effect in a subjective fashion.

There is a word that dialogues, moving vertically or in an oblique direction or circulating with the ebb and flow of conviviality. It challenges, but it also provides the wherewithal to respond to that challenge. It imprint and expresses, serving for dramatic narration, wise sharing, and mutual witnessing. The interplay of speakers and functions requires a variety of genres and
styles in which each individual element is integrated into the whole. Lyricism and emotion are also part of such a word. 7

There is a word that tries to penetrate into the farthest depths of our being. As soon as it has been formulated, it disappears inside. Its motion involves giving out knowledge and flavor. It is not a persuasive word, not "performative"; it does not provoke an outburst from the silence of contemplation. If music is involved here, it can only be ascetic, which does not mean "impoverished," but the content means that it must be solid and nourishing.

There is a word that is a handing over in offering and prayer. In this word the whole expressive gamut is possible, from cry to whisper. Every state of music is admissible, provided that the heart is always taking part in the action of the entire assembly. There are certain texts and kinds of music that seem to have been conceived precisely for this purpose and for no other.

There is a form of singing that thickens an accompanies situations or actions; it explains, amplifies, embellishes. The resulting message is multiple: it includes the nuances of the text with the help of other active elements (look, gesture, movement, and so on). We have to insist that this kind of singing is suited to synchronization with the totality of the action, able to lend support and not to contradict. In this situation the word is "heteronymous"—it may appear the same to different hearers, but it may have very different meanings for them. It must therefore avoid possible perversions of its meaning, and instead integrate itself as a coefficient of the totality of meaning. Here there are large open spaces ready for a wide variety of texts and music. We are now at the other end of the spectrum from the word that "descends." There, the word is the rite; here word or music is only one ritual ingredient among many.

All this attention to the word is to say that the word is basic: it is possible to celebrate without singing, even if it is undesirable. The accusation of word centeredness leveled at our liturgies is not without foundation, for we are only too indulgent when it comes to such senseless practices as reciting a hymn or the words of an acclamation. Still, studying texts helps us grasp the root of certain problems, for songs are often composed using a text as a starting point. A text which is a priori bad, badly integrated, contradictory to the entire action, covered with fake platting, and so on, is already condemned to death before it is ever clothed with a melody. Music by itself cannot regenerate and does not have the strength to redeem a valueless text. It can only dissemble by changing the liturgy into a concert at which one will perhaps taste the sacred, but not the Good News.

Singing: What and How?

We need to recall the distinction between the song and the singing, the object (repertoire, a written-down melody) and the live action, while not confusing or superimposing the two. Producers such as musicians and music publishers are clearly situated in the "product" perspective, which then becomes for them the criterion for making judgments. The angle of sight for animators, those responsible for "managing" celebrations, and performers (as long as they are not simply professionals giving a performance) is different.

Certain songs present themselves as being perfectly in accord with all the academic rules and can be selected on that authority, but they simply do not function as intended. Despite their academic conformity, many of them remain asleep on the printed page, with no present or future. The opposite can also happen. Who among us has not lived through the experience of an intense and captivating song that has involved everyone or a liturgy rich in meanings and sonorities, either of which in the abstract looked as if it were made of poor and inadequate materials? Only by actually being done did they show their suitability for transmitting messages and for creating unforeseen situations.

Now we have to look at the nature of singing itself—the action—as well as singing as an event. This means we have to consider the "polyvalency" of singing, a whole scale of content and effects produced, from bright sunlight to labyrinthine ambiguity, and all of that not just at the level of communication, but also as incitement to action.

The elements that bring the act of singing into existence are the voice, a sound-projection of the person who is singing (though it could mask the person or reveal the heart); the word, instrument of the message being communicated (or obscured); and the music, which is many things at once (expression, representation, play).

These elements allow us to draw several conclusions right away. 1) Singing is both speaking and doing; speaking in order to do; or speaking while doing. (It can also be nonspeaking.) Conversely, singing is doing in order to speak or doing while speaking (and can equally be nondoing). Through singing each person can become involved or alienate themselves; each person can commit themselves or cheat. Incarnation can lead to freedom or slavery.

2) The polyvalency or power of ambiguity in singing depends essentially on the relationship among voice, word, and music and the variable results of the synthesis among them. On the day when everything converges on one and the same objective—impeccable performance, absolutely relevant texts, music capable of perfectly rendering incarnate both the event and its meaning—we will have the perfect song. But that perfection could equally well characterize a prayer or a practical joke.

So if everything is so complicated, is trying to sing really worth all the effort? The nub of the question lies in our capacity to disentangle singing from its ambi-
guities, setting free its potential and its richness with an eye to a particular project.

Project: Singing and Christian Rite

The 1967 instruction *Musicam sacram* put forward once more the perspective of the “nobler aspect” of the liturgy, i.e., its sung form.⁶ In order to be clear about our theoretical base, we need to look at liturgical history again. Has singing in the liturgy always been a harmonious convergence among voice, word, and music, even to the point of being justifiably considered a faultless glory of the church or the full dynamism of revelation and humankind’s prayer of response to it?

The liturgical rites present themselves as an organic whole of signifying practices. While we may erect a theory of functions and forms today to analyze that whole, nevertheless since the beginning, it has been practice that has put these functions and forms into effect. Singing’s general function and its anthropological significance have always been an integral part of Christian ritual. At the most, only one particular musical or instrumental practice at a time has been kept at arm’s length.

The universe of signifying practices adopted for liturgical expression was forged historically in cultures based on *oral transmission*. The special voice-word-music relationships in that unique situation could be deployed over a very wide spectrum, from the simplest spoken word to the sung word full of fascinating sonority but with a minimum of verbal support. Today it is not easy for us to pick out the vocal gestures in liturgical praxis that gave a tangible “body” to certain forms. For example, in order to designate a sort of oral intonation that is at the opposite end of the scale from a *jubilus* (which contains an absolute minimum of phonetic support), we have had to invent a neologism and name it *cantillation*.

The different musical forms of traditional liturgy are situated along the spectrum from cantillation to *jubilus*, and each one represents a different mixture of text and music that are involved in various ways alone, together, and in alternation.

Has there ever been a period of ideal communication at the service of Christian celebration? We have only a pale image of the sonorities of ancient times, and oral culture has survived only in isolated pockets of contemporary humanity. What the documents and historical testimonies tell us is that only rarely, partially, and always in an unstable manner was a satisfactory balance achieved among the ministerial contribution of music, executant practice, and the transparency of the message being transmitted—all at the service of a faultless celebrative truth.

One aspect or another has often been given prominence, sometimes to the point of eliciting reactions against real or imagined catastrophes or unleashing excesses of enthusiasm or even passing attempts to stabilize the existing situation.

“Sacred Music”

A fresh and critical look at the history of “sacred music” dissolves certain glorious haloes before our eyes and certain “mythical” descriptions deflate to more modest proportions. But we also find useful information, not so much to solve our present problems as to help us avoid past mistakes.

*When the Voice Takes Precedence over the Word.* At times in our history there was a lack of moderation in performance, with subjectivity pushed beyond all reasonable bounds, a fascination with things sensory, and a theatrical “over-the-topness.” Using the voice this way can create a centrifugal effect, whether for soloists or choirs, and can nourish complacency and foment divisiveness.¹⁰ We are more familiar with the reported virtuosity of cantors in more recent centuries and the Baroque legitimation and approval of the “Sirens and the Angels.” Even in our time, a Pavarotti or a Karajan has been allowed to perform in the course of a “tickets-only” Mass, bringing in their train many who would otherwise have difficulty setting foot in a church.
When Music Takes Precedence over the Word (and the Rite). The story of Western music’s search for its own autonomy—even at the risk of assassinating a text or flattening out a musical form—began with the birth of polyphony and has not yet ended. The prestige of polyphonic constructions is incontestable, as is the charm of their colors and rhythms and their institutional position, but one example of the price paid for all that is the frequent abuse of the word, its reduction to a simple support for the music.¹¹

The new musical forms of Baroque sacred music and later the neoclassical period continued what polyphony had done in preceding eras, imposing themselves on the texts and treating them according to their own needs, compressing them and stretching them out. Forms such as the “sinfonia-strumentale-with-words,” in which the voice was treated like any other instrument, saw the light of day. Developments were varied and even contradictory, but the common thread for composers seems to have been the redundancy of connotations. The one liturgical exception was music composed for “ferias,” which constrained composers to treat the text in a normal manner.¹²

The concerns of ecclesiastical authorities were not heard; their decrees were ignored. The most they managed to safeguard was the minimum—the actual material of the liturgical text—by requiring that at least one person recite it orally.¹³ For the rest, music was the unchallengeable final arbiter. A Gloria could disport itself in the fashion of a sacred cantata for a good half-hour of “sonic inebriation,” but it could also be contained within just a few bars and last less than a minute. In that case, the four voices would start simultaneously, each with its own section of the text. Here you reach the Missa Brevis—you can do without the text, but not the pompous display!

Liturgical Verbo-Melodism. The “golden age” of Gregorian chant, around the tenth and eleventh centuries, was an exceptional case, unique and surprising. It benefited from the heritage of a previous era, but no surviving documents from that earlier time have come down to us. The melodists showed an extraordinary respect directed to the word, its meaning, and God. It was singing combined with prayer, ritually attentive to the great laws of celebration and the great symbols of the liturgical year. A plurality of styles offered various ways of treating the text: syllabically, soberly ornamented with melody, or melodically. And current researches into Gregorian semiology are coming up with some astonishing results.

In that sense this model (which lasted less time than the actual “Gregorian era”) has value as a paradigm for us. Even the exemplary relationship between text and music shown in this kind of singing, however, is not without its problems. To the extent that it affirms a “verbo-melodic specialization,” it tends to shoot off in three different directions: 1) It provokes the destruction of certain forms (litany, responsorial psalm) and their liturgical function; 2) it requires hyperspecialized performers reduced to a small number of clerics in the schola; 3) it entails a kind of “sacralization” of the repertoire, not just on a musical basis, but also on an exegetical and ritual one.

Once at the summit, it could go no further. Everything that followed was considered decadent and corrupt. But all that is left to us of this golden age are the neumes, signs of an extraordinary refinement in the field of interpretation, almost like a utopian attempt to establish a kind of “transfiguration ecstasy.”

These examples of the interrelation of word, music, and rite are sufficient to show us the difficulties that singing has in relation to the word when it has to coordinate with other elements. Each component tends to affirm itself separately, according to its own laws and purposes, its own structures and functions.

After Vatican II. Missarum sacram (1967) is still the most significant text for us to consider, even though it suffers from being pulled in opposite directions by new liturgical (and theological, ecclesiological, and sacramental) perspectives on the one hand and, on the other, a traditionalism anchored in an idealized secular tradition of sacred music seen above all as a “priceless treasury.”¹⁴ In addition to what that document says, some interesting and enriching insights have been put into circulation in the liturgical books, especially in the General Instructions of the Roman Missal and the liturgy of the Hours.

Basically, I have proposed this dual examination of anthropological values and ritual functions in singing because of a number of factors: the reformed rites’ use of vernacular languages; a more accurate study of history; the mutual encounter of different cultures; the necessity of inculcating the Roman Rite in lands with other traditions; the desire to recover, if possible, authentic values that have been lost.

With its bursting asunder of practices and values, the emergence and change of models of life and social relations, and similar changes, the cultural revolution of the last twenty years has touched the world of singing and music, and in this new context, an examination of Missarum sacram and certain areas of current musicological research could be considered rather “archaeological.” But from another viewpoint, it is precisely this new cultural pluralism, with its re-discovery of modes of behavior that had been thought to have perished, that suggests that we should not be too quick to do away with the musicological and liturgical categories handed down to us. They have often managed to express anthropological lines of force with accuracy and grasp the fundamental dynamics of ritual.

A Twofold Aim and Task

Sacrosanctum Concilium stated as one of the laws of true progress that “any new forms adopted should in some way grow organically from forms already existing.”¹⁵ (The authentic forms, that is, freed from the
accretions of time!) A sensitive cultural awareness should go hand-in-hand with a respectful attention to tradition, if we are to be of service to changing pastoral situations and invariable liturgical constants. Too often, that joint aim is considered to be marginal. If we are to implement that joint task, however, then I see three areas that need work: liturgical musicology, recovering our “treasury,” and a new style of animating congregational singing.

**Liturgical Musicology.** In seminaries and other places where formation takes place, the situation is far from rosy; today’s problems get lost in polemics. The content and method of musicology need tightening up, and there is a need for **aggiornamento** and for teachers to be more attentive to emerging trends in pedagogy and education, especially in music education. We need collaboration among teachers and between teachers and pupils, who will teach in their turn.

**A Relevant Recovery of the Historical Treasury.** It is not right to consider everything produced over the course of centuries as a leaden weight or useless baggage in the context of our “modern” liturgy. Instead, we should see it as a sort of challenge to our intelligence: How can we use this material in valuable and enriching ways? In light of its liturgical implications, this is certainly a topic to be treated delicately. We should raise the vital questions, such as the true meaning of participation, the active value of listening, a wider and deeper vision of ministry, and so on. Nor should we allow our “treasure” to be sold off cheaply, permitting pieces of it to be produced for consumption solely at the level of nonecclesial musical culture, for this sort of thing—very trendy at present—is highly ambiguous.

And alongside these recovery efforts we also need to keep up research on other pathways in ritual, trying out simple yet powerful operative models, finding identity-symbol music that will bear witness to and characterize a given situation, and so on.

**A New Style of Animation.** We should not be trying constantly to teach people new songs; rather we should teach them to sing and to pray through singing. This challenges us to work at a mystagogical art in order to get deeper into the beauties of the mind and the voice in harmony.  

We are only too indulgent when it comes to such senseless practices as reciting a hymn or the words of an acclamation.
If liturgical singing is more doing than saying, more the forging of a tradition than the learning of an expressive skill, then it needs re-evangelization, re-motivation, and recharging in body and spirit. The full dynamism consists of "newness of heart," even if the songs are old, and even if the words are always the same.

Notes

1. In electronics "syntony" ("in tone or tune with") indicates resonance, while as a psychological term, "syntony" identifies someone who is in tune with their environment. "Sympathetic vibration" is a phrase similarly used in music and psychology.

2. "Theogony" is the chanting or recitation of the origins and genealogy of the gods, esp. in epic poetry. "Cosmogony" is the chanting of creation's origins.

3. Solely as an example of a "modern" point of view, one that is more phenomenological than speculative, astronomical, or mathematical in its understanding of music, one that seeks to avoid music's division by cosmological interpretation, I want to mention the catalogue of twenty effects produced by singing that Johannes Tintorius included in his work Complexus effectum musicae. Tintorius was a Flemish theoretician and composer who died in 1511. His Complexus owes much to other thinkers, especially to the Norman writer Johannes de Muris, who flourished near the beginning of the fourteenth century.

The text oscillates between two opposing poles: the utilitarian—to "decorate the praise of God"—and more markedly, the symbolic functions of singing—to "please God, excite souls to piety, soften hard hearts, chase the devil away, elevate earthy minds," and so on. Here is a translation of Tintorius's full list: to please God, decorate the praise of God, expand the joy of the blessed, join the church militant to the church triumphant, prepare for the reception of divine blessing, incite hearts to piety, dispel sadness, soften hard hearts, chase the devil away, cause ecstasy, elevate earthy minds, call back evil intentions, praise individuals, heal ills, temper work, incite minds to watchfulness, enrich love, add to the joy of coming together, glorify those skilled in singing, and bless souls.

Of course, "modern" though it may be, this list also embodies values freely drawn from a number of currents of ancient thought: the ritual-religious, magic-incipitatory, psychological-emotional-cathartic, therapeutic, hedonistic, ludic, political-ethical, symbolic.

4. There have also been debatable mixtures of biblical and nonbiblical texts on occasions when excerpts from the Bible were judged inadequate for ritual singing. They were accordingly "stuffed" with clauses, glosses, and amplifications—a complicated and sometimes curious operation. At other times the Bible was simply put aside, replaced by literary compositions that were pietistic and pitiful.

5. The synods of Laodicea (380) and Braga (563) opposed nonbiblical singing, but the Roman liturgy was obsessed with hymnody, at least during the whole first millennium. The most extreme position was that taken by Agobard, with his deacon Florus of Lyons, in total opposition to Amalarius of Metz in the first half of the ninth century. Agobard defended divine psalmody against all other types of composition.

"Nihil poeteum compose in divinis laudibus usurpandum" ("Nothing composed by a poet should replace divine praise"). Nor would he have anything to do with "psalmi idiotici," but he insisted that "in God's temple, before the divine altar, only melodies setting divine speech should be sung." He repeated the same theme in his work De correctione antiphonarii, backing it up with patristic authorities, including this remark attributed to Augustine: "Nullus praematum responsoria, aut antiphonas, quae solent aliqui, composito sono pro suo libitum non ex canonica Scriptura, canere" ("No one should presume to sing responses or antiphons which set anything composed by someone on his own that is not from the canon of Scripture").

6. There is nothing new under the sun. All this is comparable to what happened in the post-Reformation churches, when they began to use the idioms of vernacular language. From such outpourings came fruit that has lasted.

7. In analogous situations even the biblical texts proposed by the church are subject to rereading, nuances, going beyond their literal meaning. We could think, for instance, of the psalm at Mass or the responses in the liturgy of the hours.


9. The list includes dialogues, recitative tones, forms of psalmody, litanies, acclamations, antiphons, responsories, hymns, and others.

10. Those who have found themselves preoccupied with this phenomenon include Jerome, Augustine, various monks who followed the example and rule of Pachomius, Gregory the Great, the Cistercians, and many medieval authors including John of Salisbury, Aelred of Rievaulx, Jacobus of Liège, and Johannes de Muris.

11. Surprising information is to be found in the fourteenth century Avignon Pope John XXII's document Docta sanctorum Patrum auctorias. Other reactions from technical and "lay" viewpoints arose from humanistic culture (esp. Zarlini), though insufficient notice was taken of them. Finally a new aesthetic ideal was implemented from the Camerata dei Bardi and the socialization of the "affective theory." Nevertheless the result of all this novelty was purely transitory and limited to a greater interest in the text.

More important was the conquest of the "semantic" aspect of music, its rhetorical power. Thanks to the use of surprising and unforeseen techniques, this conquest touched on the "affects." The text, including the liturgical text, once again became a pretext for artifice and "inventions" of all kinds.

12. In the preconciliar Western calendar, a "feria" was a day on which no special feast or fast was kept. Usually the texts of the day were replaced by a votive Mass (in honor of some aspect of the mystery of God, Christ, Mary, or the saints) or a Mass for the dead.

13. We should also remember the practice of alternatio playing of instruments and the replacement of certain chants, e.g., the gradual, by a Sonata da Chiesa.

14. See Musicam sacram #20 (DOL #4141).

15. Vatican Council II, Constitution on the Liturgy Sacrosanctum Concilium, 4 December 1963, #23 (DOL 1 #23).

16. The old phrase is mens concordet voce.
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Cantillation—Prayer Is More Important Than Song

BY JOSEPH CELINEAU, S.J.

At the time of the Second Vatican Council, at least in the Western countries, we found ourselves faced with an astonishing cultural situation. On the one hand, traditional Christian liturgies had preserved along with their ancient languages an enormous repertoire of chants that resulted essentially from the ritual uttering of sacred texts: biblical readings, prayers and prefaces, litanies and processions, antiphons and psalms, dialogues and acclamations, and all the rest. On the other hand, the music currently used by choirs and congregations in the different Christian denominations for several centuries had consisted almost exclusively of motets, strophic hymns, and songs with refrains.

Within the Roman Catholic cult, in particular, there was a juxtaposition of two different worlds expressed in ecclesiastical chant and European post-Renaissance "music." The missa cantata of the Roman Rite and the divine office had preserved practices of oral cultures in which communication rested first and foremost on the word (practices, of course, which had been subject to profound alteration over the centuries). But in the adoption of sacred or religious music, whether "cultivated" or "popular," we had passed to Western practices of the "modern age"—the period from the seventeenth century to the present day.

Decisions at the Council made it suddenly apparent that this situation gave rise to a huge problem. From the moment when the question was raised of using modern languages in a Scripture reading or a psalm, a prayer or a preface, it was clear that our modern Western musical practices would no longer provide us with usable models, except for examples stemming from a particular place and time—such as compositions by Heinrich Schütz—or highly sophisticated compositions such as Sprechgesang.

Furthermore, we found ourselves facing a very clear antithesis between the spoken word as a means of ordinary communication, on the one side, and singing...
as a musical act, on the other. Nearly everything between those poles had disappeared: that very large zone of oral communication, used in the biblical world or pagan antiquity as still today in many non-European indigenous cultures, that employed different levels or modes of language which drew on rhythmic and melodic musical elements. These "modes of the word" were characterized by "tones" adapted to the particular situation: epic or poetic recitation, public announcements, prayers and ritual formulas, from the medieval verse chronicles (the chansons de geste) to the cries of street vendors, passing through all the forms of ecclesiastical chant (as distinct from "music").

Preserving the Recitative

The various liturgical reforms posed a question about these proclamatory and declamatory tones: Were we going to abandon this vast domain of practices preserved in the Latin liturgy as if it were a vestige of a now-anachronistic reality? Or would we consider that the very nature of Christian worship included different levels of vocal utterance worth safeguarding, from the spoken word to full singing?

From their first meeting in 1962, the members of Universa Laus were instinctively convinced of the need to give new life to the various forms of liturgical recitation, for otherwise we would be amputating from Christian worship values relating to one of its major

These "modes of the word" were characterized by "tones" adapted to the particular situation.

signs—the word. 1 Further, we reasoned, was it not even more desirable that the spearhead of the liturgical movement and of the reform then in progress should be concentrated precisely on the use of living languages to give the biblical word its irreplaceable role?

Early efforts in that direction are still perfectly valid. 2 The work undertaken in the 1960s had as its aim to explore ritual traditions in order to open up pathways for using recitative forms in modern languages. The end result, however, was actually quite the opposite. Once the Vatican II reform had been set up, it was as if there were a practical consensus that the translated texts of the official books should simply be read. The concern for communicating the message took first place over all other considerations. The one exception to this principle was the case of the psalms, but in practice the psalm at Mass has often remained spoken or been replaced by a song.

Nevertheless the initial question still stands: Isn't Christian worship impoverished if it is reduced, on the one hand, to spoken texts, and on the other, to the singing of hymns and songs? Don't prefaces, psalms, and litanies call for an original kind of treatment? Indeed, isn't worship a lyrical situation where the word fulfills other roles than the mere transmission of notional content?

Today the cultural climate has changed. Young people who know nothing of the Mass chanted in Latin are searching for sacred recitatives in Oriental liturgies, in certain Jewish chants, or in various other religious traditions from around the world. Contemporary popular song has gone back to "saying things" through the medium of elementary melodic cells and repetitive rhythms of a sort closer to the recitative than the lied. The ground has been tilled and partially resown.

Will liturgical recitatives be born again? We can see the dawning of abundant creativity in the areas of biblical recitation, psalmody, litany, the eucharistic prayer, and verses in troparia. It is time to examine once more the characteristic elements of liturgical recitative, or "cantillation." 3

Cantillation's Characteristics

Let us allow that between the simple spoken word and singing, where music has a proper form that is melodically and rhythmically identifiable, there exists a large area where the word is presented with a certain rhythm and tone that produces an original action, whether of public oral communication or of collective or individual oral prayer.

I designate that large area as the operative area for "cantillation" for several empirical reasons. 4 "Cantillation" is a word sufficiently differentiated from the ordinary vocabulary of singing and music—a vocabulary that is often ambiguous. The practice called "cantillation", was born out of the practices of ritual recitation of the Bible among Jews and Christians. And the word has been well received, not only by musicologists in this century, but above all by specialists in liturgical music since the renewal of this academic discipline thanks to the liturgical movement.

Among the various possible definitions of the word "cantillation" here is the one I prefer: "Cantillation designates the recitatives of Jewish and Christian rituals where the various rhythmic and melodic elements only exist to be at the service of the enunciated word in respect to its semantic, syntactical, and poetic structures." 5

That description has several principal characteristics. The first is that it is a word form. In our Western cultures we have a certain difficulty perceiving cantillation's specific characteristics because we spontaneously classify it on the "singing" side of the fence and not on the "word" side. In fact, the distinction between word and singing splits this way: In the word the frequencies of sound are free-floating, while in singing they are differentiated and determinable. The other side of the coin is that the border between recitative in general and singing properly speaking remains nebulous. Distin-
guising between a recitative and a song sometimes owes as much to the way in which you “recite” or “sing” as to the “tones” you use. It is certain, however, that according to Jewish and Christian traditions ritual cantillation is first of all the uttering of a text, whether biblical or euchological.

A second characteristic of cantillation concerns the relationship between speaker and recipient. The person to whom we speak determines the “tone” we use in speaking to that person, the “level of language” we use, and the “appearance” of the speaker. Our tone may be reverent or authoritative, solemn or familiar, didactic or entertaining, informative or poetic, and so forth. The same is true in liturgy: The tone varies according to whether the speaker is addressing God in praise or supplication; the assembly, in a Scripture reading or a monition; her- or himself (or the group itself) through coherition, meditation, ruminating on the word, and the like.

The ritual situation offers a third characteristic, for the ritual situation determines and induces the relationship between speaker and recipient. A listing suffices to understand what this means:

- Biblical reading: A single person, invested with God’s authority, speaks to the entire assembly;
- Psalmody: As an announcement of the word of God, it equals a biblical reading, but it is an act of taking the word to oneself; each person does the uttering, and the one who listens is the person him- or herself;
- Collect: A prayer by a single person in the name of all, addressed to God (in the presence of all);
- Prayer intentions: Announced by a single person to the whole assembly;
- Sacramental formulas: The word that does what it says;
- Greetings, dialogues, monitions: Various supports for the collective action of all.

The correctness of the tone is dictated by the relationship to be induced.

A fourth characteristic is determined by the verbal form. Every text has its own exigencies for utterance according to its literary and oral character. We can distinguish among simple prose (as in prayer intentions), artistic or rhythmic prose (prefaces, collects), elementary or basic poetry (psalms, certain hymns), and the elaborate poetry of strophic hymns or other poems. Each genre has its own appropriate mode of recitation.

Accents and syntax establish a fifth characteristic, for as soon as rhythmic and melodic elements are involved in the word, these elements must come to terms with all of language’s elements, respect them (not contradict them), and reinforce their meanings (not only conceptual meaning, but also relational, affective, poetic, performative, and all other forms of meaning).

Accent regulates the art of cantillation in so far as it is constitutive of the particular language and according to that language’s characteristics: melody (as in ancient Greek, where cantillation was called εκφωνήσις because it followed the acute, grave, and circumflex accents); intensity (as in late Latin and the majority of Romance languages); or quantity (as in certain modern European languages). All cantillation “tones” are normally structured to take into account verbal accents, e.g., the one- or two-acent cadences in Gregorian psalm tones.

In all traditions of public utterance, technique derives from syntax. In the chain of speech one has to be very careful to observe what must be distinguished from what must go together in order that the sense be produced correctly and transmitted faithfully. In the Hebrew Bible, the Masoretic accents for cantillation (ta’amlim) consist of “conjunctive” or “disjunctive” signals according to the meaning, based on a very finely graduated scale. In the Latin tradition, in continuity with the rules of rhetoric, the art of the rhetorical pause (pausationes) developed, a practice to be observed by liturgical lectors or other intermediaries of the sacred texts.

In accord with these techniques for cantillation (which are analogous in other Christian rites), the melodic differences in the “tone” for recitation must never contradict the syntactical laws for disjunction and conjunction according to the meaning. When such melodic variations of a tone (in relation to the “tenor” or reciting note) are systematized, they appear as a kind of hierarchy of “differences” that indicate the ends of phrases or sections or momentary or structural suspensions in the course of a phrase. The system of psalmodic “differences” (final, mediant, flex, intonation) offers good evidence of the application of this law of distinction in the case of a poetic “word” organized in verses of two or three parallel members.

Cantillation’s sixth characteristic is a certain freedom of action. True cantillation excludes by hypothesis the performance of a score or “putting notes against syllables.” It is a living act that always re-creates the transmission of the word. The text is given; the “tones” are traditional and already known. The art of the lector/cantor, we presume, has been acquired. But the “performance” here and now always maintains a semi-improvisatory character. For uttering the word is always unique: here and now, God speaks; here and now, the church is gathered, each time in a changing manner.

Uttering the word is always unique: here and now, God speaks; here and now, the church is gathered, each time in a changing manner.
Cantillation offers space to open up to mystery—its seventh and final characteristic. It can never be reduced to its communication function, i.e., to the search for transmitting the message. In the liturgy, every word is mystery, a place of revelation and encounter, pact and covenant. But recitation-cantillation can become a carmen, a magic charm. It can have tendencies toward incantation, enchantment, even sorcery. This perverse effect can be produced by any rite, but music runs a greater risk because of its very nature. It all depends on the individual or collective faith of the subject whether the rites can be used to open up a space for free gift and exchange between God and humankind or whether, on the contrary, the ritual relationship is perverted by using it to seek after pure enjoyment or gain power over another.

What cantillation brings to the scriptural or eucharistic word can be very great; it is even incomparable so far as it is infinite. It would be very sad if we were afraid of its power. On the other hand, it would be a cause for regret if we gave way before current objections: “It’s artificial!” (But what is art itself?) Or: “This mode of expression doesn’t belong in our culture.” (But what is “our” culture?) Or again: “This practice calls for techniques that have disappeared.” (But we can find them again, if we need them.)

If we recognize in cantillation the essential and specific values of Christian worship, then it is up to us to make the practice live again, as it is up to us to insure that our liturgies become once more that lyrical action accomplished for the glory of God and the service of humankind.

Notes

1. At the very first meeting of Universa Laus at Crésuz in 1962, on the eve of Vatican II’s opening, we knew that the liturgy would be the first subject of treatment, and the question of the liturgical recitative was woven into that discussion. The following year, when the initial chapters of the Constitution on the Liturgy were already known, we took up the question again at Wolfsburg.

2. They included the tabulation by Helmut Hucke of the concepts, functions, and characteristic elements of the various types of recitative. This paper can be found in Musique sacrée et langues modernes (Paris, 1964) or in the corresponding editions produced by Universa Laus in four languages. Also, numbers 53-56 of the journal Église qui chante dealt with “Singing the Readings” (Le chant des lectures), especially the contributions of Jean-Yves Hameline and Joseph Gelineau (1964).

The very widely used little treatise of Gino Stefani, which appeared as an appendix to his book L’Acclamation de tout un peuple (The Acclamation of a Whole People)—in one of the five languages in which this work was published (1967)—is a contribution that should be studied by anyone interested in this question, even if it is likely that the conclusion reached today would be a more open one.

3. This examination emerged as the result of a study of the whole question of cantillation at a spring meeting of the French-speaking Universa Laus group, who requested this
Cantillation—An Example from France

BY JEAN-MICHEL DIEUAIDE

In France at the moment the practice of cantillation is limited to dialogues (the greeting at the beginning of Mass, for instance); occasionally the collect that concludes the opening rites of the eucharist; occasionally the preface; rarely the institution narrative in the eucharistic prayer—or in the case of really daring presiders, the embolism; almost never the readings, including the gospel.¹

Jean-Michel Dieuaide is the director of CALM, the Archdiocese of Paris’s Center for Musical and Liturgical Action. This article is based on the English translation of his paper for the Universa Laus meeting in Altenburg, 20–24 August 1990, © 1990 Paul Inwood.

The little that is chanted is carried out by a minority of “singing” presiders, and it is not often linked to any particular solemnization of a celebration. There are presiders who sing and presiders who don’t, and those who sing seem to do it at random. I imagine that there

There are presiders who sing and presiders who don’t, and those who sing seem to do it at random.
are two causes for this deficiency: Cantillation is seen as a sung performance and therefore something that is difficult, requiring special knowledge, and inaccessible to many; and virtually nothing is provided in this field in the formation of seminarians, deacons, and other liturgical ministers.

To those we can add several more diffuse reasons. Some people consider cantillation “artificial” because they fear a French chant that is nonmetrical, scarcely melodic, and removed from a poetic context. Such people think of similar attempts in musical comedy (such as the work of Michel Legrand), where ordinary conversation is to a certain extent cantillated. Another reason is connected with what might be considered a kind of modesty. The French male is in no way a mad vocal exhibitionist, and in fact there is a certain lack of “musical tools” to support the practice. Indeed, divorced from practical experience, the art of cantillation remains nebulous and mysterious. Back in 1967 Gino Stefani was already able to state that “the impotence of cantillation is universal; our civilization has lost the sense of the solemnized word that becomes music.”

Looking for Definition

When you try to describe what cantillation is, it is striking to note how hazy and even contradictory the theoretical and musicological definitions of it are. The word itself appeared only in recent times to designate what Father Gelineau has called the “missing link” between the spoken and the sung, a link that seems to have been a constant practice in cultural activity in Jewish and Christian tradition. There are some constants in the various definitions of the word. It is a technique drawn from oral tradition / that has a special relationship with the word and its transmission / with a certain improvisatory or spontaneous dimension.

But that’s about where the similarities stop. In his work L’Acclamation de tout un peuple, Gino Stefani gathered a number of definitions of the practice we are trying to define. So, for instance, F. L. Cohen defines cantillation as a “mode of intonation used in public recitation or prayer and for the reading of Holy Scripture.”

Some writers focus on the practices of specific religious traditions. E. Werner, looking at synagogal practice, makes a distinction between ekphonēsis, classed as a sort of semimusical Sprechgesang recitative, and cantillation understood as singing in the musical sense of the term. According to his definition, psalmody would be categorized as cantillation. And speaking about Byzantine liturgy, Egon Wellesz says that the readings should be performed as a sort of cantillation called ekphonēsis that occupies an intermediate stage between recitation and singing. Then he refers to the musical characteristics of Greek declamation founded on the melodic nature of accents. Solange Corbin offers this definition of cantillation as it appears in Christian rituals in general: It is a “form of religious melody, of primitive construction and closer to declamation than singing, properly speaking.”

In such definitions the musical dimension of such declaration or proclamation usually appears only so that the writer can state that it has been killed off in the course of establishing the present practice of public recitation of the Scriptures.

Starting a New Praxis

If we raise the question of starting up a new praxis of cantillation today, we have to take account of several facts. The first is that our present culture is not one of oral tradition in the sense that such a tradition is understood historically. In an oral tradition cantillation has a mnemonic function that does not work for us at the same level. A second fact is that, in our present
culture, cantillation has passed into the area of singing while still remaining an oratorical art. Part of the reason for this, as underlined by Gino Stefani, is that modern technology provides for the sonorization of the word through cantillation by the availability of public address systems. Another factor in our present situation is that written-down music has to some extent sterilized the “beyond the notes” practice of the cantillated proclamation of a text. Improvisation now appears as the summit of sophistication in artistic technique.

On the positive side, the liturgical language in each linguistic area has become the same as the language that composers in the secular domain have to struggle with. So works of every kind and dating from every period present fertile soil for studying those textual-musical relationships where (minimal) music is at the service of, and is the bearer of, a text that is considered paramount. Although these models may not necessarily be transposable directly into the liturgical domain, the solutions found in recitatives ranging from Schütz via rock and ancient folk music to Debussy can teach us much, if only we take the trouble to observe them in light of our own aims. The fact that these solutions are “musical” does not, it seems to me, disqualify them a priori, since we have to admit that today, at any rate, cantillation is seen as “a form of singing.”

But having identified those facts of our present situation, let me ask: What would contemporary cantillation in a vernacular language be like? To answer that question, we have to go back to the collection of definitions. Beyond the lack of agreement and the impossibility of hearing what happened in history, we can observe that the link among all these definitions is the relationship with the word.

So as an act closely linked to the word, we could say that cantillation is first and foremost an oratorical art, “one of the arts of eloquence,” as Stefani put it, an art in which the resources of a particular kind of music help to reinforce and facilitate the intelligible transmission of a text. Cantillation therefore ought to lean on the “speaking” aspect of the act and, of course, on the “raw materials” of speech, i.e., the language. Any melodic, rhythmic (metrical), dynamic, and agogic preoccupations must accordingly be subordinated to a non-musical approach to the text.

The other side of the coin is that the oratorical art in a given language already allows us to hear elements that already have a bearing on music: breathing, semantic calibration, punctuation, elan—repose, sound colors, and volume. So the difficulties in cantillation—the things to be aware of—will be those encountered by readers, i.e., the appropriation and transmission of a text; “instrumental” problems of body and voice; skill in mediating a word that is not one’s own in a way different from just presenting the bare text; skill in using public address systems, and so on.

What Are We Trying to Achieve?

If cantillation is a form of proclamation that appears in that area passing from speech to singing, then we have to look at what we are trying to achieve in this area. What are cantillation’s effects? It produces an understanding of the text, its nature, status, and content, but it also produces a distancing from the text simultaneous with a focus on that text. Cantillation distances us by telling us, “This word is not trivial,” but it also focus our attention on the text, bringing us into contact with it, which is a factor in the communion of the listeners with the text and with each other. In addition, it offers us a heightened awareness that we are participating in a symbolic game, a ritual.

All those effects are essentially musical. Keeping a sense of proportion, we find those same effects in opera. In that musical form, the clear opposition between recitative and aria tells us something about the nature of the text being sung and its function in the action. Also the distinction between opera seria and Singspiel (spoken dialogues) gives us information about the status of the work and the social context and conventions within which the opera or operetta is placed. Finally, we learn something about the “scenic” nature of the proclamation and its relation to physical exercise, the need, as the

Only text and context . . . can define on the spot what is correct, what the “borderlines” are for improvisation.
French-speaking group noted during its meeting at Lyon, to "tame one's body to set it to music."

So as an oratorical art with musical effects, liturgical cantillation should be the bearer of information on the status of the text—whether it is Scripture, prayer, dialogue, or greeting—and indicate in what communications network it is situated (who is saying what to whom, in the presence of whom). It should also be a factor in giving value to the text through guaranteeing its freedom and truth (for the musical setting of a text can offer us a red herring that disguises the truth).

If cantillation is an oratorical art, then its sonic parameters will not be exactly the same as those for singing, but there will be similarities. For instance, passing from the simply spoken to the sung, even in an oratorical art context with its rules and its artifices, produces a "vocality" in which notions of style, interpretation, and "vocal régime" all appear. It seems to me that in this passing from the spoken to the sung, the principal musical parameter affected is the melodic one, and thereafter the harmonic one. Vocal weight and the resonance necessary for singing tend to fix and identify sound frequencies and introduce certain inflexibilities. The spoken "melody" is infinitely richer than many "musical" melodies, for singing constrains us to a melodic stylization that we have to make the best of.

In this context, one parameter that has to be put in the forefront is tessitura, linked to the parameter of the volume of sound. It is very striking that in extant (i.e., written down) cantillations the reciting notes are conventionally and systematically found on medium frequencies that are not very varied (G or A). These frequencies result in a volume of vocal sound to which the cantillator pays little attention most of the time. But now the microphone, considered as a real "instrument" for the word in the same way one talks of a musical instrument, allows a real oratorical freedom in the areas of tessitura and volume.

Now in the domain of rhythm, oratorical art brings an extraordinary freedom to cantillation: delivery, silences, breathing, suspension (in the Baroque sense), punctuation, and the like. Any attempt at musical systematization seems to be at a loss here. Only text and context—place, cubic volume, dimensions of the space, layout of the assembly, the sound system, etc.—can define on the spot what is correct, what the "borderlines" are for improvisation.

As long as we are in this area of sonic parameters, we should also cover the question of style. Even musical references in recitatives found in French opera or oratorios during the 1600s constitute examples of a vocalism that has evolved considerably since then. It is most remarkable to see how far, in the French language, the oratorical art of opera in its current interpretation and in stylistic research is converging with our preoccupation with the "missing link"—the quasi-spoken. For the rest, apart from deliberate conventions like the Baroque gestique that has been rediscovered in recent years, the melodic stereotypes of French Baroque opera show that it is the text, its intelligibility, and its communication that reign tyrannically over all the musical parameters.

Cantillation and the Psalms

Recent practice in regard to the psalms in liturgy can offer us a final focus on what cantillation can and cannot achieve. In our reflections, the French-speaking Universa Laus group examined the purpose and "performance" of psalmody as distinct from cantillation. The objective of psalmody is to produce poetic meaning, and the proclamation of the psalm finds its objective both in the truth of the text and in the act of proclamation. As Didier Rimaud said, "What makes psalmody is the psalm, which is a poetic text to be prayed. Psalmody is what makes my body become both psalm and prayer." And he added, "This is not within the realm of musical notation."

Cantillation's objective is like that of psalmody to the extent that it is discovered in the doing. There is something in the performance-event beyond the mere singing. To quote Rimaud again: "The singing of a psalm is by itself not sufficient to produce psalmody." The proof of that statement can be found in the constraints imposed by the practice of "collective psalmody," in which the psalm is done by everyone. Such "mutual mimicry" limits the freedom and improvisation required for the full experience of psalmody. One constraint is this: Even when performed by a solo singer, psalmody is under the straitjacket of collective psalmody; i.e., the soloist often falls into the trap of trying to make the psalm sound like the group performance.

Such collective psalmody, Gelineau asserts, has "killed cantillation," for "cantillation is always something done by a single person." So, it would seem, the place to begin recovering the powerful art of cantillation may be in a recovery of the art of psalmody.

Notes

1. The kind of cantillation envisaged here excludes psalmody, which, the French-speaking group of Universa Laus agreed, constitutes a special case because of the particular nature of the (poetic) text.
2. Such mechanical terms may shock liturgists or musicologists, but are there any others?
5. On the other hand, the "melodies" of certain talks by Malraux live on in my memory.
6. For example, excessive notation of silences or the equating of a particular melodic profile with a punctuation mark.
7. This final section is based on a number of reflections variously attributed to Didier Rimaud, Phillipe from the Abbey of Tamié, and Joseph Gelineau, as well as some unattributed remarks.
Can a Culture Survive in a Few Rites, Symbols, or Stories?

by James Notebaart

Global communications now connect diverse cultures; indigenous peoples are increasingly vocal; recent immigration patterns are changing the face of the United States; and the pope goes globe hopping. Such factors raise issues of inculcation and globalization that echo Karl Rahner’s prediction of “the transition from a Christianity of Europe to a fully world religion [that is] starting to happen….” One narrow part of that wider development is the focus of this article: the models that address the effect of converging cultures on Roman Catholic ritual.

Inculcation has been more frequently examined than globalization, for the first is often limited to a single cultural perspective, while globalization issues are more illusive since they reflect the effects of cultures on each other on a truly global scale. In examining either, though, we have to back away from any inherited cultural imperialism and recognize the innate validity and integrity of indigenous cultures by defining a cultural heritage within the parameters set by the people themselves. A second step involves examining the way cultures affect one another as they become part of new environments, as in recent U.S. immigration patterns.

Such objectivity is difficult for us because the deep cultural identification between Europe and Christianity (“Christendom”) has greatly influenced how the church has understood and evangelized non-European cultures. Still, official documents down the centuries have shown a development from an exaltation of European cultural models to a cautious acceptance of cross-cultural dialogue. Only in the last quarter of our own century did a pope finally call for an indigenously based approach to evangelization. In his apostolic exhortation Evangelii Nuntiandi (December 8, 1975), Pope Paul VI wrote: “What matters is to evangelize human culture and cultures… always taking the person as one’s starting point and always coming back to the relationship of people among themselves and with God” (#20). With this document the church officially acknowledged its existence in a truly multicultural global setting, validating Karl Rahner’s vision of Christianity as a world religion.

Models for Understanding

We are left, however, with a vacuum of models by which to understand this

To be Christian meant to be unlike everyone else in some way.

new “beast” that is being born. Pope Paul VI named the challenge: “The split between the Gospel and culture is without a doubt the drama of our time, just as it was of other times.”

Two terms frequently used in social archaeology to describe cultural change are helpful in developing models for this new situation: transculturation and acculturation. “Transculturation” is the transformation of a culture in its practices, symbol systems, and unique perspective by using elements of a foreign culture to express the traditional world view. “Acculturation” describes the discarding of local perspectives and sym-
miah 4:4). When it made this shift, the early church transcended circumcision’s integral connection with the Jewish covenant and Jewish culture and transferred its meaning to baptism, which became the Christian grounding rite. Retaining the traditional understanding of circumcision would have identified the early church as a sect within Judaism rather than a separate reality (see Acts 15:1–30; 17:22–28; Galatians 2:1–4).7

The way the early Christian community dealt with circumcision is a good example of transculturation.8 Such reinterpretations of culture and tradition promoted the spread of the faith beyond Judaism. It also reflected the cohesion and sense of a wider destiny among the early Christians that freed them to perform such radical reinterpretations of their heritage. That bond was so intense that non-Christians looked on them as a sect, a subculture to be Christian meant to be unlike everyone else in some way. The Romans, for instance, viewed Christians as lacking “piety,” i.e., as poor citizens who were unwilling to serve as soldiers or stand for election. Trajan thought of them as a “secret association,” which like all secret clubs (in his view) destabilized his government. Also, Christians seemed to disdain “religion.”9

Within Christianity, of course, the various cultural and ethnic groups were not free of conflict, particularly in their theological perspective and their liturgical practice. The selection of “the Seven” to assist the Greek widows in Jerusalem is one resolution of such an internal conflict (Acts 6:1–7), but other conflicts soon erupted in the Macedonian church. There were also disputes over the date of Easter that may have reflected growing divergences in Rome’s ethnic ghettos; at the time of the presbyter Arius there were theological struggles between Alexandria and Constantinople; and the patriarch Nestorius did battle with the church at Ephesus. There were also political struggles between powerful ecclesial sees, such as the vigorous Armenian opposition to the Council of Chalcedon (451).10

It would be naive to oversimplify either the churches’ cultural compatibility or their disagreements in the first centuries or to assume that each ethnic group fought for ritual or theological independence. The deeper Levantine bond and Christian subcultural identification provided unifying factors. There was, however, a gradual development of rites in an almost organic way. It was more of an assimilation or evolution than a direct substitution of one rite for another, although the latter did exist.11

Ritual changes and development in the early church were promoted by certain general factors; in addition to theological pressures there were issues of political and territorial precedence, influential personalities, language, and the arts. These factors may offer us the beginnings of a model for our own situation.

Apostolic legitimacy was claimed early on as a way to lend credibility to developing religious centers: Jerusalem, Antioch, Alexandria, and Rome. That legitimacy combined with a strong local church and the imperial political and territorial importance of these cities to accord a level of prominence to the Christian sees: they were in the right political arena to influence liturgical development.12

Influential religious leaders also helped evolve the structure, imagery, and verbal metaphors of liturgy, especially the eucharistic prayers. People like Hippolytus (ca. 215), Serapion of Alexandria (ca. 340), John Chrysostom (ca. 370), and Basil of Caesarea (ca. 357 and later) took existing textual models in the Jewish and Jewish-Christian Birkat ha-Mazon and Todah traditions and interpreted them in the light of their own evolving prayer customs, moving from a two-part structure to a six-part form, embellishing the ancient meaning. Augustine, Ambrose, and others supported the place of eucharist in the church’s daily routine.

Changes in language also contributed to ritual change in the church’s early centuries. Words are instruments of power that unlock landscapes of the mind; they are more than equations whose equivalent meanings can simply replace one another. In some cultures words have an objective reality: once spoken, they have effective power independent of their speaker’s. Texts taken out of context damage meaning, as literal translations of the Roman Rite’s editiones typicae showed after Vatican II.

The early church developed a code system, e.g., in its apocalyptic language, that articulated a common perspective, a verbal landscape of shared meaning and vision. That code was developed partly through deletion and addition. For instance, it is clear from the diversity of references in the Christian Scriptures that the Shema (Deuteronomy 6:4–5; see Deut. 10:12; 11:13) was no longer recited by Christians, though Jesus took its recitation for granted (see Luke 10:26) and it remained part of the daily confession of faithful Jews (see Matthew 22:37; Mark 12:30, 33; Luke 10:27). Deletion of this text from Christian daily prayer signaled a change in perspective, an evolution of understanding that no longer adhered to the shared Jewish world view.

Similarly the addition of sacrificial language, first understood as a spiritual reality then applied to the rites, provided a dimension that later included a sense of priesthood, victim, offering, and the like in the eucharistic celebration.

Finally the use of the arts, both visual and plastic (including music), conveyed the Christian perspective. The standard Roman city of the second century featured temples of Jupiter, Juno, Minerva, and various other gods of Greek, Roman, and Egyptian origin. Older Roman models had centered devotion in the home under the "lares and penates"—the gods of the hearth—and these models factored into the public physical setting as well. After Alexander’s conquests (fourth century B.C.E.) these “old gods” competed with new arrivals such as the cult of Mithra and the Mithraeum.

When Augustus (63 B.C.E.-17 C.E.) reconstituted the empire he also attempted to revive the spirit of Roman culture by focusing on political, social, and religious institutions. He rebuilt temples, wrote legislation against non-Roman gods, and favored the integration of religious ideals that claimed the entire life of the people, rather than current superstitious customs.13

Early Christians used existing architectural religious settings, adapting several building types to meet their needs and express their imagery. There was no normative type of Christian architecture before Constantine; Christian communities simply adapted and renovated appropriate available structures.14 In post-Constantinian times, however, the basilica became the standard form for the aula ecclesiae. During the reign of Justinian (483–565) and beyond, the imperial silk factories and the work of individuals like Isidorus of Miletus (a mathematician) and Anthemius of Tralles (an architect) shaped the grandeur of Christian worship. Seemingly incidental elements like the shape and size of thuribles and the embellishment of communion patens supported
an evolving metaphor of ritual, and the needs of the liturgy were expressed in the new buildings designed for worship.\textsuperscript{15}

Like language, personalities, and political prominence, the visual arts contributed to the evolutionary process of ritual in the church’s first centuries. All of these factors were supported by a common eastern Mediterranean culture which still permitted a diversity that allowed the communities celebrating the rites to identify better with them. Changes in the rites happened one piece at a time, and the assimilation of new factors was not recognized at first because it consisted of such small ritual “bytes.” Only later did the complex of elements appear as a distinct ritual expression stamped with the culture’s own imprint.\textsuperscript{16}

Seeking Contemporary Models

Today’s world offers several major exceptions to the ancient pattern of ritual development. Since few distinct non-Levantine cultures were incorporated into the early ekklesia, few distinctive models of inculturation developed. Secondly, the simultaneous existence of widely varying cultures in one place is a relatively new phenomenon created by the arrival in Western nations of large numbers of non-European immigrants.

How, then, are we to begin addressing the contemporary question of multiculturalism and the major differences in the interacting cultures’ world views and even their understanding of the person? In addition to studying the history of ritual development, one is also thrust into the discipline of social anthropology.\textsuperscript{17}

A place to begin might be with the few isolated examples of non-Levantine cultural development from the church’s early history. Beyond the edges of the eastern Mediterranean were areas whose very remoteness limited cultural exchange. The ancient churches of Abyssinia and Armenia were geographically isolated, with limited outside influence, and their rites developed in unique ways, substituting local forms for those in more common use elsewhere. For example, in rare instances in the Armenian Church the sick were—and still are—anointed with the blood of a slaughtered lamb. (Armenian blood sacrifice is unique among Chris-

The rites that developed in Abyssinia introduced the drum, not merely as a musical instrument, but as a focus and symbolic center for tribal Africa. Certain Abyssinian ritual garments were clearly derived from animal skins, although they are now stylized and fabricated in rich brocade.\textsuperscript{18}

Contemporary examples of cultural isolation can be found in the tribal cultures of Africa, the civilizations of the East, the Saami, Maori, and the indigenous peoples of North and South America. Here we find a very different pressure on the Roman Rite, one that goes far beyond local cultural adaptations of a still-familiar form: to redefine the values of the Rite in terms of indigenous world views. Ritual this usually means substitution more than believing it, for a world view must be believed to be seen, not the other way around.\textsuperscript{19}

When a culture remains in place, maintaining balance is relatively easy, but what happens when other cultures intervene or when a culture is displaced, driven away from “home”? When the Hmong left the northern hills of Cambodia, or the Inuit left their homeland at Baffin Bay, or the Saami wandered west from Norway, did their world view shatter? Was life out of balance? Consider a central myth: the place where the dead go. A Christian myth says that they go to “the city” (see Revelation 21:9–22:5); the Inuit say that the dead go to the one unchangeable part of their landscape, the north star. Peyote dead journey toward the Grand Canyon, while the Plains Indians move west. We try to harmonize these myths by generalizing, saying that we will all go to God, but what really happens when cultural underpinnings no longer make sense because the people are no longer in their original setting or they become mixed with people of other cultures and their myths are watered down into generalities?

There are two opinions on this matter. The first suggests that there is a degradation when people are taken out of their cultural landscape, there is a shattering of the myth that sustained the people, as happens when some American Indians are thrust into urban centers. The second view suggests that the entire cultural identity is invested in each aspect of the culture and can be recapitulated. The whole, concentrated in the particular (for example, in political centers, language, key figures, and the arts), can be drawn from it at any moment.

The Heart of the Matter

Can a culture survive by preserving its meaning in a few rites, symbols, or stories? This is the heart of the question of transculturation or acculturation. If a culture is shattered when removed from its “ecological niche,” then only

*Words are instruments of power that unlock landscapes of the mind.*
acculturation is possible. But if a culture can interact with other cultures while retaining its own identity, then trans-culturation is possible—indeed, there is the possibility that both interacting cultures will be transformed as well as conserved.

In a transcultural situation the rites retain their central role as conveyors of cultural identity in both the myth and the cultural landscape, so when they substitute for the various Roman rituals, for instance, they carry with them everything implied in their culture. But isn’t that central role for ritual what is implied in accepting a culture’s fundamental integrity? Who has the truth? Who can decide? From the perspective of the Euro-Christian Church, incorporation of non-European rites can be a threat, because they come with such different world views.

If, for example, the Roman Catholic Church were to permit the Plains Indians’ sweat lodge to replace the ritual purification of the sacrament of penance within these tribal areas, then it would also have to accept the presence of the “grandfathers” who stand on the heated rocks as mediators of prayer.

The five thousand year old rite of the sweat lodge orients participants in the physical landscape while creating two ritual centers: the earth fire and the vault of heaven, Tunkashi’s world. Mother earth gives birth to the fire; then, in the presence of the sacred pipe (which is both altar and presence of the Great Mystery), the four directions are set out by placing glowing hot coals in the lodge. When the flaps of the willow lodge are closed, the burning rocks become the universal sky; to look down on the rocks is to gaze up into the vault of the heavens. There the world is re-created, and the ancestors join to break the boundaries of past and future (“Sicut erat in principio, et nunc, et semper, et in saecula saeculorum”).

Within the intensity of the songs and the drum that beats the heart of mother earth, you open your mouth in prayer, so the grandfathers can listen to your sincerity. Open, vulnerable, burning with heat, you sit helpless before God, stripped of everything that gives security in other worlds. You are a creature, and you say over and over, “Oushika”—“Have pity on me.”

Can we, as the ekklēsia, acknowledge the fundamental validity of this sacrament? We might be threatened, as the institutional church was in other centuries, but the indigenous people are equally cautious. They ask: “By taking our rites as your own, are you saying that our rites are not complete? What more can you Christians add to our ancient way of prayer?” These are difficult questions for enthusiasts of inculturation. If we agree that culture must be accepted in its totality, and that totality has integrity, then what do we really add except the name of Christ? Does that make all the difference? Does it make any difference?

It is the interpretation of history that gives meaning, not merely the facts.

Where Do We Go from Here?

Our search for models of multicultur- alism is now burdened with a double caveat from the Euro-Christian perspective and that of the indigenous peoples. Where do we go from here? I believe that we examine the ritual intent of the cultures. Whatever the particular ritual is “about”—transformation; gaining, directing, or averting power; union; atonement, or thanksgiving—the result is harmony, balance, the assurance of having followed the right path. Any attempt to inculturate must keep this fundamental purpose in mind so that the balance remains authentic.

To preserve this purpose requires that we enter the culture with respect and be the respondent rather than the initiator. The mentality needed is that articulated years ago by Frank Kacmar- cik. On receiving the Berakah Award from the North American Academy of Liturgy, he shared some advice he received from an old abbot: “Watch and pray, but watch mostly.”

Such a methodology is non-European; it sets aside linear thinking and standard categories. It accepts the entire cultural milieu as the medium of a culture’s world view, as in the response I received from several M’dewin people when I asked, “How can I find out what this ritual means?” They answered, “Join us, and someday it will be clear.”

By understanding daily life, how and when things are done, the myriad relationships, one establishes an initial sense of the culture. One begins to understand decision processes, how dreams are interpreted, and the meaning of earth signs. Prophecy becomes clear. Two elements from the earlier model are significant here: the role of influential people (the elders and their ancestral wisdom) and the function of language. The third significant factor is the symbolic milieu: time, place, orientation, objects, roles, intensity, impact, feeling, trajectory, and all the subtle variances that contribute to the meaning.

The elders speak a warning to those who would enter this world: “Spiritual knowledge is power, and to explain it is to take on suffering. Be careful of what you say about sacred things. You can be deceived.” The elders protect their way of life because in their experience Europeans have been manipulative and
dishonest; native generosity has been repaid with greed. So inculturating their rites demands a respectful and honest humility; without these there is no possibility of balance. In time the elders will decide the way they want their rites, and therefore their world view, to become part of Christian prayer.

I believe that this indigenous methodology also offers a way for two or more cultures to share prayer. Tokenism can be avoided if we allow the cultures to set the direction.

Invitation and Dialogue

Everything that is European and Western within me wants to suggest a comparative ritual study: to seek parallels between the Roman Rite and indigenous rituals and apply them, telling non-European cultures what our rites mean and then asking how their rites fit our meaning. This is no longer appropriate.

We have to do what other cultures ask of us: invite the representatives of non-European cultures to watch and pray with us in order to sense our world view. Then, on a totally equal basis, we can dialogue. Even if Western representatives have objective data that disproves the claims of indigenous understanding, it is the interpretation of history that gives meaning, not merely the facts.

The “watching” process is obviously longer than scientific analysis; it may even be objectively wrong. The trail has many “switchbacks,” many false steps and failures; it abrades our Western need for direct, functional results. But to accept other cultures within their own cultural framework is to accept their process of wisdom as well and not to impose our own.

The issue of ritual in a “globalized” church is a matter of understanding what accepting the integrity of other cultures is really about. In this process we will articulate what is of central importance to ourselves, and we will receive other cultural values. Liturgical pluralism then becomes an incarnational imperative rather than a concession.

Anscar Chupungco has articulated some of the Western liturgical values that should enter the dialogue: The purpose a community gathers is to worship God, and liturgy is the structure whereby this happens. Liturgy teaches meaning, not information. It proclaims faith and establishes the creed. It is Christocentric. Liturgy involves active participation. The quality of the rite reveals the inner meaning. We are conscious of liturgical roles. There is an authenticity of symbolism.

Using Western terminology for their traditional oral values, my Bemba, Lozi, and Chewa students in Africa add to that list: Worship manifests concretely the greatness of God. It creates a channel of communication with everything. It transcends the present and, in sign and symbolic language, objectifies (makes present) reality not as we see it, but as it is.

The Inuit, Saami, Dakota, Black Foot, Hmong, and all the Aslinabe (“people”) add their own values, and so transformation happens.

At the heart of the dialogue among cultures is the meaning and content of religious experience: How does the religious perspective evoke God, the spirit world, the earth, humanity, and power? How does it establish and direct the human journey in all its transformations? How does it allow for mediation? How does it invoke ritual to transform, direct, and assert power and establish reality? How does the religious perspective utilize sound and persons to transfigure us? How does it preserve in objects and artifacts the “transubstantiated” presence of the Great Mystery?

The journey is a careful one, but a transfiguring one. Spiritual knowledge is power, and to explain it is to take on suffering.

Notes


2. For our purposes, “inculturation” is the evolution of the Roman rite as interpreted through the symbol systems of non-Roman cultures, while “globalization” discusses the impact various cultures have on one another as they interact. See John Waligga, “Inculturation in Its Meaning and Urgency,” Christian Leadership in Africa No. 1 (Nairobi, Kenya: St. Paul Publications, 1986) 1ff.

Waligga gives a short glossary of the various terms used to describe cultural interchange. Vatican II spoke of “adaptation,” but failed to stress the indissoluble marriage between each local culture and Christianity. “Indigenization” emphasizes the promotion of indigenous church ministers; while “reformulation” suggests the translation of doctrine into a locally intelligible language system. The grounding principle of inculturation is, of course, “incarnation”—the challenge to be part of every culture and time—and “inculturation” suggests that culture is an instrument of incarnation.

“Culture” can be understood as “the sum total of a people’s thought and language patterns, values and beliefs, rituals and traditions, literature, and art expressing a people’s genius or their inner spontaneous mode of reacting to reality which finds adequate expression according to a certain pattern in thought which is expressed in language and translated into ritual and traditions.” Anscar Chupungco, Cultural Adaptation of the Liturgy (New York: Paulist Press, 1982) 81. See also Paul G. Hiebert, “Critical Contextualization,” International Bulletin of Missionary Research 11:3 (July 1987) 104.

3. When people become part of two or more cultures, they become “metacultural,” able to “stand above these cultures and compare them. This balcony view is, in fact, a metacultural grid.” Hiebert, “Critical Contextualization,” 111.

4. Despite the underlying identification with Europe, some church documents from the first great missionary wave during and after the European Reformation, such as the 1843 bull Inter Cetera, did recognize the church’s need to interact with non-European cultures in announcing the Gospel, while other documents, like the 1659 instruction Ad Extremus, warned against imposing Western cultures in foreign lands—in this instance, China. On the other hand, where serious attempts to integrate cultural understanding into ritual did develop, papal sanctions like the bull Ex Quo Singulari (1742) promptly ended them. (That bull put a stop to the efforts of Matteo Ricci to adapt the liturgy in China. See Chupungco, Cultural Adaptation, 38ff.)

A second Catholic missionary outreach in the nineteenth century offered a new opportunity to return to questions of cultural sensitivity, and the Louvain Missiology Conferences of the 1920s represented some of the earliest twentieth century advances in recognizing indigenous cultural issues (see James Notaebart, “Onward Christian Soldiers,” Pastoral Music 14:6 (August-September 1990) 38ff). But the problem of overcoming a European perspective remained, as was clear from Pope Pius XII’s first encyclical, Summi Pontificatus (October 20, 1939). The letter operated from an Aristotelian viewpoint that does not lend itself to an indigenous-based understanding of human beings or culture. Still, the document did speak positively (36) about the enrichment that follows on cultural interchange.

Pius XII’s positive evaluation of non-European cultures and his insistence on an indigenous hierarchy (#45) began to open the doors to a serious and respectful cross-cultural dialogue that set the stage for the discussions at the Second Vatican Council, where “developing countries” began to be represented by their own indigenous episcopate.
That change in understanding can even be tracked in the documents of the Second Vatican Council, from Sacrosanctum Concilium #37-40, which reflects a cautious advance toward non-European cultures, to Lumen Gentium #13, which broadened the question by recognizing the universality of God’s people present in all the nations of the earth. Two later documents, Gaudium et Spes and Ad Gentes (#7, 22), made even greater advances in respecting cultural integrity. Gaudium et Spes, in particular, affirmed (#26) that the church “is not tied exclusively or indissolubly to any race or nation, to any one particular way of life...” but is supposed to “enter into communion with different forms of culture, thereby enriching both itself and the cultures...” (Austin Flannery, ed., Vatican Council II: The Conciliar and Post Conciliar Documents [Collegeville, MN: The Liturgical Press, 1975] 962). Those four conciliar documents erected a new theological framework for the church’s activity in various cultures.

5. Pope Paul VI, Evangelii Nuntiandi (December 6, 1975), 20.

6. Acculturation is a typical, if often unstated, methodology of colonial powers; it underlies the 1659 instruction Ad Exteros.


12. Two examples of gradual change are the transfer of gifts in the eucharist (see Robert F. Taft, The Great Entrance, Orientalia Christiana Analecta #200 [Rome: Pontificia Institutum Studiorum Orientalium, 1975]) and the introduction of the Kyrie (see John Baldwin, “Kyrie Eleison and the Entrance Rite of the Roman Eucharist” Worship 60:4 [July 1986]). Both examples show the existence of a common structural base with gradual development in a number of locations.

13. See John Baldwin, The Urban Character of Christian Worship in Jerusalem, Rome, and Constantinople from the Fourth to the Tenth Centuries (New Haven: Yale University Press, 1982). The impact of such political centrality is clear in the mid-fourth century spread of Jerusalem’s Palm Sunday liturgy and the Triodion (Triduum) and the later ritual adoption of the gestures and symbols from Constantinople’s imperial court.


16. Similarly, waves of immigrants to the U.S. beginning in the 1840s shared a common Christian heritage shaped by their own regional expressions. But under government pressure to become “American” they were encouraged to acculturate by forfeiting their ethnic heritage and language. The Roman Catholic Church in the U.S. initially established “national” (i.e., common language and culture) parishes with clear European regional identities, which with the collapse of ethnic ghettos on the eve of Vatican II were generally replaced by “territorial” parishes that served people regardless of their ethnic background.

While there was no evolution of rites visible in the national parishes, with the ethnic diversity of territorial parishes and the postconciliar liturgical changes one can identify subtle ritual variations on the editio typica. These mark regional expressions of the church.

In the meantime, there is often a simplification of the gathering rites from the complex Roman model, and in some regions metric hymnody has replaced psalmody. Many parishes end their Sunday worship with a final hymn that simply wasn’t envisioned in the editio typica. Ritual vesture has been simplified, and vesture and ritual vessels in some areas come from the craft tradition rather than the fine arts tradition. Although now in a major transition, church architecture in the last twenty-five years has tended to avoid classical forms and dimensions.

Each of these is an example of the local influence on evolving ritual experience. A complete list of such changes would show a significant evolution of ritual in the United States at an accelerated rate that would have been unimaginable in the ancient world.


18. Author’s notes from a meeting with Schmon Kaloostian, the Armenian Patriarch of Constantinople, August 1980.

19. Author’s notes from Addis Ababa, Ethiopia, October 1986.

20. A world view is the organizing principle of life set in a cultural landscape: the people’s own physical environment. The landscape organizes people in relation to one another, their environment, the world, and indeed, the cosmos. It sets out the boundaries of identity because the cultural landscape is always interactive with the mythic landscape of the mind and meaning, in which the religious world view is vested in a physical place. (Think of Jerusalem as the physical setting for Judaism and its mythical basis as well.)

The myth illuminates the physical landscape, and the landscape confirms the meaning and correctness of the myth. These, in turn, are incorporated into the rite, which acknowledges that the myth and the cultural landscape are alive. Rite is always conscious of its orientation within the mythic and physical landscape; it uses time and timelessness as its medium to maneuver through these landscapes ab initio, omnes, et in saecula saeculorum. In this context, ritual’s purpose is to express and gain power as well as to transform the participants into and situate them in what the myth represents. The result is balance: the culture’s perfect attuning to the world, and this is precisely how indigenous cultures differ from the dominant European cultural perspective. This conclusion is the result of the author’s conversations with Bembá, Lozi, and Chewa of Zambia (Author’s notes, 1986-89); Dakota and Lakota (Author’s notes, September 1989-July 1990); Innuit, Black Foot, Saami, Maori, and Ibo (Author’s notes, Barquemisto, Venezuela, September 1990); and Parsi (Author’s notes, Cutcutia, India, April 1988).

21. That is precisely what made the Roman See pull back in fear during the Chinese Rites controversy in the sixteenth century.


23. Author’s notes from fifty experiences of the Lakota sweat lodge. I have refrained from giving the full details of this ritual out of respect for the tradition and because of this article’s context.

24. The questions come from Lee Staples, Ojibwe traditional Indian. Author’s notes, July 1990.

25. I stated in footnote 20 that the fundamental purpose of indigenous cultural landscapes and their rituals is balance, not progress. This conclusion accords with that of Mary Douglas in Natural Symbols (London, 1970), where she describes “closed societies” as seeking such balance, in contrast to European cultures that are “progressive,” i.e., whose values favor development.

26. This insight is confirmed by Martin Stringer, “Liturgy and Anthropology” 520.

27. Ojibwe Elder’s Circle. Author’s notes, June 1990.

28. See Chupungco, Cultural Adaptation 64-70.

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Music Industry History

Sung Liturgy as the Norm: ICEL's Music Program

BY PETER C. FINN

A friend of mine says on occasion that so-and-so “knows the words of Vatican II, but does not know the music.” In an indirect way, I have always thought that this humorous observation has much to say about music’s expressive power and its capacity to transform us and nurture our faith. Music allows us to express feelings and convictions that words alone may fail to convey.

When we have occasion to sing music that is integrated with the other elements of the ritual and with the faith and lives of the people, it lifts our hearts and spirits from what John Henry Newman called a mere “logical assent” of faith to a “real assent.” To know the power of music in ritual, one need only witness the difference between a full and heartfelt singing of the song of farewell at a funeral liturgy and an abrupt, spoken recitation of a litany for the deceased used in place of the song.

The music program of the International Commission on English in the Liturgy (ICEL) sprang from such an appreciation of the expressive power and the integral place of music in liturgy. It began with the vision that sung liturgy—or the singing of the liturgy—should be the norm not only for the Mass but for all liturgical celebrations.

Early Plans and Programs

Much has happened in the twenty-seven years since a group of eleven bishops from ten English-speaking countries met at the English College in Rome on October 17, 1963, to form what would later become ICEL. Nearly two months before the promulgation of the Constitution on the Liturgy, these eleven bishops, all with a genuine, pastoral concern for the people’s active participation in the liturgy, called for the establishment of a body of scholars to produce an English version of the liturgical texts to be used in common by the participating English-speaking conferences.

The press release for that first meeting (dated October 18, 1963) stated that “plans are being made to include Biblical scholars, musicologists, and liturgists to ensure an English text true to the needs of public worship, as well as musical and literary requirements.”

In its first eight years, ICEL necessarily devoted all its efforts to the work of translation and to consulting the bishops’ conferences on the style and character of the language to be used in the liturgy, with the hope of providing liturgical texts that would be correct, dignified, intelligible, and suitable for public recitation and singing. By 1976 ICEL had issued in fairly rapid succession twenty-three translations of the Latin editions of the rites, including translations of The Roman Missal (Sacramentary) in 1973 and the four volumes of The Liturgy of the Hours (1974-76).

ICEL’s music program began in 1971, with the formation of an ad hoc subcommittee to work on the ministerial chants of the missal. The original members of that subcommittee included Father Percy Jones, an Australian priest on the music faculty of the University of Melbourne, Father Stephen Somerville, a Canadian priest and composer, Father Chrysogonous Waddell, OCSO, a Cistercian monk from Getsemani Abbey in Kentucky and an expert in chant adaptation, and Mr. Robert Blanchard, at that time the director of the Composers’ Forum for Catholic Worship in Sugar Creek, Missouri.

The subcommittee initially planned to provide three settings for the ministerial chants: the Latin chants from the Missale Romanum adapted to the English texts; an original chant not dependent on or derived from the Latin chant that would involve a simple melodic style of declamation capable of being learned with some practice by the average parish priest; and a contemporary, melodic, rhythmic setting of the texts to be sung by the minister and people. In the end, there was only time enough to prepare the Latin chant adaptation,

No brief history of ICEL’s music program would be complete without this list of names. Here are the subcommittee members, consultants, composers, and songwriters whose contributions have made the program possible:

Ronald Arnatt, composer, England / USA
Harold Barker, composer, England
William Bauman, member, USA
Hubert Beckwith, editor, USA
Laurence Bevenot, OCSO, composer, England
Robert Blanchard, editor, USA
Joselyn Brenner, OSF, consultant, USA
James Chepponis, composer, USA
Michael Callaghan, member, USA
Karen Clarke, member, USA
Patrick Collins, member, USA
Margaret Daly, member, composer, Ireland
Michael Downey, composer, Ireland / England

Peter C. Finn is currently the associate executive secretary of the International Commission on English in the Liturgy, a joint commission of Catholic bishops’ conferences. He has served since 1974 as the coordinator of the ICEL subcommittee on music and as general music editor.
though some unsuccessful attempts were made to provide a melodic, rhythm setting for the texts.

A Standing Subcommittee

In 1974 ICEL established a standing  
subcommittee on music and charged its members to commission settings for the sung parts of The Liturgy of the Hours and the other rites. Before beginning the task of selecting composers for these settings, the subcommittee reviewed samples of music submitted by nearly two hundred composers from throughout the English-speaking world.

After two years of reviewing, planning, and commissioning settings, the results of the subcommittee’s work began appearing in study editions and published rites. New service music was provided in 1976 for the celebration of the hours in Christian Prayer, one of ICEL’s major books followed in 1978.

In between, in 1977, Music for the Rite of Funerals and the Rite of Baptism for Children was made available; this was followed in 1981 by Music for the Rites: Baptism, Eucharist, and Ordinations. The work on music for the rites culminated in 1981 with the publication of the Resource Collection of Hymns and Service Music for the Liturgy, which contained 250 hymns in the public domain, 156 settings of texts in the various ritual books, and new hymns for the celebration of the rites and major seasons. This book serves as a resource from which diocesan conferences, diocesan parishes, and publishers of liturgical materials may draw material for their service books, hymnals, and participation aids.

ICEL issued a companion edition of ICEL Lectionary Music in 1982, containing settings of the common responsorial psalms, common responses, responsorial psalms for the rites, and alleluias and gospel acclamations for the rites and for all Sundays and major solemnities in the liturgical calendar.

Studies and Revisions

In recent years ICEL has commissioned music for its new psalm translations as a way of evaluating the quality of these translations from the viewpoint of their intended liturgical use in the assembly. In addition to standard, through-composed, and psalm-tone settings of responsorial psalms, this collection also includes some examples of hymns, strophic, and completely through-composed settings of whole psalms in order to illustrate how the musical settings may reflect more faithfully the literary genre and structure of the psalm text (e.g., whether the psalm is a communal hymn or an individual lament).
As part of ICEL’s comprehensive revision of The Roman Missal (Sacramentary), the music subcommittee is now engaged in reworking the chants provided in the first edition. Present plans call for having both volumes of the revised Roman Missal in the hands of the bishops’ conferences by 1994.

ICEL is not a publisher itself, but rather like individual authors, composers, translators, or editors, the Commission makes its texts and music available to publishing firms. Many ICEL settings and collections now appear in major hymnals and service books throughout the English-speaking world. This music has been provided in a spirit of ecclesial sharing and of service to the millions of people who celebrate the liturgy in English. It is our hope that ICEL’s modest contribution to the setting of texts for the rites might continue to encourage conferences of bishops, publishers, and composers in their efforts to make possible the full, sung celebration of the liturgy. That, at least, has been the hope of the more than eighty subcommittee members, consultants, composers, and songwriters whose names accompany this article. They have generously contributed their time and talents that hearts may echo the music of the Gospel—and the music of Vatican II.

Notes
1. Currently there are twenty-six such participating conferences.
2. Editor’s Note. In one of several cooperative ventures with ICEL, NPM Publications made available demonstration cassettes of the hymns and service music for the liturgy of the hours.
3. Published by GIA, the Collection contains reprint information that grants “parishes, schools, religious communities, and other similar groups” permission to reprint the material “for their own private use and not for sale” under certain conditions and without requiring any further permission.
4. Published by GIA and American Catholic Press. The last four pages of this collection form a special removable set of reproduction masters for the people’s parts that may be printed without further permission under certain conditions.

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Reviews

Hymnal

Hymnal for the Hours


As described in its foreword, this is a hymnal "intended primarily for communities which throughout the Church Year daily celebrate the Liturgy of the Hours, especially Morning and Evening Prayer." Those communities that pray the hours have many reasons to rejoice in this recent publication.

The hymnal contains 316 hymns (although there are actually more than 316 tunes, since a number of texts have alternate settings). In addition to the hymns, which include both metered and chant settings, the hymnal offers at its beginning psalm tones for Psalm 95 and pointed texts of the ICEL 1970 and 1987 translations of that psalm. Settings are also provided for the invitatory antiphons for the propers of the seasons, the Sundays of Ordinary Time, weekdays, propers of the saints, common, and the office of the dead. Although this attention to the invitatory psalm is certainly helpful, and perhaps not to be expected in a hymnal, still some attention to pointing the alternative invitatory psalms or Psalms 51, 63, or 141 might have been useful.

Communities sensitive to problems with exclusive and archaic language will find that this collection is a great improvement over the hymn texts offered in Christian Prayer or the four volume edition of the liturgy of the hours. Some hymns such as "Faith of Our Fathers" have been omitted, while others such as "Sing with All the Sons of Glory"—now titled "Sing of Christ, Proclaim His Glory"—have been thoughtfully altered. While much of the archaic language in the older hymns was corrected, the familiar Advent text of "Come, Thou Long-Expected Jesus" disappointingly retains its archaic form, even though it has been successfully altered in other hymnals, such as the third edition of Worship.

The hymnal offers selections from a wealth of sources for tunes and texts, many adapted, some dating back as far as the fourth century. In addition there are tunes and texts newly composed for this project. These provide fresh sounds and insights while complementing the older hymns. A number of early American tunes have also been included; new harmonizations and newly translated or adapted texts expand the possibilities for using these folk favorites.

This book is attractive in its "noble simplicity." Its sturdy binding and good quality paper will wear well under daily use. The printing of text and music is sufficiently bold and very readable, and the one hardcover edition conveniently includes all harmonies and accompaniments. The indexes are of the quality and comprehensiveness that we have come to expect from GIA. These include an extensive liturgical index, an index of composers, authors, and sources, metrical and alphabetical indexes of tunes, and a list of first lines and common titles.

The hymns are arranged according to liturgical seasons and the specific hour for which they are designed. This double classification allows for easy location of appropriate hymns and reflects the fact that the texts do identify the season of the year, day of the week, and/or the time of day. Communities celebrating the liturgy of the hours have long been searching for a repertoire that would address the needs of reformed public daily prayer and reflect updated theological thinking while still preserving the treasures of classical hymnody. This new hymnal offers a significant contribution to that effort.

Judith Marie Kubicki, CSSF

Guentner, SJ, SATB and keyboard. GIA Ars Antiqua Choralis. G-3267. $0.80.

Father Francis Guentner has been producing the finest available editions of Renaissance vocal music for some years now. This piece serves to affirm his position. The interplay between keyboard and a cappella voices in rondo form is refreshing. Guentner’s Christmas text is metered and underlaid so well that you would think Praetorius wrote the words himself. The music is typically Praetorius, with four-bar phrases staying close to the tonic. Fr. Guentner’s notes give ideas on optional performance arrangements.

Hodie Christus Natus Est


This edition of Hassler’s motet in its original scoring is very well done. Mr. Klein has treated this rich Christmas piece very fairly, and his editorial markings are soundly reasoned, if a bit too intrusive. The ficta is adequately crunchy, especially in noncadential passages. An English translation is provided, but the Latin is underlaid well enough to warrant performance consideration. As the performance forces indicate, this is a big piece, calling for two well-trained choirs with great command of line and inflection.

In the Still of the Night

Noel Goemanne. SATB and piano with optional solo. GIA. G-3204. $0.80.

This lovely Christmas anthem is based on a beautiful original text that alternates with “Gloria in excelsis Deo.” The effect is at once both a lullaby and a hymn of praise. The part writing is not too difficult, though the time changes

Choral

Praises to the Lord

Michael Praetorius, ed. Francis J.
may cause some problems. The markings must be obeyed for a performance of wonderful dynamic contrasts.

Of the Kindness of the Lord

Richard Proulx. Unison or SA and organ. GIA. G-3274. $0.70.

Here’s a perfect piece for small or single-sex choirs. It is light on its feet and learnable in one rehearsal. There is only one homophonic section for the choir, and the writing therein is simple parallel thirds. The organ part is fresh and transparent, reminiscent of Satie. The text, from Psalm 33, is suitable for any celebratory situation.

When in Our Music

God Is Glorified

Charles Villiers Stanford, ed. Austin C. Lovelace. SATB, organ, and congregation, with optional trumpet. AMSI. 575. $0.95.

It’s nice to see such a fine edition of this wrongly neglected Irish composer.

Mr. Lovelace gives this hymn concerto a subtle treatment, not overburdened with editorial glosses or emendations. Stanford’s execution of the verses harkens back to Vaughan Williams’s Old Hundredth Psalm Tune. An expansive yet simple piece, with a servicable text by Fred Pratt Green. It is a perfect choice for a festive occasion.

How Blest Is He Who Comes

Alfred V. Fedak. SATB and organ. Concordia. 98-2873. $0.75.

A vast amount of the advanced choral repertoire is not worth the energy expended to master it. This piece is a happy exception. While it is technically demanding, the interesting harmonies and antiphonal effects make it worth some extra effort. The idiomatic writing and wonderfully crunchy suspensions should encourageakers rather than scare them away. An advanced choir (with A-flat tenors and sopranos) will be able to show this piece to its best advantage.

Deck Thyself, My Soul, with Gladness

Douglas E. Wagner. SAB and keyboard. Roger Dean Sacred Choral Series. HRD 261. $0.95.

Mr. Wagner has produced another version of Pachelbel’s Kanon in D. This one adapts that familiar harmonic pattern along with a mournful chorale melody and produces some interesting results. While the choir sings the long, lush lines of the chorale melody, the keyboard moves in a steady eighth and sixteenth note motion with the Kanon. The device is simple, but the effect is wonderfully refreshing.

Faithful Cross

Henry Kihlken. SATB a cappella. AMSI. 572. $0.35.

This piece could, on first glance, be misconstrued as a reworking of a J. S. Bach Passiontide chorale. But appearances are deceiving. The text from Fortunatus is a first clue to the uniqueness of this seemingly simple piece. The major seventh passing tones and the Brahmsian double suspensions also add some spice. Finally, the modal shifts at such a slow tempo are very striking. This is an easy piece to learn, but a difficult one to bring off with the depth it requires.

Joe Pellegrino

Recitative

Children’s Choirs

In this issue we offer brief reviews of music for the seasons from Christmas to Easter. All of the items in this review are from the Choristers Guild, distributed by The Lorenz Corporation.

A Winter Night. John Erickson. Unison with keyboard. CGA-483. $0.95. The artful simplicity of John Erickson’s melodic style should attract the interest of many children’s choir directors. While the melody remains the same (in unison) the accompaniment is discretely varied for each of the five verses.

Follow the Star. Arr. Helen Kemp. Unison with percussion and keyboard. CGA-484. $0.75. Composed with charm and elegance, Helen Kemp’s Epiphany carol
utilizes maracas, claves, and keyboard as the supporting elements in this wonderfully simple song that could well be sung by preschool and junior choirs.

**Jesus’ Hands Were Kind Hands.** Arr. Sue Ellen Page. Unison with flute and keyboard. CGA-485. $0.75. A traditional French lullaby is the vehicle for this “service” song that could be used for christenings, church enrollments, even confirmation for young children. A gentle opus with immediate appeal and a quality flute descant.

**A Lenten Love Song.** Helen Kemp. Unison with keyboard. CGA-486. $0.95. Opening with a spoken excerpt (Matt 26:36-9), A Lenten Love Song carries its bittersweet mood with a descending scale motif that sets the atmosphere of a Lenten prayer. A surprisingly hopeful conclusion occurs when the “Ubi Caritas” chant by Jacques Berthier enters as the closing measures to signify that “where charity and love are, there is God.”

**Lo, He Comes.** John D. Hornan. Unison with keyboard. CGA-487. $0.75. John Hornan has offered a truly enjoyable setting of a Palm Sunday text that is replete with a good melody, syncopated accompaniment, and a text that is an homage to “All Glory, Praise, and Honor,” but with a “beat” that children will like and even adults can join in. A real find!

**Sing All Creation.** Glenn Caluda. Two-part with keyboard. CGA-488. $0.95. Here is a song for the celebration of spring, the Easter season, and God’s goodness all around us. The optional second part is a good foil for the overriding melody.

**Infant Holy.** Arr. Robert Leaf. Two-part treble and keyboard. CGA-489. $0.75. With a sure hand, Robert Leaf has created a musical miniature of true beauty. The vocal line is enhanced by a gently undulating accompanimental figure throughout. The optional second voice is a real melody in itself and should be easy to learn.

**Into the Woods.** Arr. Philip E. Baker. Unison with keyboard. CGA-491. $0.75. Based on Peter Lutkin’s original melody and Sydney Lanier’s Lenten text, this modal opus should prove an attractive addition to the Passiontide literature for children.

**All Things Bright and Beautiful.** Tom Mitchell. SATB with keyboard. CGA-492. $0.95. Many items commend this work for use by an advanced junior high or senior high choir. An attractive text, congenial ranges, and an accompaniment that adds its own “voice”—these are the items that should persuade music directors to examine this opus.

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James M. Burns

**About Reviewers**

Mr. James M. Burns is music director and organist at the Church of St. Ursula, Parkville, MD, and the music director and liturgical consultant for the Carmelite Sisters of Baltimore.

Sr. Judith Marie Kubicki, CSSF, a member of the Felician Sisters, is director of music at Christ the King Seminary in East Aurora, NY. She is a frequent clinician for workshops on the liturgy of the hours.

Mr. Joe Pellegrino is a doctoral candidate in English at the University of North Carolina at Chapel Hill.

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Music for the Triduum: A Workshop and Music Reading Session with Christopher Walker. Registration at 7:00 p.m. Place: Church of the Holy Child, Wilmington, DE. Cosponsored by The Georgetown Center for Liturgy, Spirituality & the Arts and the Diocese of Wilmington Office of Worship. Write: The Georgetown Center for Liturgy, Spirituality & the Arts, 3513 N Street, NW, Washington, DC 20007.

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WASHINGTON
April 5–7
Conference: The Joseph Campbell Phenomenon: Implications for the Contemporary Church. For those interested in contemporary spirituality and worship, the works of Joseph Campbell, the power of myth, or psychology and religion. Speakers: Robert A. Segal, Peter Fink, SJ, Dennis O’Connor, Brian McDermott, SJ, others. Place: Georgetown University Conference Center. Sponsored by The Georgetown Center. Write: The Georgetown Center for Liturgy, Spirituality & the Arts, 3513 N Street, NW, Washington, DC 20007.

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March 8–10
Great Lakes Pastoral Ministry Gathering. Place: Holiday Inn, Kennedy O’Hare, Chicago. For details, write: Loretta J. Raft, Conference Director, The Gathering, PO Box 5226, Rockford, IL 61105. (815) 399-2140.

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Conference on the Future Shape of Black Religion during the 1990s. Place: Wright State University. Write: Professor Paul Griffin, Department of Religion, Wright State University, Dayton, OH 45435.
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Concert by Bobby Fisher that evening
at Our Mother of Consolation Parish,
Philadelphia; organ recital by Sr.
Theophane on March 17 at St. Denis,
Havertown. Write: Association of
Church Musicians in Philadelphia,
c/o Mr. John J. Serke, PO Box 187,
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Music Ministry Day: Musician as
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Seid Martin. Site: Cousins Center,
Milwaukee. Write: Office for Prayer
and Worship, 3501 S. Lake Drive, PO
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Psalm 29
from Lyric Psalms

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**FATIMA, PORTUGAL**
(Left) Parish Members from Rhode Island and Massachusetts.

**LOURDES, FRANCE**
(Right) Members of the Charismatic Movement of Rhode Island gather at Lourdes.

**ROME, ITALY**
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**HOLY LAND**
(Left) St. Francis Xavier Parish Group, pose in front of a mosque in Jerusalem.

**MEDJUGORJE, YUGOSLAVIA**
(Right) Members of the Charismatic Movement at the base of the cross atop Mount Krizevac.

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Director of Music Ministry. Full-time plus benefits. Direct parish choir, monthly children's choir. Supervise contemporary group and cantor. Keyboard skills and knowledge of liturgical principles required. 3-10 rank Casavant organ. Bachelor's degree or substituting experience. Résumé and references: Search Committee, St. Augustine Parish, 35 Washington Avenue, Seymour, CT 06483. HLP-4032.

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There was a time, O God, there was a time when chaotic forces, like floods loose, shook in fear when they saw You come among them. Your massed clouds pelting rain, Your voice booming light zigzag cloud to cloud, thunder ringing the sky, lightning stripping night from the earth, shaking it to its roots.

Francis Patrick Sullivan
Psalm 77 from Lyric Psalms
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MIDI Users

This article is reprinted with permission from the September/October 1990 issue of the IMA Bulletin, published monthly by the International MIDI Association. Individual membership in the Association ($40/year) includes a one-year subscription to the Bulletin. For more information, write: International MIDI Association, 5516 W. 57th Street, Los Angeles, CA 90056. Phone: (213) 649-6434. FAX: (213) 213-3380.

For the vast majority of users, the sequencer or "MIDI recorder" is the heart of their MIDI system. The sequencer is the ultimate controller as it ends up playing all of the instruments when a composition is complete. For this reason it is important to find a sequencer that can accomplish easily the tasks you require.

Users who need complex scoring and synchronization functions shouldn't limit themselves to a small hardware-based stand-alone sequencer, but song writers who simply need to record piano and bass parts shouldn't be burdened with complex computers and software. With the possible exception of the vast amount of synthesizers currently available, there is more variety in the available types of sequencers than in any other type of device you will include in your MIDI system. So there is much to consider when making your choice.

Hardware vs. Software

There are two primary types of sequencers available. The first and most basic type is called a "hardware" or "stand-alone" sequencer. These are devices whose sole purpose is to record and play back MIDI information. They are typically compact (about the size of a standard drum machine) and very portable. Some very basic hardware sequencers feature only two tracks (which still allows recording of sixteen MIDI channels), and others feature up to sixteen separate tracks.

The second type of sequencer is made up of two elements: a personal computer and software written to allow the recording and playback of MIDI information—typically called a "software" sequencer. This type tends to be more powerful in that it can feature hundreds of tracks, very sophisticated editing functions, and the ability to display recorded information graphically on the computer's screen.

Whether you go with a hardware or software sequencer depends on the size of your system, how sophisticated your usage will be, whether you need to be mobile, and, of course, your budget. Let's look at the advantages and disadvantages of both types of sequencers.

Hardware Sequencers

Many musicians are more comfortable with devices that perform a very specific function and operate via simple and easy-to-use controls. After all, the tools that help you make music should be as transparent as possible. Hardware sequencers fit this description very well as they are generally very straightforward and dedicated to one specific task—recording and playing back MIDI data.

The simplest hardware sequencers feature two tracks and allow you to "bounce" data between tracks as you build your song. For example, you would record the bass part on track A, MIDI channel 1, and the piano part on track B, MIDI channel 2. In order to record a third part, you would bounce track B to track A; track A would then consist of a bass part on channel 1 and a piano part on channel 2. You would then be free to record a third part on the now empty track B. In this manner you can effectively use two tracks to record up to sixteen different parts—one on each MIDI channel.

More advanced hardware sequencers feature eight or sixteen independent tracks. For the most part, depending on the sequencer, each track can contain data on multiple channels. You may question the advantage of the sixteen-track sequencer over the two-track one. Having more tracks available allows you to organize your musical information better in the sequencer. If you have a solo that's playing on an instrument on MIDI channel 5, a sequencer with more than two tracks will allow you to record a number of solos and try them out or edit pieces of them together. Even though it all comes out on a maximum of sixteen MIDI channels, the availability of more tracks always equals more flexibility.

Two of the strongest arguments in favor of hardware sequencers are their portability and reliability. These compact units allow you to put them on top of a synthesizer, plug a few cables in, pop in a disk, press a button, and go. You can even bring along just your disk, if you are working with someone who has the same unit. There's no worrying about operating systems and version numbers that can cause problems on personal computers. It's also true that personal computers aren't really designed to handle the rigors of going out
on the road with a musician. For these reasons, hardware sequencers appear to many to be more reliable on the road.

One final consideration has been brought up in advertisements by one hardware sequencer manufacturer: the actual timing accuracy of this type over software sequencers. It's purported that, because hardware sequencers are dedicated microprocessors, MIDI data being output has a "tighter feel" and is more accurate than that produced by a software sequencer. This does bring up an interesting point; however, a great majority of people "in the know" in the MIDI industry believe this to be a nonissue and that well-written software running on a modern computer platform can certainly be as accurate with respect to timing as a hardware-based MIDI sequencer.

Software Sequencers

Sequencers running as software on a personal computer provide the user with much more flexibility than do hardware sequencers. Of course, this freedom comes at a price. Some software packages alone rival the cost of a small hardware sequencer—and this doesn't even factor in the cost of the computer! In addition, computers can be cumbersome to move with their wires, monitors, MIDI interfaces, keyboards, and the like. Further, the hard disks featured on most computers are rather fragile and don't take to being banged around when you're loading and unloading gear.

But for many people these annoyances are easily worth the benefit and power afforded by a sophisticated software-based sequencer. The two primary advantages of this type of sequencer are 1) the ability to view your recorded data on a large computer screen as opposed to a small LCD readout and 2) the ability of a personal computer to run a variety of programs, so that you are not tied to one particular sequencer.

A number of sequencing packages offer users the ability to view recorded information in a variety of formats, each with a specific purpose. The three most common formats are note lists, bar graph notation, and traditional music notation. Note lists show the MIDI data in a relatively "raw" form for very specific editing of a MIDI performance; they look much like computer spread sheets with rows of numbers. Bar graph notation is a very practical method of displaying MIDI data. Each note is displayed on a staff-like grid with height on the grid corresponding to pitch. A note is displayed as a bar extending across this grid, its horizontal size indicating the note's length. Traditional music notation displays a recorded performance as printed music. It often does not correlate to the actual recorded data as well as the other formats, but it does provide a widely known and universally accepted method of displaying and printing music.

Many musicians use two, three, or even more programs running on a single computer for recording music. Some programs are better at recording and editing music, while others may be stronger in the transcribing and printing areas. Still others may provide functions not directly associated with sequencers, such as sample editing and patch storage. The great benefit of a computer-based MIDI studio is this flexibility to run many types of software, each with its specific purpose.

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