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We discuss listening and hearing. Everyone wants to be understood; it is the deepest element of being human. And the method by which we get understood is listening.

For the last forty years, Alfred Tomatis has been working on theories connected with the ear. I was first introduced to his work by Michel Corsi at Universa Lus in 1982; some of you attended sessions at the Minneapolis NPM Convention with Michel in 1987. Tomatis linked his research on the ear with a new understanding of the voice through work he did with a group of monks in France. He discovered that the voice cannot say what the ear cannot hear. And ears are different!

After his original discoveries, Tomatis’s work became more controversial, resulting in his leaving the medical profession for more exploratory worlds. Many of his insights are not scientifically verifiable, though his principal discovery of the relation of ear to voice has been. But Tomatis’s insights remain an absolute fascination for all who come in contact with him.

The Austrian Jesuit professor of theology Raymund Schueger has linked Tomatis’s ideas to Rahner’s central theological insight: “We are all first hearers of the word.” We begin faith by receiving the word. And how the instrument (that is, our ear) hears affects our faith. His presentation of Tomatis’s work is one of the best summaries I know, and though challenging, it is well worth the time to read.

Don Campbell left Chorister’s Guild to begin his own Institute for Music, Health, and Education. Don has spoken at several of our NPM Conventions, but since he has begun his Institute, he has uncovered the power of “toning” or “singing” as a force in human development. He too discovered Tomatis and developed links between his own work with the healing power of the voice and Tomatis’s insights into listening.

The remaining articles in this issue—those by Marie Kremer, Marty Haugen, Michael Connolly, and Laetitia Blain—are immediately applicable. Every NPM Chapter (and even dioceses that are not yet fortunate enough to have a Chapter) should consider building the kind of relationship between musicians and clergy that Marie Kremer describes. Marty Haugen has some extraordinary insights on listening to share. Michael Connolly focuses on the listening needed for the choir member. Tish Blain provides a good examination of the aging voice. We all need to attend to these two issues.

Listening, being understood, hearing—all of these are preliminaries to response and action. Every pastor should attend to these realities—in their own lives, their music groups, and indeed, in their assemblies. As Marty Haugen so clearly states:

If the Word is not truly heard by the assembly in speech, song, and silence, if they do not claim it as their own, if it does not resonate in them, they they will not be impelled to respond. Once the Word, embodied in the proclaimer, is received as present and resonating in the listeners, their response becomes a natural and essential action.

This summer NPM gathers four times to become “Healers of the Song.” The strength of this Association is our ability to hear one another, in our strengths and in our weaknesses, and be understood. I look forward with great joy to hearing our voices join as one, again.

VCF
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Additional illustrations courtesy of Don Campbell, Institute for Music, Health, and Education, Boulder, CO; Sound Listening & Learning Center (Tomatis Center), Phoenix, AZ.
Reed's School
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England

The new tracker action instrument installed in Reed's School Chapel was designed to serve the liturgical and teaching demands of this busy Private School. Although the stop list is small, it demonstrates just how versatile an instrument of this size can be for both worship and literature.

The Swell, while enclosed for effective choral accompaniment, is also balanced as a convincing secondary chorus. The carefully chosen stoplist and close attention to detail in design, scaling and voicing has resulted in an instrument of remarkable colour and possibility, beyond that immediately apparent on paper.

The organ featured in the Mozart 1991 Summer Series on BBC radio in a recital played by Richard Coulson, the Director of Music at Reed's School

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Tenebrae for the Indies: Bahamas Convention

Rev. Francis Sullivan's commissioned work, Tenebrae for the Indies, has now been completed. We are excited. The theater piece features Bartolomé de las Casas as storyteller for the native peoples whom Columbus came upon when he arrived in the islands. It features not only the story of Las Casas, when he was nine years old, first seeing Columbus on his return to Spain, but it also tells of Las Casas going to the islands himself to be told by the Indians about what happened to them, what they believed in, what their experiences were of the Spaniards. This theater piece highlights those stories. And, since all the native people are extinct, it is fitting that Las Casas, to whom these stories were entrusted five hundred years ago, now comes alive as the storyteller and voice of the native peoples who cannot tell their story.

Andonza (a group of South American musicians) has been commissioned to compose and perform the music; and a troupe from New York will choreograph the work and dance it at its première during our Bahamas Convention. It is worth the trip to the Bahamas just to be part of this event.

Torvend Turned 'Round

Parts of two paragraphs on page 22 of Samuel Torvend's article in the April–May issue, "Liberation, Healing, Freedom: Our Reasons for Thanks and Praise," were inadvertently reversed, and we did not notice the error before the magazine was printed. We regret the confusion this caused our readers, and we offer the paragraphs in the correct order here.

In essence, this is the intention of the preface proclaimed at every eucharistic liturgy: 1) the invitation to speak to God as one body with one voice; 2) the naming of God in praise (e.g., Holy One, Almighty God, Eternal Father, Creator, Ancient of Days); 3) the articulation of God's saving actions in history that serve as the ground of our current praise (e.g., liberation of slaves, healing of the sick, freedom for witness and service); and 4) the invitation to join the voices of heaven and earth as they sing in praise of God's glory which is, many times to our surprise, the human experience of healing, forgiveness, liberation.

The moment between the invitation (preface dialogue) and song of praise (the Sanctus) is not merely a "liturgical appetizer" served to the assembly before the "sacramental main course" of the eucharistic canon. Rather, it is the festal proclamation of the assembly's very reason for gathering (e.g., the advent, incarnation, ministry, death, resurrection, and sending of the Spirit of the Lord Jesus; the triumph of grace in Mary and the saints). Of equal importance, however, is the assembly's supplication that we participate in the same experience of grace and mercy in our own day. We offer thanks to God for salvation in the past; we ask God that we might experience "salvation" in the present.

If you are looking for a work to perform during the quincentennial year, write the National Office to find out about performance possibilities.

Not One Concert, But Two: Omaha

Be sure to attend the two concerts by children at Omaha. Thursday night's event features Les Petits Chanteurs de Monaco, the boy choir of the Monaco Cathedral, conducted by Philippe Debost. On Friday evening the Children of the Conference are performing what they have learned from their three days of work with Helen Kemp (grades 3-6), Lee Gwozdzie (grades 7-9), and Michael Kemp (grades 10-12) in the joint program sponsored by The Choristers Guild and NPM.

The very first meeting of the steering committee for NPM-Music Educator's Division (NPM-ME) will take place at the Members' Breakfast on Saturday, July 11. Be sure to attend this direction-setting meeting.

"NMP: Sección Hispano"? Albuquerque

One of the topics we will be exploring during the Convention in Albuquerque is the organization and direction of an NPM Hispanic Division, or a Sección Hispano in the Sociedad Nacional de Músicos Pastorales. In addition to all the fiesta, prayer, celebration, challenge, and learning that will be taking place, people will be talking about the possibility of permanent leadership for North American Hispanic musicians as part of NPM's growing role. This discussion will come to a head during the Members' Breakfast on Saturday, July 25.

Multicultural Vespers / Multicultural Vespers: Philadelphia

We are celebrating the Feast of the Transfiguration with a focus on the gifts that arise from our cultural diversity. In addition to European American cultural groups, the three major cultural groups in Catholic Philadelphia are African American, Hispanic American, and Vietnamese American. Each of these will contribute musical elements to our celebration of first vespers for the Transfiguration on August 5. And, be-
cause of the large number of people we expect, we will be offering that celebration twice: once at 6:15 P.M. and again at 7:45. During this same time the Adams Mark Hotel City Line (our headquarters hotel) will be serving an international buffet (cost approximately $15.00 per person; tickets available at registration). And the various cultural groups will be presenting their music and dance in a kind of cultural "potluck." Come prepared to sample new tastes, sounds, and movement!

Meetings / Meetings:
Philadelphia

The Director of Music Ministries Division (DMMD) will hold their annual meeting during the Philadelphia Convention, on Friday afternoon, August 7, 1:15–2:30. The DMMD board of directors will be meeting on the day before the Convention, Tuesday, August 4, from 9:00 A.M. to 5:00 P.M.

Chapter Directors will also be meeting in the Adams Mark on Tuesday, August 4, from 3:00 to 5:00 in the afternoon. The Chapter Director Social will be at the Holiday Inn City Line on Friday evening, August 7, 5:00–6:00 P.M.

Those interested in finding out "How to Form a Chapter" can do so during the Convention. There will be a presentation in the Adams Mark on Thursday, August 6, from 1:00 to 2:00 P.M. You can also hear "The NPM Story" that same day, beginning at noon.

NPM Standing Committees will also be meeting during the Philadelphia Convention. All of these meetings will take place in the Holiday Inn City Line. The Standing Committee for Campus Ministers will gather on Wednesday afternoon, August 5, from 1:00 to 2:00. Later that same day (4:00–5:00) the Standing Committee for Choir Directors will meet in the same room. The Standing Committee for Organists will gather on Thursday, from 12:30 to 1:30 P.M. And the Seminary Music Educators Standing Committee will meet on Saturday morning from 10:30 to 11:45.

ILD/A (the International Liturgical Dance Association) will also be meeting in the Holiday Inn on Friday afternoon, 1:00–2:00.

Forget Me Not

Don't forget the important information we shared in the April-May issue about Bahamas housing and discount deadlines:

- Paradise Island Resort & Casino requires a one-night deposit with all housing reservations. Credit card payments (Mastercard, Visa, and American Express only) must belong to the person traveling to the Convention, and they will be charged on receipt. No phone reservations for housing will be accepted; all housing requests must be made by August 21.
- Member's discount deadlines for the Conventions are June 5 for Omaha; June 23 for Albuquerque; July 3 for Philadelphia; and August 21 for The Bahamas. (The group discount deadline for NPM Chapters and parishes sending five or more people was May 22, except for Chapter group registrations for the Bahamas Convention: that deadline is August 1.)

Bahamas Travel Discount

By special arrangement with American Airlines, participants in the NPM Regional Convention in the Bahamas can get a discount of 35% off the regular coach fare or 5% off any of American's
other published fares. To receive this
discount, you must:
- Make travel arrangements through
Friendly Travel. Phone 1 (800) 526-
6608; ask for Jane Alexander and iden-
tify yourself as an NPM Conventioneer;
- Travel sometime between September 25 and October 3.

Catholic Music Educator: The
Magazine
A new magazine for Catholic music
educators has been inaugurated by the
National Association of Pastoral Musi-
cians in conjunction with the Music Edu-
cators National Conference (MENC). For
many years, the National Catholic Music
Educators Association (NCMEA) served as
a support for music educators working in
Catholic schools. During the ‘70s, as Catholic
education went through a time of un-
certainty, NCMEA merged with NPM.
Sister Jane Marie Perrot, DC, served as
the last executive director of NCMEA
and the first staff member of NPM.
Now, fifteen years later, a new jour-
nal—Catholic Music Educator—is going
to support and develop music educa-
tors working in a Catholic environment.
Catholic Music Educator will address
the relationships among music education,
religious education, and celebrating lit-
urgy with children. It will assist
pastoral musicians who also serve as
music educators with resources to im-
prove this most valuable work. And
most important of all, it will serve as an
advocate for quality music education
for children in our Catholic schools.

Catholic Music Educator is a joint pro-
ject of NPM and MENC and a benefit of
membership in NPM-ME, a new divi-
sion for Catholic music educators
formed by a mutual arrangement be-
tween NPM and MENC. If you are
already a member of either organiza-
tion, or if your parish is a member of
NPM, your membership in NPM-ME is
just $18 per year. The fee for institu-
tional subscriptions is $24 (for libraries
and institutions only); for non-NPM
and non-MENC members, the fee for
membership in NPM-ME is $28.
For further information, write the
NPM National Office.

CLERGY UPDATE: The
Newsletter
All of NPM’s clergy members have
received the first mailing of a newsletter
just for them with timely information
on pastoral liturgical and musical is-
sues. We called this first issue Clergy
FOCUS, but then we found out that
name (or rather, one very much like it)
was already taken by an archdiocesan
newsletter, so we switched to CLERGY
UPDATE. In that first issue, Rev. Virgil
Funk wrote: “From its beginning, NPM
was designed for clergy and musicians
on the premise that unless the clergy
support the musician, little real change
can take place in the music program.”
This new publication is a collabora-
tion between Fr. William Belford of the
Archdiocese of New York, who con-
tributes the material for priests trying to
keep abreast of current liturgical news,
and Fr. Funk, who writes about current
issues in liturgical music. If you are a
clergy member of NPM interested in
receiving this bimonthly publication,
please contact the National Office.

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Correction

The February-March issue of Pastoral Music contained an article titled “A Decade of Hymnals,” a condensed set of reviews that had appeared previously in this magazine and in NPB. In the course of condensation, some incorrect information was added to the review of the Hymnal for the Hours. It is not true, of course, that the alternative invitatory psalms are Psalm 51, 63, and 141. (The alternatives are Psalm 24, 67, and 100). The original review mentioned the first three psalms as examples of typical psalms for morning or evening prayer that might have been pointed for psalm tones. We regret the error, and we apologize to the original reviewer, Sr. Judith Marie Kubicki, CSSF.

Alcott to England

Owen Alcott, present director of Oregon Catholic Press (OCP), recently announced to his staff that he is leaving his position in September to move to England.

In ten short years, Owen has brought Oregon Catholic Press from a small missalette publisher to a major resource for liturgical music in the United States. Under his leadership, the music of the St. Thomas More Group was promoted throughout the world. Under his leadership, the Hispanic community found a musical advocate who backed his beliefs with a commitment. Under his leadership (and with the help of others), the conflicts between publishers and copyright owners have been substantially reduced, if not fully resolved.

Much of the reason for these accomplishments is Owen Alcott’s personal commitment to integrity and fairness. In his new work, NPM wishes him the best. But be assured that his presence in the field of pastoral music in the United States will be sorely missed.

Meetings & Reports

Adult Initiation at Twenty; Forum at Ten

This fall (October 15-18), the North American Forum will celebrate its tenth anniversary and the twentieth anniversary of the promulgation of the Order of Christian Initiation of Adults with an international convocation titled “Christian Initiation: For the Life of the World.” This meeting will take place in Minneapolis, MN. NPM members will be especially interested in the workshop session on rituals and re-membering and the one on music and ritual prayer. For more information, contact: Conference Services by Loretta Reif. PO Box 5226, Rockford, IL 61125. Phone: (815) 399-2140.

New Director at TLC

The president of The Liturgical Conference, Shawn Madigan, CSJ, recently announced the appointment of the Rev. Dr. Ralph R. Van Loon of Modesto, CA, as the organization’s new executive director. Pastor Van Loon, who has been the acting director since Ms Rachel Reeder resigned to pursue other interests, will be moving to Washington, DC, to assume his new office. Pastor Van Loon was formerly the director of liturgy for the Lutheran Church in America until its merger with the American Lutheran Church to form the Evangelical Lutheran Church in America. NPM welcomes “Van” to Washington and wishes him well in his new assignment.
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Quincentennial

October 11, 1992, is the Twenty-Eighth Sunday in Ordinary Time. It is also the eve of the five hundredth anniversary of Columbus's first landing in the Americas. According to Columbus's Diario, land was sighted during the night, "at two hours after midnight."

In making plans for your own observance of this anniversary, the fifth centenary of the evangelization of the Americas, we encourage you to consider singing the Salve Regina, the hymn that Columbus and his crew used at the end of their evening devotions. We reprint the present version of that hymn here, though we are not sure how the crew on that first voyage would have sung it. As Columbus said in his entry for October 11, 1492, "After sunset ... they recited the Salve, which the seamen sing or say after their own fashion, all being present..." 1

We get a better idea of what Columbus meant by this remark about his sailors' musical ability in a longer description of evening prayer at sea written in 1573 by Eugenio de Salazar, a Spanish royal official. The rituals at sea had changed little in the years since 1492, despite what was going on religiously in Europe during the early sixteenth century. Salazar wrote:

Presently begins the Salve, and we are all singers, for we all have a throat. For as mariners are great friends of divisions, and divide the four winds into thirty-two, so the eight tones of music they distribute into thirty-two other and different tones, perverse, resonant, and very dissonant, as if we had today in the singing of the Salve and Litany a tempest of hurricanes of music, so that if God and His glorious Mother and the Saints to whom we pray should look down upon our tones and voices and not our hearts and spirits, it would not do to beseech mercy with such a confusion of bawlings. 2

Your plans for the observance might include night prayer, which concludes with a Marian hymn such as the Salve Regina, or a celebration of evening prayer that uses the Salve as its opening hymn.

Notes
2. Eugenio de Salazar, Cartas Escritas á May Particulares Amigos Suys, quoted in Morison, 179.

SALVE REGINA

v. Alve Regi-na, * ma-ter mi-se-ri-córdi-ae, Vi-ta, dul-

cé-do, et spes nostra, salve. Ad te clamámus, éxu-

les, fi-li-i Hevæ. Ad te suspi-rámus, geméntes et flentes

in hac lacrimárum valle. E-ia ergo, Advo-cá-ta nostra.

il-los tu-os mi-se-ri-córdes é-cu-los ad nos conver-te. Et

Je-sum, be-ne-dictum fructum ventris tu-i, nó-bis post hoc ex-

si-li-um osténde. O cle-mens, O pi-a, O

dulcis * Virgo Ma-ri-a.

Y. Ora pro nobis sancta Déi Génitrize.
B. Ut digni efficiámur promissionibus Christi.
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For Clergy & Musicians: Survey

Teach Us to Listen

BY MARIE KREMER

Over the past several years the NPM Chapter in St. Louis has been trying to grapple with that ever-present problem: clergy-musician relations. The process began with a questionnaire in 1987; its latest phase has been a series of recommendations that we drafted at our Chapter meetings in early 1991.

In January 1987 we sent a questionnaire to all musicians in the archdiocese, asking for information about salary, responsibilities, contracts, training, and relations with clergy. We had about fifty returns that showed a wide range of situations. For instance, there are still a number of musicians who are paid nothing for their services, but some others receive salaries and benefits that are substantially higher than was the case five or six years ago. Some indicated that people felt a need for better worship experiences and particularly better music in worship. Resolutions calling for capable, salaried musicians in parishes and emphasizing the need for good communications and working relationships between clergy and musicians were presented to the Synod Committee. Some of this material found its way into the final Synod document.

We decided that most of what we had been considering was really from our side of the question.

have contracts; some don’t. The survey also showed a higher level of training than had been the case several years before. But one common concern emerged from this variety: The greatest problem for musicians continues to be communication and working relationships with their clergy.

We devoted our March 1987 Chapter meeting to a discussion with representatives from the Archdiocesan Synod Committee. Information gathered at meetings throughout the archdiocese indicated that people felt a need for better worship experiences and particularly better music in worship. Resolutions calling for capable, salaried musicians in parishes and emphasizing the need for good communications and working relationships between clergy and musicians were presented to the Synod Committee. Some of this material found its way into the final Synod document.

During the fall of 1987 and the spring of 1988, members of the Chapter along with members of the Music Commission visited nine of our ten clergy deanery meetings to discuss music in worship in our parishes, focusing primarily on musicians’ concerns about working relationships with their clergy. We were also able to encourage parish membership in NPM and to speak about job descriptions, salary, and benefits for musicians, and there was time for questions and comments from the clergy. In all we spoke with 250 to 300 priests at these meetings.

Getting the Other Side

At this point we decided that most of what we had been considering about

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Survey Results

This survey was sent to 500 priests in the Archdiocese of St. Louis in the fall of 1989. There were 119 respondents.

1. The pastoral musician in our parish is employed:
   - full-time: 47
   - part-time: 68
   - N.A.: 4

2. The pastoral musician in our parish is:
   - degree and/or certified: 69
   - not degree or certified: 45
   - N.A.: 5

3. On the whole, I would describe my working relations with pastoral musicians as warm, friendly, and respectful:
   - always: 79
   - usually: 36
   - seldom: 3
   - N.A.: 1

4. How would you rate the musical ability of your pastoral musician?
   - excellent: 53
   - above average: 43
   - average: 19
   - poor: 3
   - N.A.: 1

5. How would you rate the liturgical knowledge of your pastoral musician?
   - excellent: 42
   - above average: 38
   - average: 29
   - poor: 8
   - N.A.: 2

6. How would you rate your musician’s pastoral sensitivity shown in working with people?
   - excellent: 44
   - above average: 43
   - average: 22
   - poor: 9
   - N.A.: 1

7. How would you rate your musician’s organizational / administrative skills as demonstrated in planning, surfacing musical talents in the parish, keeping abreast of new music, etc.?
   - excellent: 41
   - above average: 42
   - average: 22
   - poor: 13
   - N.A.: 1

8. What would you tell pastoral musicians is your greatest need from them?
   - awareness of congregational participation (27);
   - understanding and working with others (23);
   - liturgical knowledge (22);
   - (3 responses each for) creativity; better skills; take full responsibility; and variety in planning;
   - other responses (16).

9. What would you like to change about pastoral musicians’
   - musicians have too much self-importance, they need awareness of others (17);
   - participation of congregation (6);
   - (3 responses each for) challenge choirs, work with others;
   - other responses (21).

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Dr. Marie Kremer is director of music ministries at St. Monica’s parish in St. Louis, MO, and the director of the St. Louis NPM Chapter.
clergy-musician relations was really from our side of the question. So we invited three pastors to speak at our November 1988 Chapter meeting about their experiences working with musicians. It was a good program; the three speakers were all well aware of the musician’s importance in the parish, and they were very supportive. But we felt we needed to hear from more priests, so we decided to send out an evaluation survey to all the clergy in the 250 parishes of the St. Louis Archdiocese.

A meeting with a professor in the sociology department at St. Louis University verified that a one-page questionnaire with concise questions that required just a check-off of answers with a choice of making some comments would bring the greatest number of returns.

We sent out about 500 surveys, and we received 119 back. Since we had asked that the returns be anonymous, we couldn’t tell how many parishes were represented, as more than one priest per parish may have responded. The results of the survey appear with this article. Not all of the priests responded to questions 8 and 9, but we have listed the replies that received the highest interest.

We found the results of the survey to be very positive, encouraging, and even a bit surprising.

Our January 1990 Chapter meeting was devoted to a discussion of what the survey revealed, and we agreed that our Chapter meetings in the fall of 1990 and the spring of 1991 would focus on the issues it raised. All of the priests we had contacted originally received the survey results, a brochure about NPM and our local Chapter, and the following suggestions for future action that surfaced at our January meeting:

1. Suggest a parish ministry day or evening for all parish worship ministers to address a specific topic and to develop better working relations.
2. Take this survey and discuss it with our clergy.
3. Develop congregational participation by:
   • bulletin inserts explaining the need and reasons for participation;
   • ways to invite feedback from the congregation about participation;
   • encouraging our clergy to sing, as a singing celebrant encourages participation better than anything else.
4. Future Chapter programs might include:
   • a day of recollection;
   • a human relations speaker to better our skills in working with others;
   • programs on specific liturgical topics to provide ongoing liturgical education;
   • techniques for developing congregational participation;
   • a session on communication skills;
   • sessions on improving musical skills.
5. Suggest that parishes publicly commission all those involved in music ministry, perhaps around the feast of St. Cecilia (November 22).

Some good has already come out of all this. Priests became a bit more aware of NPM and of the musicians’ work and concerns. And we musicians found that many of the clergy do have some appreciation of us and our work. We also know that developing closer working ties is an ongoing process, so we are continuing to look for ways to carry the discussion forward.
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Hearers of the Song
Tuning up the Ear, the Heart, and the Voice

BY DON G. CAMPBELL

Twenty-five years ago I was the minister of music in a parish in north Texas. The community was wholesome, and there was a very dependable adult choir, a healthy children's choir, and a sufficient budget as well as fine moral support from the congregation and staff. Since I was in college, I was often taken out to lunch by some families in the parish. Many afternoons were spent with Jack and Ruth, a retired couple. They had traveled the world, taught school, and felt a continuous love through God's gift of life.

Though she wasn't in the choir, Ruth would sing with enthusiasm week after week, but Jack never opened his mouth. After knowing them for a year, I asked Jack one Sunday afternoon if he enjoyed singing. Somewhat surprised at my question, he replied, "If I sing, I can't hear all the beautiful voices, the organ, or the music." I was perplexed by that, yet his answer rang true in me. Later his wife told me that Jack had once been told by a music teacher that he didn't have a good voice, that he should play in the band. As a result, Jack was left with a feeling of inadequacy and participated only as an enthusiastic listener.

Later, during the seven years I taught at St. Mary's International School in Tokyo, I observed children in music classes shift their ability to sing in tune, sing out enthusiastically, or create vocal mumblings, depending on their moods, the time of day, and their age. I could never predict just how the subtle differences in their sounds would shift. These children were from sixty countries, and their native language ears had been trained with a variety of different accents, vowel sounds, and inflections.

In just the past six years, important research in the relationship among ear, eye, and voice has added

The most innovative techniques for improving the natural singing voice involve the bone conduction of sound.

significant contributions to the world of voice. Speech pathologists, listening therapists, and communication specialists are more aware of these developments than most musicians. And we are discovering that the emotional and psychological environment is more important to the developing singer than we ever realized. Here are a few other things we've learned:

• each ear actually hears sound differently;
• bone conduction may be the easiest way to match pitch;
• the eyes can determine vocal intonation;
• some people who sing off pitch are actually “in tune” with a harmonic of the fundamental pitch;
• there is no such thing as a monotone voice.¹

Singing Is Hearing

After testing thousands of children and adults with innovative techniques developed at the Institute for Music, Health, and Education, I found it easy to apply pitch matching methods in dozens of schools and churches. The enthusiasm to sing and feel a new awareness of self-development and expression has increased dramatically when these methods were used. The most innovative techniques for improving the natural singing voice involve the bone conduction of sound.

Music and singing have always been taught on the assumption that, unless someone is deaf, the auditory information reaching the brain and mind is the same. This is not true. For nearly forty years Dr. Alfred Tomatis, a Parisian physician, has been giving audiographic listening assessments to determine the effect of slight deficiencies in the acoustic perception of each ear. In the 1950s he became aware of the importance of bone conduction as an essential element in tone matching, melodic inflections in the voice, and harmonic brightness in the voice.

Dr. Tomatis bases his methods on the very simple premise that “the voice contains only what the ear hears,” or in more scientific language, “the larynx emits only the harmonics that the ear can hear.” If a subject emits a vowel sound into a microphone, the output of which passes through a system of filters that cuts out a band of frequencies before returning the sound to headphones on the subject’s ears, the band that was cut out disappears from the spectrum of the vowel sound that the subject is emitting.

Tomatis’s premise is easy to test for yourself. Sing the constant vowel sound “ah” as you stand on the right side of a listener. Continue to make the sound on one pitch and ask the listener to match the pitch or sing along. Be sure the person’s head does not turn in your direction, so that the auditory information is clearly received by just one ear. Notice if they approach their pitch from above or below the pitch you are singing. Now stand on the listener’s left and repeat the exercise, singing the same vowel sound into the other ear, but a second or third higher than before. In many untrained voices it is easy to detect if an ear is naturally tuned higher or lower. Even in professional musicians there is sometimes a pitch discrimination that varies between the left and right ears.

Another factor that influences what people hear is their native language, which trains them to hear certain sounds in certain ways. As reported in Science News (December 1, 1990): “When a Briton and a Californian listen to Beethoven’s Fifth Symphony, they may not
hear the same things. New research indicates that people who speak different dialects of a language perceive tonal patterns in strikingly different ways, supporting long-standing speculation that speech characteristics influence the way people perceive music.1

Bone conduction is a bit more complex than these other factors. Try this: Repeat the same exercise as before, but put a piece of paper between the listener's cheek and the singer's voice. When the sound is received as a dominant vibration, the voice instantly changes. Usually an untuned voice is singing a clear harmonic, and most untuned voices can be "tuned up" in a matter of days.

Because of the building's architecture and furnishings, some churches make listening and singing very difficult. When there is less than two seconds of acoustic reverberation, parishioners' voices strain, and they feel unsupported. When there is acoustic warmth—three or four seconds of reverberation—and the rich sharing of harmonics, the voice sings more freely. We have long realized that good choirs are always challenged by a room's acoustics; we are now realizing that similar factors influence the way sounds are conducted by bone, air, and skin response to the brain.

Vocal and Spiritual Freedom

Awareness of these facts and use of the methods associated with them does not instantly bring a silent "Jack" into the singing congregation or even a singing "Ruth" into the choir. But vocal self-esteem does not come easily if we rely only on singing techniques without attention to these other factors. In very successful experiments, levels of humming and toning are being used to begin opening the listening ear. Pitch is not the primary goal; allowing the voice to sound with little inhibition and create a psychological freedom is primary. Even great singers are going back to "toning" exercises because of the tremendous benefits they bring in stress reduction, hemispheric balance, and general well being. The "hum," the long-toned "Amens," and the simplest chants may be great keys to healing and sound.

In fact, a study reported in the newsletter of the U.S. Alcohol, Drug Abuse, and Mental Health Administration claimed that schizophrenics were less likely to hear imaginary voices if they hummed softly:

Evidence indicates that patients who hear voices are using speech muscles without producing sounds, and somehow that triggers hallucinations. Doctors at the UCLA Research Center at Camarillo State Hospital theorized humming would interfere with inaudible muscle activity. They asked 20 schizophrenics to hum; 59% had fewer hallucinations.3

This discovery may not be too relevant to our church choirs, but it suggests that using the voice to empower the physical body or to alter and balance the brain may be easier than we would think. Ten years ago, I was experiencing a degenerative bone disease and an enlarged lump in my left lung. In a highly emotional release, I stayed in tone, humming and chortling for a continuous thirty-five hours. I do not recommend this technique to anyone! Yet the remarkable change in my ideas about sound, health, and the power of the spirit to make a joyful noise (and the change in my body) that this experience effected was radical.4

The power to attune harmonics and lift our hearts and spirits comes through the breath. Subtle and powerful experiences come through singing Gregorian chant, the music of Taizé, and the remarkable yet simple refrain during Mass. The sounding church—the joyful and noisy sounds of praise—may be an essential handmaid to the contemplative, prayerful church. Lift up your voice, all ye peoples... and know that there is no longer a need to be inhibited! God is the elegant vibration ever healing, harmonizing, and balancing. The spirit that intercedes for us with sighs and groans (Romans 8:26) may be the sound of worship as the church and society continue to heal.

Notes

2. "Mother Tongue May Influence Musical Ear," Science News, December 1, 1990. The article reported on the research of Diana Deutsch of the University of California, San Diego, into a musical paradox called the "tritone paradox." It occurred when she electronically removed specific overtones from a series of two computer-generated pitches separated by a half octave—an interval called a tritone. She discovered that removal of the overtones did not help listeners identify the octave more clearly; in fact, the octave became ambiguous without them. People needed the overtones to help them identify the octave they were hearing.

Bibliography

Books by Don Campbell:


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Hearers of the Word

BY RAYMUND SCHWAGER, S.J.

As part of his transcendental analysis, Karl Rahner describes the person as a “hearer of the word.” What he means by this “definition” is that the person, because of the spiritual structure of being, is open to the Absolute and that each individual action of human knowing and willing takes place within an infinite horizon. As a result of this self-transcendence toward the Absolute, human beings are also capable of receiving a “message” from the Absolute. Humans are hearers of a possible word and, by virtue of our spiritual nature, we must also carefully ask whether in the course of history a word has not actually been addressed to us.

Following the Jewish and Christian conviction that God has spoken in truth and revealed himself in words, Rahner sees “hearer of the word” not merely as a formal description of human nature, but also as an indicator of the deepest and most existential reality of that nature. Human beings are, therefore, fully human when they hear God’s self-revealing word. What belongs to the formal nature of humanity also becomes, in hearing, the most concrete content of human life.

But now we have to ask if what is said about humanity from a philosophical and theological perspective can also be more closely illustrated and described from the empirical side. For Karl Rahner this question was significant, as his theology was strongly influenced by the dynamics of retreats, in which hearing the word of God is practiced systematically. He analyzed the characteristics of the poetic word in detail as well as words fundamental to humanity (for example, “heart”). As a result of these inquiries, he was able to show that humanity is deeply rooted in words, but he did not examine whether the empirical sciences could also have provided a starting point for his philosophy and theology.

Nevertheless, this very question has become urgent today. On the one hand, the transcendental-philosophical considerations that Rahner examined are not accessible to most people, and they provide few concrete clues on how one could gradually practice hearing. On the other hand, an empirical anthropology centered on hearing (and speaking) is now available, and it includes a precise method for practice. This anthropology has been developed in many concrete individual steps by Alfred A. Tomatis, who, as a result of his decade-long medical research, has come to an insight that in its central points is strongly reminiscent of Rahner’s “hearer of the word.” At the same time, but from a completely new perspective, Tomatis also provides a positive appraisal of the church’s long-established liturgical and pastoral practice.

Evolution and Hearing

Tomatis arranges his anthropological knowledge in the comprehensive framework of evolution theory, so he deals with the meaning of hearing not as the result of a theoretical judgment, but through concrete demonstration. Even in the most primitive animals, he notes, there are already indications of the development of the ear and simultaneously many other functions of a living organism (orientation in space, preservation of balance, control of bodily movements, and so on).

We must ask whether a word has actually been addressed to us.

Dr. Raymund Schwager, S.J., is professor of dogmatics and ecumenical theology at the University of Innsbruck, Austria. The English translation of his article is by Richard Lennan.

According to Tomatis it is no accident that all these functions in higher life forms take place through the inner ear (the labyrinth): they belong together and form “facets of a process which one can describe as a dialogue.” For specifically human communication, the body’s upright position plays a particular role, since human beings are “called to hear and to speak.” The high point of development was reached when the ear and articulated speech came together.

Tomatis emphasizes that hearing is far more than a passive reception: it includes the multiple forms of active processing, checking, and feedback. Above all, with its extraordinarily complex organization, the inner ear serves to process and decode the sounds that come from without (rhythm, highs and lows, the accompanying over- and undertones, and the like). The human ear first learned to process rhythm (dance) and then to decode music; analysis of articulated speech came only at the end of development. Articulated speech is an
extraordinarily complex phenomenon that includes processes at all levels of the bodily organism and can in no way be restricted to the reception of conceptual information.

The Ear as Governor

Hearing not only involves the reception and processing of messages from without; the ear also acts as a means of self-regulation. By systematic examinations of people with impaired hearing, Tomatis initially discovered a fundamental relationship—indeed a parallelism—between hearing and speaking. He formulated the results of these examinations in a law: "The voice contains as an overtone only the frequencies that the ear hears." When hearing is restricted through artificial means, for example, the voice even of people used to talking or singing immediately loses its certainty. This connection indicates that the ear exercises a controlling function even in speaking. The ear serves as a cybernetic organ through which the speaker continually probes his or her own speaking, oversees it, and adapts it to an internal norm.

With this understanding of hearing goes the fact that Tomatis clearly deviates from conventional medical opinion concerning how the tone from an ear drum reaches the inner ear. According to him, this does not take place via the bones in the middle ear (hammer, anvil, and stirrup), but via the bone in the temple that relays the vibrations to the inner ear. Tomatis holds that the bones of the middle ear act as a cybernetic organ that regulates and holds within a particular limit both the tension of the ear drum (by means of the hammer) and the pressure of the fluid in the inner ear (by means of the stirrup). This pressure can be changed easily according to the height or depth of the sounds that one wants to hear. The ear actively adjusts itself to the tones, meets, and receives them. When the noise is too great, however, or for other reasons to which we will return, the ear can protect itself a little or even close totally.

There is another important element in this regulating activity. The ear, which constantly scans and corrects the flow of speech, necessarily works with a slight delay because of the time it needs for its functions. This delay can be significant. Tomatis learned that the flow of speech is not supervised in the same way by both ears. All people have a "directing ear" ("oreille directrice"). This should be the right ear, as the processing of information via the left ear is less precise and takes somewhat longer. Because speech suffers appreciably as soon as this supervision is imprecise and the delay too great, only the right ear is able to articulate and fashion speech with a high level of precision. Nonetheless, the left ear also makes its own indispensable contribution. Information with a high affective quality is stored in the right hemisphere of the brain. This information determines whether we regard a voice as pleasing or not. Successful integration of the right and left ears is, therefore, of the utmost importance for good speaking. Tomatis sees in this the foundations for a whole psychology. He attributes the paternal dimension to the right ear and the maternal to the left. These basic human relationships are also of decisive meaning for hearing.

Hearing with the Body

The ears do not work alone, but together with the whole body. Even in animals the inner ear controls orientation in space and bodily movement. It is therefore necessary to develop an internal picture of your own body. In humans that picture has to deal particularly with upright movement and a very complex process in the nervous system, and integration of these elements achieves a far higher precision in the internal picture of one's body. Simultaneous with the evolution from animal to human, our skin was more richly endowed with sensory cells. Tomatis believes
that he can discern in this context that the picture someone has of their body, like the capacity of the skin, is closely connected with the ear and particularly with the “snail” (“cochlea”) in the inner ear, which works in resonance with the whole body. At the same time, the skin acts as a constant monitor and contributes significantly to promoting and controlling hearing. The ear functions like an antenna that can hear sound both in the world and in the depths of one’s own body. Only when both elements work in harmony does genuine hearing take place, and this harmony occurs only where the fundamental human relations are in tune and the hearer lives at peace with his or her own body.

Accordingly, conceptual communication is only one aspect of verbal communication. The greater part of communication takes place via the overtone, affectivity, and bodily image, which accompany speech and express themselves especially in timbre. Speakers do not only agitate their vocal chords; they set their whole bodies in motion, and the motion of certain parts of the body accompanying speech can come strongly into the foreground. Vibrations transmit themselves to the hearers, who are also involved with their whole bodies. Through their voices, speakers can submerge hearers in a pleasant and satisfying bath of sound, or they can incite, strangle, strain, and damage—or simply weary—their hearers’ bodies.

Tomatis understands the human ear as more than an organ of orientation and control. The timbre of speech plays an important role in transmitting affectivity. But the ear has another function that is also very important, indeed decisive: it collects energy. Tomatis distinguishes between two forms of energy: “One takes care of the maintenance of the neurovegetative systems and relies significantly on the metabolism. The other feeds the dynamics of the body and of thought, which are not to be separated.” The brain needs not only sugar and oxygen but also other nutrition, namely stimulants. By means of a continual reception of sense stimuli, the ear collects energy in order to provide dynamism for the body and to raise its tone. The higher overtones are particularly dynamic. People who hear fully are more adept at self-control; they have less need to struggle against spontaneous impulses, and they can better achieve the integration of their whole lives.

Being Selective

The human ear does not hear all levels of loudness equally well, but it is particularly well adapted to receive sounds between 800 and 3,000-4,000 cycles per second. It perceives higher or deeper sounds somewhat less well. But there is more than just this selectivity that applies to all people in general; each of us also has our own particular “ear.” Tomatis has undertaken extensive research in this regard and established that there is, for example, a “musical ear.” Between 800 and 3,000 cycles per second, someone with a musical ear hears the higher tone somewhat better than the lower one, although even higher tones still are perceived less well. In addition to a “musical ear,” there are particular “ears” for every language. To speak a foreign language well, it is not enough to know the appropriate vocabulary and grammar; the ear must be taught to hear in a new way. Only when that happens can the student acquire the timbre of the foreign language and also be able to speak it easily.

The ear’s selectivity depends—apart from one’s mother language—particularly on individual experiences. The ear can open or close itself and can have a receptive or rejecting attitude to tones of a particular height or depth. Especially strong traumatic experiences can easily lead to a collapse at 4,000 cycles. The ear can also close itself to particular people or absolutely refuse to hear. According to Tomatis, partial or even total deafness very often has psychic causes. These
arise mainly from the destruction of interpersonal relationships. Because the whole body hears, any faulty hearing can be destructive for the body and even contribute to paralysis. For this reason, Tomatis has sought to develop ways to repair damaged hearing in order to lead hearers to new energy and so to cure them spiritually and also partially bodily.\textsuperscript{31}

The selectivity of the ear is also very important for another reason. The tones between 125 and 1,000 cycles correspond particularly to what occurs in the body and the subconscious. In the range between 1,000 and 3,000 cycles, articulated speech, logic, the conscious ego, and everyday communication take place. Intuition, ideals, and the expectations of the hearer are included in the classification between 3,000 and 8,000 cycles. All these diverse elements, along with the right and left side (and therefore the father and mother aspects), play a role and show up in one way or another in the hearing curve of every single person.

The "Sound of Life" or the "Hearing of the Hearer"

Each person must learn to hear really and fully. Tomatis distinguishes between "hearing" ("entendre") and "listening" ("écouter"). An ear that merely hears can certainly receive sound, but in so doing, it is not really awakened. The hearer reacts in a dull way: part of his/her body and psyche are not involved; they may even actively resist. The voice is not "set on fire" and particularly lacks the animating overtones. The nervous system and the cerebral cortex receive only a little dynamic energy, and the hearers will not feel themselves invited to communication. To overcome this unpleasant condition, the ear needs careful education and practice: the ear must learn actively to meet tones.

Listening is not only important for immediate communication and living dialogue. Tomatis repeatedly emphasizes that human beings are so constructed, and our listening has as its aim, to communicate with the whole cosmos. This notion is more than an attractive picture for Tomatis. Only the ear that understands and is eager to listen to the universe receives the fullness of dynamic energy. Only in this way is consciousness fully awakened, and only in this way is it possible for hearers to integrate the vague depths of their own bodily being and their affective ties, that is, to gain both distance and freedom in regard to them.

It is as if the ear that opens itself to listen sets itself alight. Such listening begins with the "sound of life."\textsuperscript{33} Such an ear receives a rare gift: simultaneously to hear itself live and vibrate. It begins to hear a very fine and very high buzz, which has a similar tone to the chirp made by a great many cicadas on a warm summer night. The sound of life has nothing to do with the functioning of bodily organs, because its very fine and regular rhythm stands out from the others (blood circulation, heartbeat, breath, digestion). It also does not disturb communication with other people, but like a primeval song, it forms a constant background. It draws back, however, as soon as a person becomes involved in everyday affairs, and it threatens to be lost entirely if someone is overburdened from tensions, problems, and conflicts.\textsuperscript{35}

Tomatis explains this "noise of life" physiologically in terms of the capacity of the hearing cells, because of their fine hairs, to perceive even the most delicate movement—namely, Brown's molecular movement.\textsuperscript{36} When the ear is able to register even the most delicate movement, it succeeds in merging its deepest possibilities in that it turns back on itself.\textsuperscript{37} By means of the molecular movement of the inner ear fluid, the ear can simultaneously hear itself and set up a circulation whereby the sender and receiver coincide.\textsuperscript{38}

This last point gives rise to a question: Does a person communicate in their own ear about the universe and molecular movement only with themselves? This question cannot be answered definitively from empirical science. It is significant, however, that up to this point empirical methods are to the fore. Tomatis adopts the words of the Bible—"In the beginning was the word"—as his leitmotiv,\textsuperscript{39} but he uses it only as an image in his scientific work. Yet through his work, he has come to an unequivocal Christian faith.

On a purely empirical level, for instance, he first came to the conclusion that Gregorian chant could educate the ear, as he understands it, in a particular way. This singing, according to Tomatis, has a particular anthropological and spiritual meaning.\textsuperscript{40} He was finally convinced that the ultimate and true listening consists in listening to the word of God in prayer.\textsuperscript{41} As a result of his research, Tomatis also regards the Hebrew language as having a particular quality. No people took such care about listening as the people of Israel.\textsuperscript{42} This passage from Isaiah (50:4–5, NRSV) illustrates the point:

\begin{quote}
The Lord God has given me the tongue of a teacher that I may know how to sustain the weary with a word. Morning by morning [God] wakens—wakens my ear to listen as those who are taught. The Lord God has opened my ear and I was not rebellious. I did not turn backward.
\end{quote}

A Disciple's Ear

In order to hear properly, the ears of disciples must be newly opened every day by God. When this happens, the tongues of listening disciples are also changed. Their word can now encourage others, strengthen them, and give them new energy: At the same time, listening makes disciples (servants of God) capable of a new attitude. They no longer respond instinctively to violence, but they find a new approach: "I gave my back to those who struck me, and my cheeks to those who pulled out the beard; I did not hide my face from insult and spitting" (Isaiah 50:6).

23
Perfect hearing exceeds human strengths. Only one person heard anew perfectly every day, strengthened others with his word, and finally did not respond to violence with violence: Jesus Christ. According to Tomatis, Christ was the eternal word and the Son of the Father because he was the perfect listener.63

Through use of an empirical method Tomatis came to an anthropology, and ultimately even a Christology, similar to those that Karl Rahner had already developed: the person is fully a person when they listen to the absolute word, and the person who has done so in an unsurpassable way is Jesus Christ.

The empirical method brings with it many suggestions for praxis. For instance, it points to the major significance of liturgical singing. It makes clear that the communication of concepts is only a partial aspect of the event of proclamation. Proclaimers speak with their whole psyche and their whole body. When these contradict the proclaimer’s conceptual expression, then subliminal blockages are necessarily set in place. When proclaimers are also good listeners, then they can also communicate energy, which can be a sign of grace to those who are listening to them. Alfred Tomatis’s anthropology contains the seeds for a complete program for liturgy and pastoral work and also for the formation of men and women working in the church.

Notes

1. “But man is spirit (a characterization which stamps his whole being as man) and thus has an ear that is open to any word whatsoever that may proceed from the mouth of the Eternal.” Karl Rahner, S.J., Hearsers of the Word, trans. M. Richards (New York: Herder & Herder, 1969) 68.

2. “Man is the one who listens in his history for the word of the free God.” Ibid. 162.


7. “Called to hear and to speak, both of which in their complete form are not possible without the vertical, man must constantly develop an upright position.” Ibid. 109.

8. “The major function of the ear . . . is to absorb language with a particular interest. The ear tastes language, appreciates it, decants its substantive marrow, integrates it, and stores it in the mind’s reservoirs. Once the ear served to guard against danger or search out prey; it has since become our enigmatic opening onto the world of sound, bearer of our human communication.” A. A. Tomatis, L’Oreille et le langage (Paris: du Seuil, 1963) 65. English translation of this and subsequent quotations from Tomatis before Note 33 are by the editor.


10. Manassi 11. “The voice only reproduces what the ear hears. In other words, a subject can only bring to realization with any certitude what it can control.” Tomatis, L’Oreille et le langage 104.


13. “When a sound introduces itself into the external auditory canal, the internal ear decides to go meet it and to receive it. For the sound to enter, the labyrinth opens its door. Some milliseconds later, the external ear does the same thing and modifies the tension of the eardrum so that the sound may be received in a conscious way—or that it may be received as if it had to be permitted entry into this fabulous labyrinth.” Tomatis with L. Sellin, Neuf mois au Paradis: Histoires de la vie prénatale (Paris: Ergo Press, 1989) 114.

14. In the presence of loud tones, for example, the tension of the ear drum will be lowered, so that it is more difficult for the vibration to be transmitted. At the same time, the pressure on the inner ear will be raised in order to stabilize the turbulence in its fluid.


16. From the right ear, the nerve tract goes to the hearing center in the left hemisphere of the brain and from there directly to the speech center in the same hemisphere and then back to the speech organs. From the left ear, information goes first to the hearing center in the right hemisphere of the brain, but because there is no speech center there, it then goes to the left hemisphere and only then to the speech organs. This detour means that processing takes from 0.05 to 0.1 seconds longer; otherwise the information would be partly overloaded by information of a more affective nature from the brain’s right hemisphere.

17. When a speaker using a microphone and headphones hears his or her own speech, and when someone switches on an artificial delay, all speakers begin to stutter when the delay reaches 0.15 seconds (see L’Oreille et le langage [8th ed.] 139ff). Those who regulate their speech through the left ear are, therefore, significantly more prone to stuttering.


21. “We have been able to observe . . . that the ear is set up like an antenna on a corporal being to which it attends most particularly and onto which it projects itself in its totality. The ear is an antenna with two polarities: it plunges into the exterior world and tends to find itself resonating there on several planes; it vibrates, among other things, to the echoes of the depths of Being in its corporal wrappings.” Tomatis, Vers l’écoute II: 143.

22. See ibid. II: 80ff.

23. “To speak is to play on the body of another person. You play on the other’s ear, certainly, but equally with his or her skin and sensorial receptors.” Tomatis with Sellin, Neuf mois
26. “Along with the impedence in the auditory canal, the
specific resonce of the tympanic membrane, the selective
band of the bone structure and the organ of Corti are other
factors that direct hearing to the same ‘traveling band’
[bande passante] situated between 800 and 3,000–4,000 hertz
with a peak at 2,000 hertz.” Ibid. II:128.
27. The hearing test is important for Tomatis. Candidates
or patients are shown tones to hear between 150 and 8,000
cycles. Each individual tone begins at a level that is scarcely
audible, and the tester notes at what level the ear first begins
to receive it. When one group together the levels at which the
candidate begins to hear, it is possible to develop a
personal curve for each ear.
28. See L’Oreille et le langage 100–2.
29. The hearing curve for German, French, Spanish,
English, and Italian can be found in Manassì 16; see also
Tomatis, L’Oreille et le langage 113–25.
30. In this case, the hearing curve falls sharply from 2,000
to 4,000 cycles and then climbs again.
31. To this end Tomatis has created an “electronic ear,” an
apparatus composed, in its simplest form, of a microphone,
headphones, and an electronic device that can strengthen
either the right or left headphone, depending on what one
chooses, and can gradually fade out the lower tones and
make the higher ones more prominent (“filtered tones”). This
allows the speaker, wearing the headphones, to hear his or
her own voice better.

From the beginning of his research, Tomatis found
consistently that speech changes very quickly, that it becomes
more alive and brighter, and that even bodily functions
improve as soon as the speaker hears it. In a new way.
On the basis of this experience, he formulated his second law: “Once
the ear is given the possibility of again hearing correctly those
frequencies that have not been received well or at all any
longer, those frequencies reappear, instantly and unconscio-
sously, in the voice.”

The rich experience with the “electronic ear” led Tomatis a
step further: to the recognition that even lasting improve-
ments are possible. He expressed the way to these lasting
improvements in a third law: “Repeated acoustic stimulation
over a particular length of time brings about a definitive
change in hearing and consequently phonation.”

Thanks to the “electronic ear” the human ear can learn over
a period to hear anew and better. As part of this process,
Tomatis did not give his candidates only their own voice to
hear. Long experience convinced him that music from Mozart
and Gregorian choral music have a particular strength for
educating the ear. Thanks to his new method, he achieved
much success in healing, including some very surprising
cases where not only the hearing but also the psyche of the
patient was affected, and even bodily healing took place.
Today the “electronic ear” is used in more than 150 centers
spread over many countries.
32. See Klang des Lebens 37ff.
33. “The clear rustle which it (the extremely fine vibration)
calls forth is called in certain schools of meditation the
‘inaudible tone’; I prefer to call it the ‘noise of life’ or the
‘sound of life.’ This noise, which fills all cells with life, lies in
the higher range of frequencies—in a climbing curve from 800
to over 8,000 cycles. Here we again come in contact with the
phenomenon of sound which I have labeled ‘filtered tones’.”

34. “Communication at this level is so differentiated and
subtle that one can legitimately claim that the organ hears
itself live. That appears to me to be the greatest achievement
possible.” Klang des Lebens 175.
35. “The sound of life is lost as soon as a person has to
involve her/himself with the problems of being. The cares,
compulsions, moods that arise from the often difficult
demands of everyday life warp the capacity to listen. The
person who wants to claim back a particular capacity to
perceive, a capacity that represents an immediate connection
with life, must therefore seek ways to create this process
again. This vibration, which sounds like an urgent, harmo-
nious song in the pulsating silence of nature, is more easily
perceived in the depths of night.” Klang des Lebens 177. See
also Wisdom 18:14 (RSV): “For while gentle silence en-
veloped all things, and night in its swift course was now half
gone, thy all-powerful word leaped from heaven, from the
royal throne . . . .”
36. “This constant activity can be intercepted, and doing so
is one of the tasks that the cilia have—those sensitive hairs of
the appropriate receptor cells. Their function can reveal itself
in two ways: first, through the analysis of the macroscopic
movement of fluid—its speed at a given time—that is its
deceleration or acceleration; second, through the microscopic
analysis that Brown’s molecular movement registers on the
cilia themselves. The organ itself is set in motion and affects
the molecules of the surrounding fluid and simultaneously
receives information from this fluid. In other words: The
Corti cells in the ‘snail’ of the inner ear and also the related
hair cells in the utricle, ampulla, and saccule have a particular
sensitivity to act as receptors, and this enables them to
perceive the life itself that penetrates them.” Klang des Lebens
175.
38. “In a closed circulatory system the cells function
simultaneously as sender and receiver.” Klang des Lebens 175.
39. See L’Oreille et le langage 15ff.
40. Tomatis undertook extensive investigations that in-
volved fastening delicate sensors on the skin of speakers and
listeners. By this means he achieved some surprising results.
One of them was that Gregorian choral music is the only form
of singing that sets only the head of the singer in intense
motion, whereas the rest of the body makes only slight noise.
41. “One sees that the true dialogue is one in which
someone is in resonance with the Logos. From the instant one
is ready to hear, when one is in a posture of hearing, which
is a posture of prayer, just as a monk tries to do it, one comes
near freedom. At that point, one can enter adoration and
contemplation.” “Écouter, c’est se convertir,” an interview
with Tomatis in Sources Vivres 30:78–87; quote is on page 84
(Sources Vivres, 13, rue des Barres, 75004 Paris). The transla-
tion of this excerpt and the two following are by the editor.
42. “I believe that no one has dwelt as long in the dimen-
sion of hearing as the Jewish people. Their world was different
from the Hellenistic one, for which vision was the pre-
ponderant metaphor.” Ibid.
43. “Christ is the Word and the perfect Hearer, the one who
receives the word of the Father in such a way that he is the
only one who can respond to it without deforming that word
in any way. I speak to you, and I become you. Isn’t that the
love of the Father and the Son’s response to the Father?” Ibid.
86ff.
How Do We Get the People to Sing?

BY MARTY HAUGEN

I measure the musicality of a nation not by the number of its virtuosos, but by the level of musicality and involvement by the average citizen.

Pete Seeger

A Ghanaian friend of mine who teaches ethnomusicology in the United States recently observed that Americans are generally very poor listeners. He saw this demonstrated not only in students who did not retain what they heard and in people who did not truly hear the other side of a conversation, but also in the inability of many Americans to remember music or repeat melodies that they have heard. He believed that this decline in listening skills in North American culture has a direct connection to the decline in music making by most Americans as an activity “of the people.”

Whether or not you agree with this observation, his comments raise interesting and important questions for those who are committed to the “full, active and conscious participation of all the faithful” in liturgy. “Active and conscious” participation involves and demands a response, and this response presumes and is dependent on listening.

In this issue of Pastoral Music Alfred Tomatis points out the strong connection between singing and hearing, and Raymund Schwager emphasizes Tomatis’s discovery of a “parallelism between hearing and speaking.” The message to those of us in liturgical ministries is that the assembly’s ability to listen effectively will strongly influence their ability to respond. The question asked most often at liturgical music workshops—“How do we get people to sing?”—then becomes: “How do we as liturgical ministers facilitate and participate with the assembly in hearing the Word as present and alive, as it resonates both in the acoustical space and in each of us as listeners?” If the Word is not truly heard by the assembly in speech, song, and silence, if they do not claim it as their own, if it does not resonate in them, then they will not be impelled to respond. Once the Word, embodied in the proclaimer, is received as present and resonating in the listeners, their response becomes a natural and essential action.

True and effective dialogue, then, becomes the basic premise for true and effective listening in liturgy. Each party must be convinced that their role is intended for and essential to the total dialogical experience. This means that each party—ministers and assembly—must first hear and then listen to the entire aural environment in order to dialogue effectively.

In this brief article I would like to explore three areas affecting this experience of listening in liturgy and to make some points that can provide a starting point for

Ironically, the appreciation of and respect for sound begins with silence.

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further discussion and consideration. The three areas are: our cultural experience of sound in general and music in particular; the relationship between the liturgical ministers and the assembly in liturgy (how each understands itself and the other); and the physical elements in the liturgical space that affect the way in which sound is experienced and heard, especially acoustics, electronic amplification, and the use of printed texts and music.

Our Cultural Sound

Sound in our culture can be all-pervasive and unending, coming from our televisions, radios, cassette and compact disc players at home, in our cars, at work, and in restaurants, public buildings, and elevators. An urban North American can easily spend every waking minute surrounded by musical and nonmusical sound.

In the midst of this pervasive electronic sound, North Americans have evolved from music makers to music listeners. Unlike many non-Western cultures, where music involves the entire community as an ordinary part of daily life, in our culture music making has become largely the realm of "expert performers." Most North Americans limit their musical experience to listening, and most of the music to which they listen does not invite or expect participation beyond listening.

In the movement from being music makers to becoming music listeners, we not only lose the ability to make music well, we also lose the ability to listen well. Both Schwager and Tomatis distinguish between "hearing" and "listening." When we merely "hear," our ear receives sound, but the ear is "not really awakened." For real "listening" to take place, the entire body must be actively engaged. The experience of passive reception of continuous sounds makes this engagement difficult, if not impossible.

Ironically, the appreciation of and respect for sound begins with silence. A musician who is constantly surrounded by music—at home, in the car, at work—finds that all sounds quickly become equally important, or rather, equally unimportant. Constant sound flattens the value of all individual sounds, making it difficult or impossible to discern the relative importance of each.

The possibility for sacred sound (and therefore for sacred listening) can only happen when that sound has been given the respect and attention that silence can bestow. Sound is given focus, form, and importance by the surrounding silence. When we set out truly to listen to sound, we quickly find that we must first limit the quantity of sound around us. This teaches us about sound's hierarchy: each simple sound of ordinary life, nature, children, becomes a teacher about the value of listening. Conversations take on value to the degree that we eliminate other extraneous sounds (even music).

We need to use sound carefully at liturgy to insure that each sound is created and heard with reverence. The importance of the spoken and embodied Word, for instance, is weakened by needless commentary. The importance of the sung and resonating Word is weakened by unnecessary spoken introductions, careless presentation, mindless "background" music, and a lack of surrounding silence. A cantor, organist, guitarist, pianist, or choir director might be an excellent technical musician while lacking the ability or willingness actually to "listen to" the assembly.

As ministers responsible for initiating liturgy's musical dialogue, are we truly sensitive to the level and quality of the assembly's response? Do we really hear where and understand why their response may be tentative, incorrect, or unenthusiastic? When we come to appreciate the sacredness of sound through the quality of attention we bring to it, we find that we are better able to "hear" our own music and especially the music of the assembly as the Word resonating around us. In addition nonmusical sounds, such as unexpected laughter, soft bells, applause, the murmur of prayer, or a baby's cry take on fresh vitality and meaning.

An Aural Relationship

Once musicians allow silence to develop and sharpen an awareness of the resonance of sacred sound, they can begin to appreciate the power of sound to create a sense of presence. This sense is absolutely essential in liturgy if the spoken and sung dialogue is to lead to "full, active and conscious participation." Musical skill and voice training provide necessary tools for projecting this presence, yet these skills are meaningless unless the ministers have heard the sacred Word singing within themselves. The cantor who has allowed the rolling sound of the psalm to resonate within and the presider who has felt the groans of the Spirit must seek to let those sounds become the presence they send out into the space around the assembly.

Several years back, I had the opportunity to hear Bishop Kenneth Untener of Saginaw, Michigan, proclaim the gospel at a diocesan liturgy—the Lenten text about Jesus' meeting with the Samaritan woman at Jacob's well. Bishop Untener held the book of the gospels closed in his arms and proclaimed the text (the long version) entirely from memory. I later learned that this is his normal practice. At the conclusion of the reading, he proceeded directly into his homily.

It is impossible to describe the quality of attention given this proclamation by the entire assembly, although some indication of its intensity may be inferred by the fact that I can clearly remember the experience years later. Bishop Untener's willingness to memorize and embody the Word allowed him to be present to the assembly in a dramatic and powerful way, yet his simple and unaffected manner insured that the assembly heard the Word rather than the individual. The entire experience left me with a sense that what we heard in the assembly was the message of the gospel that had first resonated in the proclaimer and now resonated in our midst. If the bishop had chosen to read...
the gospel text from the book while the assembly had followed along in their missalettes, the entire experience of proclaiming and listening would have been lost.

I learned at least two important lessons from this experience. First, I learned that we musicians must choose our music and texts well enough that they take root in us. Only then can we give to the assembly the presence needed to encourage and inspire their listening. In other words, why should they listen (or respond) to a Word (spoken or sung) if we, as speakers and singers and players, have not embodied it ourselves? Second, this powerful proclamation of the gospel gave me a firsthand experience of how true listening is often weakened when barriers are allowed to come between the proclaimers and the listener.

Barriers to Listening

The printed word is so pervasive in our culture that we accept its presence unquestioningly in every aspect of our lives. It is worth considering the possibility that the printed word—and, by extension, printed music—may become an obstacle to effective and true dialogue in liturgy and that the use of printed materials will replace to some degree the listening that would otherwise take place. The degree to which printed text and music have replaced listening at worship is both a reflection of the degeneration of listening skills and a practice that furthers the degeneration of those skills.

People who rely primarily on printed liturgical texts and music rather than on their own listening skills will eventually, inevitably respond and sing with less confidence and enthusiasm as the connection between listening and singing degenerates and the sense of dialogic presence between presider and assembly or cantor and assembly becomes more difficult. The reliance on printed texts of spoken dialogue and printed “dialogical” music (such as the psalm or acclamations) creates a physical barrier that prevents true and complete dialogue, and this fact will surely be reflected in a weakened aural sense and response.

Music and speech in non-Western rituals are grounded in oral (and aural) dialogue. The “story-tellers” or “presiders” in such rituals are people who 1) remember and embody the great stories and histories and 2) have the skill to present these stories effectively in spoken and sung dialogue with the community. The power of these stories, and especially of their experience in ritual, is critically connected to the experience of the storyteller’s presence in the midst of those gathered. When the printed page is imposed between the leaders of prayer and the assembly—whether that page is from the Sacramentary, the Lectionary, the bulletin, a missalette, or a hymnal—the printed word or music will compete with the leader’s presence to the assembly . . . and the assembly’s presence to the leader.

By challenging lectors, presiders, cantors, and assemblies to move away from complete dependence on the printed page and toward a greater use of memorization, I believe that we can recapture to some degree the importance of listening as a liturgical experience. Presiders, lectors, and cantors who memorize the readings and musical texts well enough to focus visually and aurally—on the assembly can convey a sense of “being present” that is critical if the assembly’s members are to perceive their own response as a part of the dialogue.

While longer responses and hymns may require printed music for the assembly, it is clear that parish communities regularly provide much printed music that could be easily (and more effectively) taught by rote. Assemblies that are gently and carefully moved toward a mode of sung response that does not use printed materials whenever possible (for example, parts of the ordinary, the psalm responses, and simple
responsorial music for processions) will slowly but inevitably gather confidence and skill in listening to themselves, to the accompaniment, and to the other voices in the musical / spoken dialogue. The acoustical environment of many church buildings today is also an obstacle to effective listening and response. While avoiding a direct confrontation on the controversial topic of carpeting, I can say with confidence that any acoustical space in which the assembly cannot hear themselves, any space in which their common sung and spoken responses are not supported

Why should they listen (or respond) to a Word (spoken or sung) if we have not embodied it ourselves?

by the acoustics, is inappropriately designed. When speaking of the “ambience of liturgy,” Aidan Kavanagh suggests that “the liturgy . . . needs hardness, sonority, and a certain bracing discomfort much like the Gospel itself.” This “bracing discomfort” is the same sonority that will enable the assembly to hear themselves as a responding assembly.

Electronic sound amplification systems of one sort or another are present in almost every church. While they may be necessary in a large space, they can cause real problems for effective dialogue at worship if they are used in a way that gives unnecessary weight to an individual voice. In a space with poorly designed acoustics, amplifying the presider, lector, cantor, and choir while leaving the assembly with little or no ability to project its own sound reinforces the performer / audience model and further suppresses both the assembly’s ability to listen (especially to itself) and to respond. The presider, lector, and cantor should be heard easily and clearly in the worship space; however, they should not be as loud as the entire assembly. If one individual or a group such as a schola can be heard over the sound of the entire assembly, then the assembly will perceive its own sound as an optional accompaniment to the musicians and not as a critical element in the ritual dialogue.

As parish vocal and instrumental ensembles have evolved into larger and more complex groups, the use of monitor speakers has been introduced in some places to allow the ensemble’s members to hear each other easily; these monitors may also be used to help a cantor located at some distance from an organist. Despite their usefulness, such speakers also inhibit the musician’s ability to hear the assembly’s response clearly and honestly. They become one more barrier to the experience of aural presence.

Once ministers have evoked the sound of the assembly, they must be skilled enough to step back from the microphone and encourage—no, demand and expect—that the assembly will claim its part of the dialogue. All the instrumentalists and choir members must also understand how they can use sound first to express the Word embodied within them and then to evoke and enable the assembly’s ability to claim its response without vocal oversinging by the cantor or choir.

Each of us ministering at worship has the responsibility to learn the skills not just of making music but also of hearing and listening to the sacred around us. Beyond that lies our call to assist all the members of our community to listen to the sacred speaking in and around them at liturgy.

Notes

3. In his article Schwager quotes Tomatis’s “law”: “The voice contains as an overtone only the frequencies that the ear hears.” Schwager also says: “[T]he ear exercises a controlling function even in speaking. The ear serves as a cybernetic organ through which the speaker continually probes his or her own speaking, overhears it, and adapts it to an internal norm.”
4. As Schwager explains the difference, “An ear that merely hears can certainly receive sound, but in so doing, it is not really awakened . . . [T]he ear must learn actively to meet tones . . . [H]uman beings are so constructed, and our listening has as its aim, to communicate with the whole cosmos . . . Only the ear that understands and is eager to listen to the universe receives the fullness of dynamic energy.”
5. For the sake of this discussion, overhead projectors and slides are not fundamentally different from printed music, as they also provide a partial replacement for the listening that would otherwise have to take place.
6. For pastoral reasons, communities should make available a few copies of such music (and mark them clearly) for those who have trouble hearing and for visitors.
The Unexamined Sound Is Not Worth Singing

BY MICHAEL CONNOLLY

Speak a little louder, sir, I’m very hard of hearing.” That is the way an old woman responds to the impertinent requests of a man looking for help with domestic chores in the old American folk song Old Woman. Each verse contains a different request, such as help with darning socks, but the woman’s answer is always the same. Always, that is, until the final question: “Old woman, would you like to marry me?” Her immediate positive response proves that she has heard all along, but she was too wily to do the man’s bidding without getting something in return.

The members of our choirs must be able to hear well in order to perform music well. Unlike the old woman in the song, they want to hear, and they usually think that their ears are good. Very often, however, they simply don’t know what the goal of their listening should be or how to listen effectively. Directors can focus the singers’ attention, build listening skills, and help the choir apply those skills in preparing to perform music.

The ear is the singer’s primary monitor. Just as we look in a mirror to check our appearance, we use the ear to evaluate the sound of our singing. Other physical mechanisms can give feedback as well, including sensing the shape of the mouth or support in the body.

Is that me? Do I sound like that?

But it is the ear that tells the singer whether the sound produced is the sound desired. Only when singers truly hear their own voices can they make corrections to improve the tone, diction, intonation, and blend. These are the characteristics that differentiate good singers and good choirs from bad ones. Perceptive hearing is required for excellent music making.

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Singers' Handicap

It is a surprising fact that singers have an immediate handicap in hearing their own voices as other people hear them. The sound is perceived in different ways. Sound is carried, of course, in vibrations. When these stimulate the ear drum, the brain interprets the vibrations as sound. Most of the sound we hear is generated outside our bodies. Vibrations arrive at the ear through the air, allowing us to hear sounds from a radio, traffic, and music from a stereo. The singer's ear, however, receives vibrations both through the air and through the body. The larynx itself sends vibrations through the bones and tissues of the body, and these arrive at the ear drum along with the vibrations that go out of the mouth, passing through the air to the ear.

The result? Singers do not hear their own voices the way others do. We all know this to be true from experience, even if we don't understand why. Isolating the two types of sound transmission can help singers understand the difference. When people plug both of their ears, they can still hear themselves sing. This sound is not received through the air, but completely through the body. It's quite loud, so it's no wonder that this directly transmitted sound has a strong impact on singers' perceptions of their own voices. The sound is so clear that many singers plug one ear at times during rehearsal to check their own pitch.

The first time we hear our voice on a tape recording it's a shock. Is that me? Do I sound like that? In this case the singer's voice is heard entirely from without. What a surprising sound it is! All directly transmitted vibrations have been eliminated, and the voice sounds very different to the singer. The objective sound coming out of the tape recorder goes against our subjective impression of our own live voice.

If choral singers are to improve their singing, they must learn to listen—and listen objectively. If "the unexamined life is not worth living," as Socrates claimed, then the unexamined sound is not worth singing. Singers must constantly monitor their own sound and the choir's to improve the sound of their individual voices and to insure that these fit into the sound of the choir.

Listening is more difficult in a choral rehearsal than in a private voice studio. The private teacher can listen attentively to one voice at a time without having to attend to several or even dozens. The teacher provides an objective ear to monitor the student's progress and offer suggestions. Choir directors do not have the luxury of hearing an individual's sound, but only the sound of the corporate voice. That is why it is even more critical for choral singers to learn to monitor their own sound and work to improve it.

Sharpening Skills

Assuming that singers are aware of the need to listen, exercises can sharpen their skill at identifying the sounds they hear and making adjustments to improve that sound. The key to success is enabling them to hear accurately, to hear themselves the way others hear them, and to monitor the sounds that are outside their own bodies.

Reflecting sound back to singers increases the volume of what they hear via the air. The singers can then listen to an aural mirror. This mirror might be as simple as a piece of music or a choral folder held directly in front of the mouth: if the music is not quite fully open, the angled pages will reflect most of the sound directly back to the singer. The sound heard is louder, easier to hear.

The reflective surface could be larger: singing into a corner provides a big, dense area that bounces sound back. Directors can ask the choir to sing specific sounds—vowels, for example—and have the singers monitor their own sound, using a reflective surface. Then the director can make corrections and reinforce the improvement. If singers can hear themselves very well, they should be able to make quick improvement. They could even practice at home in the shower, which allows for very good monitoring!

The acoustical environment can also harm or assist singers' ability to listen to themselves. In dry, dead rooms it is impossible for singers (and the choir as a whole) to hear well. Rehearsals will be easier if they take place in a room with lively acoustics that reflect sound back to the singers. If the church has poor acoustics for music, this will be a constant challenge. Perhaps in this case the rehearsal room should approximate the sound of the church, thereby eliminating the shock of transition.

Choral singers can be placed in such a way that they can hear other members of the choir well and learn from them. In rehearsal the singers can gather in a circle around the piano. With vocal sound transmitted directly toward other singers, it is easier to hear. Another possibility is to split the choir in two equal parts, facing each other. With a relatively large group the sound will be about the same on either side. One side can sing a passage while the others listen intently. How is the diction? the blend? the tone? the intonation? Nonhearing issues can be assessed as well. What about posture? facial expression? eye contact with the director? As the director makes improvements with half the choir, the other half listens objectively, learning to hear problems and solutions.

Arranging the singers in quartets scattered throughout the choir makes it easy to hear other voice parts. Singing in quartets will be hard for many choirs until they know a piece very well. Often singers in one section only truly hear their own part, but unless they hear the other sections as well, how can they monitor intonation, phrasing, blend? Singing in mixed formation places the sound of the other sections next to every singer. Every singer becomes an important ensemble performer rather than a sectional singer who is isolated from the other parts.
At times the accompaniment can be a strong barrier to singers’ hearing. The piano is a very percussive instrument, quite different from the voice. When the piano is pounding out a part or the accompaniment, the instrument’s volume and nature get in the way of singers hearing their own voices. The organ, on the other hand, can be quite indistinct. When played overly legato, the rhythm in the accompaniment can be very hard to hear. In this case the organist should play in a more detached manner. In either case, it is helpful to sing without accompaniment at times during rehearsal, allowing for easy hearing by both singers and director and forcing concentration on intonation and rhythm.

What Sound?

Assuming that singers have been made aware of the need to listen and given skills to make that happen, how can the choral singer know the ideal vocal sound? This is the task of the conductor, who must understand how the singing voice works and have a mental image of the desired sound. There are different vocal and choral sounds in common use today, from the extremely reserved, controlled, vibrato-free sound preferred by the Anglican Church (such as the choir of King’s College, Cambridge) to the full-throated, swooping, passionate, vibrato-filled sound of any opera chorus. Both are acceptable in their contexts.

The choral singer, however, needs a model to learn the sound of the style appropriate to his choir. Listening to live performances or recordings by fine choirs and soloists provides examples for the mind’s ear. In this way we can learn the standards that are expected in a particular style. We often imitate them quite naturally.

What sound does this director want for this choir in this church? The director must make that decision and then communicate it to the singers. An assembly of singers becomes a choir only when molded by a single artistic vision—that of the director. Directors with a clear idea of their ideal sound will teach the singers to produce it by demonstration, exercises, verbal imagery, and, probably least effectively, explanation.

When it is clear to the director that the singers cannot solve a specific problem, it is necessary to focus the choir’s attention on the troublesome area, but not too hastily. It is a waste of precious rehearsal time to fix something that the singers can fix themselves on the third or fourth pass. The director must decide the proper moment to stop and make repairs. Sometimes one word or gesture is enough to raise the awareness and self-responsibility of the singers; the fewer words the better.

When such action fails, vocal demonstration is probably the quickest way to achieve a solution: the director sings in the desired manner, and the singers imitate. This requires no spoken words. If a vowel is wrong, oh for example, the director can sing it with the proper mouth shape, and most singers will improve their sound. The demonstration focuses the singers’ attention, and the objective monitor (the director) helps the subjective monitor (the singer’s own ear) to hear accurately and work toward a solution. In some cases this will not effect change, and directors will need an additional strategy, perhaps circling their own rounded
What sound does this director want for this choir in this church?

lips with a pointed index finger. This visual cue will help those who are not perceptive aurally.

If the director stops at this point, the solution may only work this one time. When the choir sings the problem area well, this fact should be called to their attention. Be sure that the singers have heard the difference. Sometimes it helps to contrast the old with the new: the director can ask them to sing the first, then the second. The singers will hear the difference, and the director should then reinforce the improvement with praise. Everyone likes to learn that they've improved. If singers' ears are to be educated, they must learn a "vocabulary" of sounds on which to draw in the future. Reinforcement of good sounds builds a foundation for educated ears.

Intonation, Interpretation, Application

Intonation is a primary concern; good posture is the primary answer. While careful listening is certainly required for good intonation, the easiest way to solve the problem is usually by improving posture. Having singers sit or stand in a comfortably tall position gives their bodies strength and energy. When attacking any problem, but especially pitch, positive comments from the director—such as "A little higher there, please"—are more likely to be cheerfully implemented.

The warm-up period is a time to take seriously. By using this as a teaching time, not just a time for mindless vocalizing, directors can call singers' attention to vocal techniques. This is a good time to concentrate on listening and intonation. Without the distraction of complex melodies and harmonies, singers can concentrate on their own voices and the blended voice of the choir. Particular trouble spots are the third of the chord or scale and keeping downward scale passages from slipping progressively under the pitch. Singers should learn the difference between half and whole steps. Once they can sing these easily, the following exercise is valuable: establish an SATB chord such as (from the bottom) C, G, E, C. By changing one voice at a time, the director can form a new chord, producing strong dissonance in the process, however. Each section holds its own vocal part tenaciously, listening intently. Another fun, challenging exercise is to sing a familiar song in two parts at various intervals. It is difficult to sing America in fifths or fourths, but even harder at a seventh or augmented fourth. Again, concentration and listening are the keys to success.

Singers must always listen for proper interpretation. It is often hard to hear the structure of the music as singers work on their own parts, but one way to approach improvement is through canons and rounds. Everyone can learn the round in unison, carefully performing the melody, dynamics, and phrasing. Memorization, which is usually easy, allows full concentration on proper performance. When a round is sung in parts, singers can easily hear how their part interacts with the others. They can listen for elements such as the climax of the phrase, perfect intonation, and contrasting or complementary dynamics.

Other polyphonic music requires monitoring of the best relationship between the parts. Fugal sections depend on a clear declaration of the subject; the other parts must be subordinate. After reading through a piece, the director can ask everyone to sing the subject in unison. When the singers have a clear impression of it in their minds, they can be asked to bring it out of the polyphonic texture. "Be sure you can always hear the subject" is a good admonition. To do that, singers must use a lower volume on subordinate parts, allowing the subject to stand out. Imitative polyphonic motets, such as those of Victoria or Palestrina, can be handled similarly. When everyone knows how to handle the imitated phrase, with particular dynamic changes and articulation, each can listen for other sections as the group sings together. If the singers don't understand the structure, they cannot know their listening target.

One simple rehearsal method for focusing attention is to have all supporting voices hum while the voice that should be most prominent sings on the text. For example, if the melody is in the tenor voice, the sopranos, altos, and basses hum their parts, listening for the way they support the tenors and blend with each other.

Our singers can hear, just like the old woman of the folk song. Focusing the choir's attention on listening, building their skills, and making clear how those skills can be applied in the music will give the singers confidence, independence, and the ability to solve more problems themselves. The result will be better musicians and better music making. The unexamined sound is not worth singing.
For years I made a pact with myself that, if I were asked to talk about singing, I would always sing instead. Talking about singing is like trying to describe swimming without getting in the water. Nevertheless here I am, limited to (or faced with only) the printed word as a vehicle of communication to describe an experience that is as physical as it is spiritual and intellectual.

My interest in the older voice began a few years ago, when I served as a cantor for the Baccalaureate Mass at Boston College. After Mass, the mother of a graduating senior approached me and said, “How nice to hear a seasoned woman singing in the midst of all these young people.” She took me by surprise. True, there were over a hundred college seniors singing for the Mass—their average age was twenty-one—and I had just turned fifty. But it never occurred to me that I was that obvious or that different in the midst of all these young people.

For some reason I heard this parent’s remark in a negative context. What did she mean, “a seasoned woman”? Or did she mean a “seasoned voice”? Or was my voice too old sounding, or just too old? Was I over the hill? Later, on reflection, I realized that I was feeling growth or development; full development—mental or physical; ripened.1

Old Singers Never . . .

The subject of aging and singing has begun to appear in many circles. What do we do with aging singers? How old is too old? We are of course all aging—no matter how old we might be today. Is it really possible to improve with age? Is there a time when one is “over the hill”? Does the parish’s favorite tenor have to be told to stop singing because he is too old? Should older singers be given other jobs at choir rehearsals?

Unlike other disciplines, singing can continue well into advanced age. A singer in good health improves with age. We know of artists of high caliber who are still singing with the Metropolitan Opera at age fifty, sixty, or seventy. Marilyn Horne at fifty-seven was hailed as the only living member of the Met’s list of nine all-time great artists in its one hundred year history. But there are roles that she never sang until she was fifty, because she wanted to wait.2

Do golden voices like Marilyn Horne’s change? We know that a singer reaches his or her peak at forty-five. What happens after that? Because singing is such a physical thing, the voice undergoes some changes along with the aging body. Voices usually change color, increasing in warmth as one matures. This change is a

Practice, practice, practice . . .

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very individual process, however, because each singer's texture, timbre, and resonance are such differentiating characteristics that they determine how to use the voice at different stages of one's life. And voices change throughout the course of one's life. I recently spoke to a thirty-year-old singer who was concerned about his "aging" voice. He has a rather large instrument and needs much vocalizing and practice to maintain his voice's flexibility because of its "largeness." Other voices smaller in texture, such as that of a coloratura soprano, do not open up until the person is thirty-five years old.

The issues that affect the aging voice are many and varied, but there are four aspects of singing that are most appropriate to discuss for the mature person who is still singing publicly as a soloist or choir member: continuity of commitment, concentration, care of the voice, and courage.

We Should Be Committed

By continuity of commitment I mean a prioritizing based on the earlier commitment a singer makes to sing well always, no matter what. Singing well requires remote and proximate voice preparation. The remote preparation for singing consists of all the training one has received in the past in vocal technique and musical formation. Training in vocal technique includes:

- breathing: chest breathing, costal breathing, diaphragmatic breathing;
- posture: standing tall, keeping the rib cage high even when one is seated to sing, feet placed slightly apart, with the spine having the feeling of being stretched upward;
- producing a free and resonant tone: knowing how the tone feels in your chest as it is held high, in your throat as it is in an open position, with a relaxed pharynx, mouth, and sinuses;
- relaxation exercises: physical and musical;
- coordination of head and chest registers within one's own range and discovering one's tessitura (where one is most comfortable vocally);
- vowel vocalises and articulation exercises for consonants;
- enunciation and pronunciation.

Musical formation for the singer consists of:

- training the ear and learning to read music;
- phrasing through the vocal line;
- intervalic legato and staccato singing;
- interpretation and understanding of various periods of music history and therefore knowledge of how to sing a particular song in its specific musical period;
- rhythmic accuracy combined with pitch projection (listening to and sustaining pitch).

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Vocalizations and Warm-Ups

Breathing Exercises and Vocalises

1. Fill the lungs with air; hum in a descending pattern with the mouth partially open.
   Middle Register: Octave about middle C
   
   [Sound: Mmm] Descend: C-Bb-A-G-F; B-A-#G-#F- Email: A-F#.E-D; and so on.
   [Sound: Noo] Begin the same pattern as above.
   [Sound: Nah] Repeat the entire pattern several times.
   [Sound: Neh] Entire pattern several times.
   [Sound: Nee] Repeat pattern.

2. In a descending octave (C above middle C), sound POO, POO, Poo, Poo: C-B-A-G-F-E-D-C. Begin in the key of C, then B, then A, and so on.

3. Sustain one note on NOO: Begin softly; then crescendo; then diminuendo (about ten to fifteen seconds duration in all). Begin in your most comfortable register, then go up gradually.

4. Sing D-A-F#-D-A-F-D. I call this the "yodeling exercise"—an arpeggio to help the "little" voice in women and the "falsetto" in men's voices.

5. Try exercise 3 again, sustaining the note for twenty seconds and then for twenty-five seconds.

6. Try ascending vocalises.

7. Octave and arpeggios.

Later in the Day

For the next short periods of vocalizing in the middle of the day or later, begin again to warm up gently. Spend less time on exercise 1 and go on to 2 . . . or make up your own exercise. The descending exercises are important at the beginning of warm-up periods in order to free the throat muscles, that is, to ensure there is no pressure on the vocal cords.

Another short period of time is given over to vocalizing in the pattern of a particular selection that you are learning. Flick the consonants through the vowels before singing words:

- MA MO MIO ME H NN for CA RO MIO BEN to get the freedom of the vowel. This is done on one pitch and then with the musical pattern of the particular song.
- ON B MA MO MIO ME H NN . . . then with the melody: MA MOH MIO ME H NN . . . Then CA RO MIO BEN . . .
Classic Concentration

In our fast-paced age with its many distractions, we find it hard to focus on any one thing, but singing requires interiority and great focus. The greatest asset to concentration is the ability to cut yourself off from all external demands while studying and listening to music. You can never hear your own singing voice if you do not listen to that voice from inside. A beautiful hymn in the Divine Liturgy of St. John Chrysostom speaks to this single-mindedness: “Let us now lay aside all earthly cares.”

We can only sing what we first hear. The ear is the conductor of music for the soul and body. When cacophonous thoughts invade our life, it is impossible to make music. Being attentive, silent, and still from within is an art that all good singers need to develop. As we grow older, we take on more responsibility for our family, community, world, and church, but we may not take the time to look inward and find the “music of the spheres” in ourselves. We must constantly get reacquainted with our own music from within, with our bodies leading us inward through the ear of our heart.

Listening from without is also a forgotten art. We are so used to amplification systems that we forget to listen for the natural voice. That natural sound is usually not very loud, but it has overtones that are very thrilling to the ear because of their resonant quality. Sometimes advanced technology can reproduce these vibrations; the best audio systems pick up the voice’s natural sound. No matter how good the audio system, however, singers have to master the art of singing with microphones. In most cases less is more, that is, use the microphone to carry the voice farther rather than just for amplification at close range.

Conscientious singers always ask for feedback. Hearing is sometimes impaired as one grows older, though good vocal concentration and technique help to make up for some hearing loss. Memorizing muscles and attending to bodily sensations of singing also help when one is singing in church buildings that have acoustical problems. Ear training and attentive listening help singers in tone production. When you listen, you are forced not to sing at the end of your voice, but always to leave room for more. The tremolo in older voices (and versions of that in younger voices also) can often be remedied by concentration on breath support and exercises for vocal tautness. Years of pushing your voice and not concentrating on technique can damage your “instrument.”

Care for Your Instrument

Singers must be constantly aware of their instrument. Violinists put their violin in a case when it is not in use to protect it from dryness and overexposure; most violinists also place a humidifier inside their instrument to insure its good functioning. Singers, old or young, must also remember to care for their instrument. Most of our care is in the form of prevention, and first
on the list is simple means of vocal health care as described in Kenneth Miller’s *Principles of Singing*. Here are a few of his suggestions:

Avoid or keep risky voice use to a minimum. Prolonged cheering at a noisy outdoor athletic event is an obvious example. Another is participating in extended conversations in noisy surroundings, such as a boisterous party replete with loud music. Yet another is teaching a vocal part to the alto while also directing the entire choir. Because of the masking effect of background noise in all these situations, singers may not realize the extent to which they are abusing or overusing the voice.

Do not consume or use substances that are known to cause voice deterioration. Of course, tobacco and marijuana are prime examples; they are known to dry and irritate the vocal fold mucosa, and even to promote polyp formation (not to mention the more grave long-term risks). Another culprit is alcohol. Together with overdoing it vocally, alcohol seems to potentiate a well-known, stubborn condition—chronic laryngitis. Caffeine in coffee, tea, and many soft drinks, by its weak diuretic effect, may cause mild dehydration.⁵

Miller’s suggestions emphasize how attuned we must be to our own body and how carefully we should insure a proper environment that facilitates the process of making music on/in one’s own instrument. A third point is this: Use correct vocal production. We must learn “to establish a high degree of coordination and efficiency between the POWER SUPPLY (muscles of inspiration and expiration acting on the lungs), the SOUND SOURCE (larynx), and the RESONATORS (mostly the spaces and structures of the upper respiratory tract, such as throat, nose, tongue, and palate).”⁶

Tell-tale signs that a voice is beginning to fade are the “wobble”; having to sing all high notes very loud; an inability to sing softly in any register; and pitch problems. There are no easy remedies for these, but some exercises can at least help to get rid of the “wobble.” Practice the individual pitches of a song and form softer high notes “poo.” Sing constantly without legato when practicing; in fact, practice very often on “staccato.”

To improve pitch, practice on long sustained sound while reiterating the vowel (see the third breathing exercise and vocalises). Thinking the vowel, rather than pushing the sound, helps pitch control.

All in all, taking care of your body and keeping it in good health are the best ways to insure a singing career’s longevity.

**Courage!**

The mature, seasoned singer needs courage. It is no coincidence that we applaud singers with the acclamation “Bravo!” or “Brava!” What a “brave” act it is, constantly to put oneself out there to make music with an instrument that is your own body, your soul. This is admirable human behavior—rising above one’s narrow confines to enter a world of the spirit, a spiritual realm of concentration, sound, and “raw feel.” You cannot hide when you sing; you are constantly exposed.

The older you get, the more you know that sometimes your body betrays you, and the depth of emotion, suffering, and love can overwhelm you as the instrument tries to project the wholeness of Being through song. It’s very risky business to enter the music and lose oneself through muscle reflex, sound, rhythm, melody, phrase, and resonance.

Courage and strength of character are also needed to choose good music to perform and not always to give in to popular taste. Expanding the mind is one of the demands you place on yourself as you mature. Going beyond pedestrian texts and melodies to challenging music also engages others in a process of growth and mind stretching.

As long as one is still performing, it is the singer-artist’s joy and responsibility to enter the music and carry it to its fullest meaning. This act of transcendence ushers you into another realm of the body-spirit experience. This is true artistry: the ability to own one’s gift and use it with integrity for the rest of one’s life. But each time you begin the process of singing again, you need to be totally empty, so that a new song may fully enter your being and be played as though for the first time.

As in the cycle of life, making music is a constant dying and rebirth—a “greening” of the new season and letting go of the old. An ancient Chinese proverb says that “if you keep a green bough in your heart, the singing bird will come.” Acceptance of the new season’s greening endears itself to the mature singer, who knows that she is not immortal, but that each season has a beauty of its own. The “singing bird” comes especially to the mature person who keeps watering that “green bough” deep within, and then the seasoned sound becomes a beckoning cry to sing one’s life to the fullest through the years.

At a recent public performance during a senior citizens’ dinner party at Kennedy Manor in Woonsocket, Rhode Island, I sang selections from opera arias to show tunes in several languages. At the end of the evening, one of the residents stopped my father and pointed to me, asking, “Is that young actress who sang your daughter?” Sometimes, the “seasoning” of a voice lies in the ear of the listener.

**Notes**

6. Ibid. 53.
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Arlington, Virginia

Arlington NPM members participated in a workshop conducted by Brian Wren on hymnody. The workshop, sponsored by the local AGO Chapter, took place on Saturday, February 15. Our annual Shrovetide Tuesday luncheon was held on March 3 at Squire Rockwell Restaurant.

Dorothy Peterson
Chapter Director

Baltimore, Maryland

Musicians, liturgists, and clergy gathered on Sunday, October 6, 1991, at St. Joseph Parish, Cockeysville, to begin forming an NPM Chapter in the Baltimore Archdiocese. Ed Shipley was host. In November, members gathered at the Shrine of the Sacred Heart, Mount Washington, where Mark Bernazzoli was host, for a presentation on Lenten music and ritual ideas. Hosted by Carolyn Weglein at St. Pius X Parish, members gathered again in January to share ideas and information about the Triduum.

Ed Shipley
Chapter Director

Buffalo, New York

On Wednesday, January 22, Rev. Robert Rybarczyk gave a presentation on contracts for church musicians at All Saints Church. On Saturday, February 8, we held a skills fair and workshops in choral production, hymn playing, liturgy planning, and ensemble at St. Joseph, University Heights.

Sr. Judith Marie Kubicki
President

Charleston, South Carolina

On January 10-11 all music ministers and liturgy planners gathered at St. John Neumann Church for an opportunity for support, inspiration, prayer, reflection, and friendship. Dr. Fred Moleck was the guest conductor for the third annual Choral Festival (February 7-8), held at St. John the Beloved Parish in Summerville. The festival’s theme was “Celebrating Five Hundred Years of Liturgical Music in the Americas.”

Sr. Evelyn Brokish, OSF
Chapter Director

Fort Wayne / South Bend, Indiana

On Friday, February 7, the diocesan NPM Chapter sponsored a performance of Sacristy Power by Fred Moleck and Andrew Witchger at Sacred Heart Parish in Warsaw.

Brother Terry Nufer
Chapter Director

Hartford, Connecticut

We held a reading session on music for Lent, the Triduum, and Easter on Monday, January 6, at the Church of Mary Our Queen. A $6.00 fee covered the cost of the music packet. On Monday, February 3, Mary O’Brien of the Department of Human Resources presented a program on “The Addictive Parish Community.”

Joan Laskey
Chapter Director

Indianapolis, Indiana

An evening of midwinter fun was held on Friday, February 28. A group of talented folks from the St. Pius Music Ministry presented a performance of Sacristy Power.

Larry Hurt
Chapter Director

Jefferson City, Missouri

Chapter members gathered on Saturday, February 15, at St. Peter’s Church, Marshall, for a workshop in the “Understanding the Liturgy” series. Annette Smith and the music ministers of St. Peter’s presented “Part III: The Liturgy of the Eucharist.”

Mary Seidl
Chapter Director
Rapid City, South Dakota

On Tuesday, January 14, Fr. John Porter and Fr. Gene Lindeman from North Dakota presented a workshop on the history of the Triduum. The workshop, held at St. Mary’s Church, Lenmon, began with morning prayer, and the workshop sessions continued until midafternoon.

Jacqueline Schnittgrund  
Chapter Director

Metuchen, New Jersey

Our Chapter has been targeting certain groups with workshops that would be most valuable to them. On November 18, music planners met at St. Bernard’s Church, Bridgewater, to sing new music for Advent and Christmas. The session was presented by Lena and Bill Gokelman and Thom DeLessio. Cantors and their “companions” met March 1 at St. Joseph’s Church, Boundbrook, where they experienced a wonderful workshop on coaching given by Bill Gokelman, who is an accomplished opera coach and a pastoral musician.

Thom DeLessio  
Chapter Director

St. Louis, Missouri

On Saturday, January 18, Chapter members spent an afternoon with Jeanne Cotter improvising, arranging, and performing. The workshop took place at the Gerard Majella Parish with Carol Fagan hosting the session. The Duchesne Branch, with Sr. Luella Dames, CPPS, as director, met at St. Elizabeth Ann Seton Church in St. Charles to discuss the role of the cantor with the particular concern of including repertoire in preparation for Lent, Triduum, and the Fifty Days.

Marie Kremer  
Chapter Director

Pittsburgh, Pennsylvania

Neighborhood meetings were held in five locations in the diocese in January for workshops on the Easter Vigil liturgy. On Monday, February 10, the gospel choir from St. Benedict the Moor Parish led a hymn festival and workshop on the hymnal Lead Me, Guide Me for the members of the Allegheny Branch. A musicians’ retreat day was held by the Beaver / Lawrence members on Monday, February 24.

John Romeri  
Chapter Director

Scranant, New Jersey

On Tuesday, January 14, workshops on organ accompaniment were held at Sacred Heart Church in Wilkes-Barre and at St. Boniface Church in Williamstown. These workshops were part of a continuing experiment in conducting regional meetings. On Monday, February 10, Fr. Richard Gabuzda presented a program at St. John the Evangelist Church in Wilkes-Barre on the communion rite.

Paul Zeigler  
Chapter Director

Washington, DC

A choral reading session at Holy Redeemer Church, College Park, on January 27, was sponsored by Allegro Music, and Kathy Lynch from Holy Redeemer acted as host. On February 24, Fr. Andrew Ciferni gave a workshop on the Order of Christian Funerals. Tom Stehle and Rosemary Hudecheck presented the music portion of the program. Hosts at St. Matthias Church were Joyce Kister, Regina Loffredo, and Cara Forrest.

Margaret Stack  
Chapter Director
BRITISH COLUMBIA

VICTORIA
July 9-August 20
Twenty-First Anniversary Johannesen International School of the Arts.
Three- and six-week programs. Place: St. Michaels University School. Contact: Johannesen International School of the Arts, 103-3737 Oak Street, Vancouver, British Columbia V6H 2M4 Canada. Phone: (604) 736-1611. Fax: (604) 736-8018.

CALIFORNIA

BERKELEY
June 22-July 10
Graduate Program in Pastoral Ministries. Contact: Rita Claire Dorner, Bancroft Hall #339, Santa Clara, CA 95053. (408) 554-4831.

BERKELEY
August 3-7
Pacific School of Religion. Ecumenical setting with Arthur Gafke, Bruce McSpadden, Brian Wren, others as presenters. Write: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

COLORADO

DENVER
August 5-8

CONNECTICUT

NORWICH
June 15-18

FLORIDA

ORLANDO
June 24-27

GEORGIA

ATLANTA
June 26-28

INDIANA

NOTRE DAME
June 21-July 1
Seminar in Carmelite Spirituality. Site: St. Mary’s College. Contact: Sr. Rose Anne Schultz, CSC, St. Mary’s College, Notre Dame, IN 46556-5001. (219) 284-4636.

NOTRE DAME
July 19-24
Course in Sign and Symbol: God’s People at Prayer. Conducted by Paul

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RENSSELAER
June 22-July 3
Mini Session: Training Liturgical Ministers. Presented by Sr. Marguerite Streifel, OSB, and incorporated into the Summer Session of Church Music and Liturgy (June 23-August 6). Topics include: effective liturgy committees; spirituality rooted in liturgy; ministers of the word, eucharist, hospitality, music; lay presiding. Contact: Fr. Lawrence Heiman, C.P.P.S., Director, Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. (219) 866-6272 or 1 (800) 447-8781.

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IOWA

WATERLOO
June 14–19

KANSAS

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June 7–12

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June 14–18
Institute for Music and Liturgy. Featuring Fred Moleck, Delores Dufner, OSB, Patrick Malloy, Michael Bauer, Lynn Trapp. Sessions on empowering the assembly, liturgical planning, liturgy of the hours, school liturgies, art and environment, and more. Sponsored by the St. Lawrence Center for Liturgical Music. Contact: Sally Huddlall, St. Lawrence Catholic Campus Center, 1631 Crescent Road, Lawrence, KS 66044. (913) 843-0357.

MASSACHUSETTS

BOSTON
July 14–16
Institute for Religious Education. Presentation featuring Paul Covino. Site: Boston College. Contact the Institute for Religious Education at (617) 552-8440.

ORLEANS
August 11–17
Master Schola. Place: The Community of Jesus. Presenters include Dr. George Guest, Mr. David Hill, Dr. Craig Timberlake, Fr. Columbia Kelly, OSB, and Prof. Vladimir Minin. Workshops, master classes, concerts. Contact: Mrs. Barbara Cole, 1 (800) 252-7729; or write: Master Schola, PO Box 1094, Orleans, MA 02653.

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July 10–12
Presentation by Gregory Norbert at Mt. Carmel Spiritual Life Center. Contact Fr. Brocard at (413) 458-3164.

MINNESOTA

MOOREHEAD
August 3–6
Conference on Theology and the Church, designed for clergy and lay people. Presenters include Patrick Kiefer, Marjorie Proctor-Smith, Donale Bruggink, Marty Haugen, others. Place: Charis Ecumenical Center. Contact: Concordia College, 901 South 8th Street, Moorhead, MN 56562. (218) 299-3566.

MISSOURI

ST. LOUIS
June 23–25
Institute: Leadership and Authority in Ministry. Contact: Theological Studies, 3634 Lindell Boulevard, St. Louis, MO 63108.

ST. LOUIS
July 13–17
Institute: Parish Ministry, Canonical Concerns. Contact: Theological Studies, 3634 Lindell Boulevard, St. Louis, MO 63108.

NEBRASKA

OMAHA
July 8–11

NEW JERSEY

PRINCETON
June 22–August 2
Westminster Choir College Summer Session. “The Organ in Worship” features classes held at major churches in New York City. Faculty includes Frederick Grimes, James Litton, and John Weaver. The Westminster Organ Festival features the new Mander organ in the Princeton University Chapel; the program includes recitals, lecture-demonstrations, and master classes. The Summer Organ Week for High School Musicians (July 13–17) is led by Joan Lippincott and Eugene Roan. Students learn about technique, articulation, practice procedures, registration, hymn playing, and repertoire. Contact: Summer Session, Westminster Choir College, Hamilton at Walnut, Princeton, NJ 08540. (609) 924–7416, ext. 227.

NEW MEXICO

ALBUQUERQUE
July 22–25
Cantando la Fe del Pueblo / Singing the Faith of the People, sponsored by the National Association of Pastoral Musicians. Featuring Pablo Sosa, Juan Sosa, Rosa Maria Icaza, Mary Frances Reza, others. Contact: NPM Conventions, 225 Sheridan Street, NW, Washington, DC 20011–1492. (202) 723–5800.

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July 6–31
Sixth Annual Summer Institute in Pastoral Liturgy. Two consecutive two-week sessions: July 6–17 and 20–31. Various topics. Place: St. Paul University. Contact: Faculty of Theology, St. Paul University, 223 Main Street, Ottawa, Ontario K1S 1C4, Canada.

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August 5–8

PHILADELPHIA
August 7–8

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June 28–August 7
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WASHINGTON

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June 15–19
Association of Anglican Musicians Pacific Northwest Conference. Sites in Seattle and Portland. Presentations by the Rev. Carla Berkedal and Dr. Frederick Franck plus concerts, recitals, and optional organ crawl. Contact: Joseph Adam, Registrar, AAM Pacific Northwest Conference, Sacred Heart Church, 9442 NE 14th Street, Bellevue, WA 98004.

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Twelfth Christian Artists International Seminar. Sessions on music, dance, drama, and mime; visual arts; management; general education; conducting. Contact: Christian Artists Europe, PO Box 81065, 3009 GB Rotterdam, Holland. Phone: (31) 10–456 86 88. Fax: (31) 10–455 90 22.

Please send information for Calendar to: Rev. Laurence Heiman, C.P.P.S., Director, Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978.

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Reviews

Cantor

With Heart and Voice: Music for Cantors

St. Thomas More Group. Octavo collection, #9412, $8.95. Stereo cassette, #9413, $9.95. Compact disc, #9414, $12.95.

With the abundance of liturgical music put forth recently, it is important to assess new compositions, not only for their musical integrity, but also for their liturgical appropriateness and their pastoral application. With Heart and Voice, a collection of fine music by several composers in the St. Thomas More Group, has elements that respond to all three criteria for good liturgical music. With refrains and ostinato that are engaging to the assembly, verses that are challenging to both choir and cantor, and accompaniments that enhance while giving support, this music would be a welcome addition to the musical repertoire of an assembly seeking quality in their music for worship.

This collection, subtitled Music for Cantors, requires the skill of competent cantors and a capable choir for most pieces. The solos, duets, and choral sections give the congregation the opportunity to reflect on texts that have been set in creative and unusual ways, yet the assembly is always included and, in many pieces, gives needed support to the cantor and choir. Each selection, especially the ostinato selections, integrates the roles of all those gathered for worship.

Included in this collection are “Jesus is Lord,” a festive song of praise with powerful brass accompaniment and an ostinato that pervades the entire piece; “Come Bless the Lord,” a setting of Psalm 134 employing an imitation technique between cantor and assembly; and “Life through Him,” another psalm of praise using two cantors with assembly and organ. Also included is “Trust What You See,” a compelling composition developed from a Gregorian chant motif with a text from “A Christmas Carol” by Huub Oosterhuis.

Among the most easily singable pieces in the collection is “Magnificat,” with an ostinato refrain for choir and assembly and lyric verses for a soprano or tenor cantor. This setting reverently and prayerfully expresses the text of Mary’s song of praise: as the assembly continually states the theme of God’s marvelous works, the cantor soars with the hopefulness of God’s promise of fidelity. Another ostinato-style piece, “Do Not Be Afraid,” also declares the assurance of God’s presence. This theme is again emphasized by the consistent repetition of the refrain under the verses, which are in a kind of “spiritual / jazz” style including “blue notes”—quite effective. One final ostinato in the collection is “Blessed Are They,” which employs a four-part choral ostinato and verses with the text of the Beatitudes. The simplicity of an a cappella choir with this text is most inspiring and appropriate.

“Sing Glory to God” is an exuberant piece with a reworked text of the Gloria as its basis. The melody is sequential, and the refrain expands as the piece unfolds. This may be among the most difficult for the assembly to take part in, although their participation is certainly
possible. I would see this as a work for a festive occasion in which the congregation has the support of a strong choir. Also technically difficult is "Come and Eat My Bread," which involves two cantor parts done simultaneously but quite independently. This one is not for the average singer, but the quality of composition is commendable.

A sure favorite in the collection will be "The Prayer of St. Francis," for the familiar words are given new life with a beautiful melody, a complementary descant, and an accompaniment that flows throughout. The recording of this work is exquisite, with a blend of two excellent soloists and a chilidike quality in the voices on the descant. The entire recording is very well done and deserves mention.

Finally, the song of mission, "Take Christ to the World," is a rousing statement of the call to go forth in love and service. This piece, if performed well, can be uplifting to the assembly, and they are sure to be energized by its style and message. Many of the pieces in the collection are complete with performance notes and instrumental parts. With Heart and Voice is a gift to cantors, choir, and assembly and is representative of the fine work that is continually produced by the composers of the St. Thomas More Group.

David Cinquegrani

Choral

We Do Adore Thee O Christ


A soft, sweet, simple piece, DuBois's version of Adoramus Te, Christe is underlaid in English and Latin. It is perfect for a beginning choir because the lines are very singable and lie well within their respective ranges. The keyboard accompaniment does not add much, save for a simple introduction and a nice two-measure vocal rest before the final cadence. Otherwise, it merely provides soft support for the voices. The music is a bit incongruous for this text, but this makes for an interesting bit of Lenten praise.

Surely He Has Borne Our Griefs

Tomas Luis de Victoria, ed. by Robert Carter. SATB and optional keyboard. Coronet Press. #392–41633. $1.00.

Victoria's brilliant interweaving of vocal lines makes this piece fairly difficult to learn, but glorious in its performance. Mr. Carter's edition contains his own English translation and the original Latin (Vere langues nostros...), with almost no dynamic markings to mar its historical accuracy. The beautiful melismatic lines are at times rhythmically independent, requiring a choir that can shape them section by section. Victoria's cadential formulae may sound a bit foreign today, but their sonorous ornamentations add an air of mournful mystery appropriate for the Lenten season.

Help Us, Jesus Christ

Heinrich Schutz, ed. by Mark White. SATB and optional keyboard. Coronet Press. #392–41639. $1.00.

Vocal independence, with imitative, almost canonic lines in every part, gives this piece a feeling of movement and power that belies the text's Lenten theme. The choir needs a strong sectional presence, for the vocal lines, while not difficult, must be forcefully presented. The translation is a little weak in spots, but the original German (O Hilf, Christe, Gottes Sohn) is also provided, though not recommended for such a contrapuntal piece.

Look upon Him


It is a shame that such a nice arrangement is seen in such a cramped, shoddy presentation. The layout is confusing to everyone except the keyboard player. The choir must search through unnecessary format and text underlay changes. Some dynamic markings are also a bit opaque. The piece itself is less contrapuntal than one would expect and may prove to be a good introduction to the intricacies of Bach's choral writing.

God So Loved the Word


This choral standard has just been reissued by Coronet Press and, thankfully, it is still printed in the original clear typeface. It is a perfect Lenten piece, moving slowly and grandly through melancholy to euphoria, then to a quiet, assured final cadence. Do not let the three-part writing fool you; this is not an easy piece; it requires a fairly high level of dynamic mastery to sustain the flowing lines. Suspended seconds are equally split between the choir and the keyboard, so a good sense of pitch is also necessary. Stainer's formal mastery—overshadowed only by his sensitivity to the text—is evident as the piece progresses.

Breathe On Me, Breath of God

Ned Rorem. SATB. Boosey & Hawkes. OCTB6543. $0.85.

Mr. Rorem's setting of Edwin Hatch's poem is for the advanced choir interested in expanding its twentieth century repertoire. It is replete with the strategies we have come to associate with modernism in music: sudden time changes, unprepared or resolved dissonances, strings of diminished fifths and sevenths, and extended chords that make no structural sense. Of course, Mr. Rorem handles these admirably.
with a master's sure touch. His expressiveness with these expanded tonal and structural devices is remarkable. Although the piece is significantly more difficult than the average choir may be able to handle, it is nevertheless worth consideration for its musical and historical importance.

Christus Factus Est

Felice Anerio, arr. by Steven Porter. SATB and optional keyboard. Hendon Music. OCT86566. $0.70.

Here is another piece that has been available for a long time but is just now starting to attract the attention it deserves. Following the standard Renaissance motet structure, this harmonically simple piece is one of the undiscovered gems of the sixteenth century. Mr. Porter underlays the straightforward, syllabically set Latin text very well. The long, glorious, cadential structures are worth every instant of time you can wring from them.

Joe Pellegrino

Books

In keeping with the topic of this issue of Pastoral Music, the three books that are reviewed here concern the sound that is music. The first two books come from Don Campbell, a name many readers will recognize from previous NPM conferences. All three books address the power that music exercises for individuals as well as for groups. The first book by Campbell also explores how the musician brings forth the sound most effectively.

Our guest reviewer, Joe Pellegrino, is the Director of Music Ministries at St. Thomas More Parish Community in Chapel Hill, NC.

Paul Covino


Perhaps it was always only a matter of time before the National Association of Pastoral Musicians took a look at the New Age. If this is true, then Don Campbell’s book may serve as an appropriate interface between the two. A concert pianist turned music educator, turned promulgator of a new way of viewing and using music, Campbell has produced an exercise book designed to train individuals to “attune to that great universal sound and find the resonance within, enabling one to partake in the power of that sound.” This he calls “toning.” Each chapter has three sections: a meditation, a text, and an exercise. The reader—or experiencer—of this book first meditates, then digests the text, then tries the exercise. Spreading the suggested week on each chapter, the reader-experiencer progresses through seven weeks of re-education in holistic music. The chapters progress from “Awakening Vibratory Awareness” to the pinnacle of musical experience in Campbell’s paradigm, experiencing “The Sound of Light.” Along the way are meditations on “The Pulse of Life,” “The Sound of Peace,” and “The Wings of Song,” among others. These are linked with texts on “The Wounded Listener,” “Transformations Through Sound,” and “The Overtones of Health.” The practical applications of these meditations and texts are experienced in exercises for “Healing the Listener,” “Exploring the Vibratory Centers,” and “Making Overtones.”

While this may sound a bit too esoteric for hard-working, tough-minded pastoral musicians, the textual discussions concerning sound waves and the brain, the makeup of the inner ear, and the historical overview of dissonance in Western music are solid enough to stand as scholarly articles. These discussions and others provide the underpinning for the book’s claims to authenticity. Even if you aren’t interested in “toning,” Campbell’s fine attention to scholarship, obviously necessary in such a seminal work, makes this book worth owning.

Much of what Campbell states has been presented before.

We are all aware of how the endless cycle of practice and planning and performance can turn music from a joy into a job. Consequently, we search for some way to keep our music vibrant and alive, to recapture what attracted us to this life in the first place. A lucky few of us have found such a font. Campbell’s contribution to this field is merely one more way to revive our love affair with music.
Music: Physician for Times to Come


This collection of essays explores the boundaries of research concerning music and sound and their effects on our physical, mental, and spiritual selves. Campbell has compiled a wide array of authors who move from the strictly clinical (Bradford Weeks, M.D., Derrick de Kerckhove, and Roberto Assagioli, M.D.), through various views of music therapy (Dr. Arthur Harvey, Cathie Guzzetta, R.N., Barbara Crowe, and Joe Moreno), to the spiritual writings of Swami Chetanananda, Seung-Sahn, and Fir Hazrat Inayat Khan. But these disparate energies have one thing in common: a dedication to research into and an implementation of the power of music in our lives.

This anthology presents a very compelling argument. Backed by solid scientific studies and a recognition of the many unexplained phenomena occurring in music therapy as it is practiced today, the anthology ends with a leap into the future of music as a palliative for personal and worldly ills. While the concrete data may not support such bold forays into the unknown, it is still heartening to see people daring to make such moves.

The grounding for music as a physician is far more experiential than philosophical. Campbell’s authors detail many phenomena that can only be explained by recourse to non-Western or non-traditional systems of thought. This philosophical underpinning may be questioned or even lampooned, but the proven results of such ways of being in the world cannot be quibbled with. Campbell mixes traditional with non-traditional stances by supporting the debatable clinical results of music therapy with unfamiliar philosophies. Perhaps future anthropologists may look back on our era and remark on the quaintness of our notions about music, but right now our received tradition finds it very hard to accept Campbell’s promulgation of such doctrines.

Ultimately, this book may not hold much interest for the practicing pastoral musician. Our ongoing personal training schedules concerning liturgy, adult initiation, hymnody, new repertoire, and other such essentials may not afford us time to delve into a book that will present no immediate payoff in our working lives. But if you are interested in the philosophy of music or merely wish to be amazed at the powerful force that you sometimes unwittingly control, then a look at this anthology may be in order.

Music: Catalyst for Healing

Robert L. Tusler. 91 pages. $25.00 U.S. currency.

This book, part autobiography, part field journal, part psychological verbatim report, and part celebration of the power of music is quite a little surprise. It is rare to see a book of such strength come from a vanity press. Tusler discusses his personal life filled with the love of music and his professional life as a music therapist. His praxes are supported by examples from his own life and work.

Tusler begins with a personal statement about the book, claiming it as an introduction to the theory and philosophy of music therapy. A chapter of autobiography gives way to a chapter analyzing the concepts of music and therapy separately and then together. His third chapter defines the role of music therapist. “Music as a Therapeutic Agent,” the fourth chapter, is both the most beautiful and most frustrating section of the book. Tusler offers practical, compassionate advice on listening, performance, and availability. His documentation of the abuse of music, however, seems to be a little less tolerant of deviance than the rest of his work. The next chapter, on choosing music for therapy, is fascinating. Here Tusler skims away from the flighty philosophy that hides the ignorance present in most books on this subject and deals with practical issues. He is able to extrapolate from his anecdotal knowledge in order to produce guidelines that acknowledge the complexities of every therapeutic situation. The as-yet-impenetrable mystery of the power of music is explored in the final chapter. Here Tusler reveals his eclectic cultural knowledge and his essential religious beliefs. He makes obvious how these powerful forces move his work.

This book may have some practical application for the pastoral musician. The sections on learning to perform and on learning to listen may bear on teaching new music to your congregation. The chapter on choosing music could have some implications for liturgical planning. Tusler’s finding that “the hypnotic effects of a steady, rhythmically repetitive piece are exactly what is needed to establish a secure milieu . . .” presents an explanation for the success of the music from Taizé. Finally his comments about tempi may enlighten many organists. It is obviously difficult to encapsulate a burgeoning field like music therapy in such a brief work. Doubly difficult is the attempt to do this within an autobiographical framework. But Mr. Tusler’s blending of personal anecdotal material along with a strong practical approach makes his framework equal to such a task. Even a slight interest in this misunderstood field will be rewarded by this book.

Joe Pellegrino

About Reviewers

Mr. David Cinquegrani, M.A., is a novice of the Congregation of the Passion, (Passionist) Calvary Novitiate, Shrewsbury, MA.

Mr. Paul Covino, a liturgical resource consultant from Upton, MA, is the book review editor for Pastoral Music.

Mr. Joe Pellegrino is the director of music ministries at St. Thomas More Parish Community in Chapel Hill, NC. He is also a doctoral candidate in English literature at the University of North Carolina.

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Director of Music. Position includes teaching music in St. Mary’s School, K-6. Contact: Father H. J. Niebrugge, immaculate Conception Church, P.O. Box 468, Mattoon, IL 61938, or call (217) 235-0539. Salary range: $18,000 / 20,000. HLP-4172.

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**Director of Music and Liturgy.** Full-time. Organist preferred. 1,200-household parish located in Myrtle Beach resort area. Salary commensurate with education / experience. Position open July 1. Job description available upon request. Send résumé / three references to: Search Committee, Saint Michael's Church, P.O. Box 14357, Surfside Beach, SC 29587-43597. HLP-4178.

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Commentary

The Importance of the Ear

BY ALFRED TOMATIS

First, I want to tell you how much I'm taking part—at the deepest part of myself—in all these songs that challenge me and transform me just as they do you. I didn't come here to sing but to make a case for the ear, and I will do that with the greatest pleasure because it will provide you with a set of keys that will unlock the reasons why you sing, why song is necessary for you, and why, when you give yourself up to singing with total abandon, you have a chance to see yourself penetrated by song, to take a new look at familiar patterns of thought, and perhaps even to find an explanation of why human beings are created.

People Have to Sing

People have to sing; from the beginning of human life it's a need that comes from the fact that people have to deal with an organ called the ear. You know how it's called on, especially how it gets called into service when you have to wake somebody up. You only have to read the Bible to see how often it demands over and over, "Listen, listen, listen," probably because people don't know how to use this organ. We're on the way toward really listening, even if we haven't gotten there yet, and singing helps us along the way.

Not all singing is so helpful, of course. But in any situation the singing that comes to our aid at a given moment allows this organ called the ear, which we understand so little, to take up its real function. The ear is an organ that is a kind of exceptional engine that fires the brain into action. So you understand why people who are vowed to silence, like monks, have to sing: if you don't sing, you wind up in sensory deprivation. It's true that not all songs send the same energy to the cerebral cortex, but enormous energy is needed to get the brain to turn on, reach the level of thought, and be able to cling to the divine as well. The energy that singing provides touches the mind in its higher areas, notably in our consciousness.

Dr. Alfred A. Tomatis

Consciousness is the door opening on God's own reality; God enters through it and we receive the divine reality through it. God is always there, but we can close ourselves to that presence, unfortunately, if our consciousness is clouded. We have one chance to escape this muddle, and that chance is song.

Who Is That Singing?

Now I want to talk about sacred song and poetry. We have the opportunity to have two chosen elements leading us, first, through speaking and the Word of God back toward a poetics that brings creativity with it, and second, through singing or chanting, with its nobility and its soaring nature, taking us to places where we ought to resonate permanently, for humans are designed to vibrate at certain levels of their being.
Now, it's been said that there never was such a thing as sacred song. True enough; no song is sacred in itself. But there are songs that allow us to reach the sacred, that let us soar, and those are the songs that you are looking for here.

The refining process that we're involved in leads us to an ever greater hope that such song or chant—which was once marked by certain glories and had reached new heights and is now in the process of feeling its way in new directions—has already reached a sufficient level of development that we can hope to meet God each time it is sung. But is it the case that we meet God? I am inclined to put the matter another way, since nothing beautiful comes ultimately from human beings. After all, "All things bright and beautiful . . . the Lord God made them all," and when you sing well and in total abandon, it is really God singing through you.

If God is going to sing this way, we have to let that singing happen, but we can intervene in such a way that at any given moment we can block this possibility by getting caught up in an "I" that constrains us. To really sing is to let God vibrate in us in all the divine richness. What is really singing, in fact, is the whole of creation, and human singers make themselves an integral part of this creation. Maybe there's just one great antenna, one total hearing, one whole ear that senses this singing creation and melds it into it and joins it in unison, harmony, and sympathy. According to Plato, song makes the air outside the singer vibrate the way what is inside vibrates, and there is in this a kind of resonance of one part with another that makes singing, at any given moment, capable of being full of a sufficiently grand intensity that it can be carried away with what is happening, so that our ear becomes God's ear, and our voice becomes God's voice and word.

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