NATIONAL ASSOCIATION *of*
PASTORAL MUSICIANS

April 2009

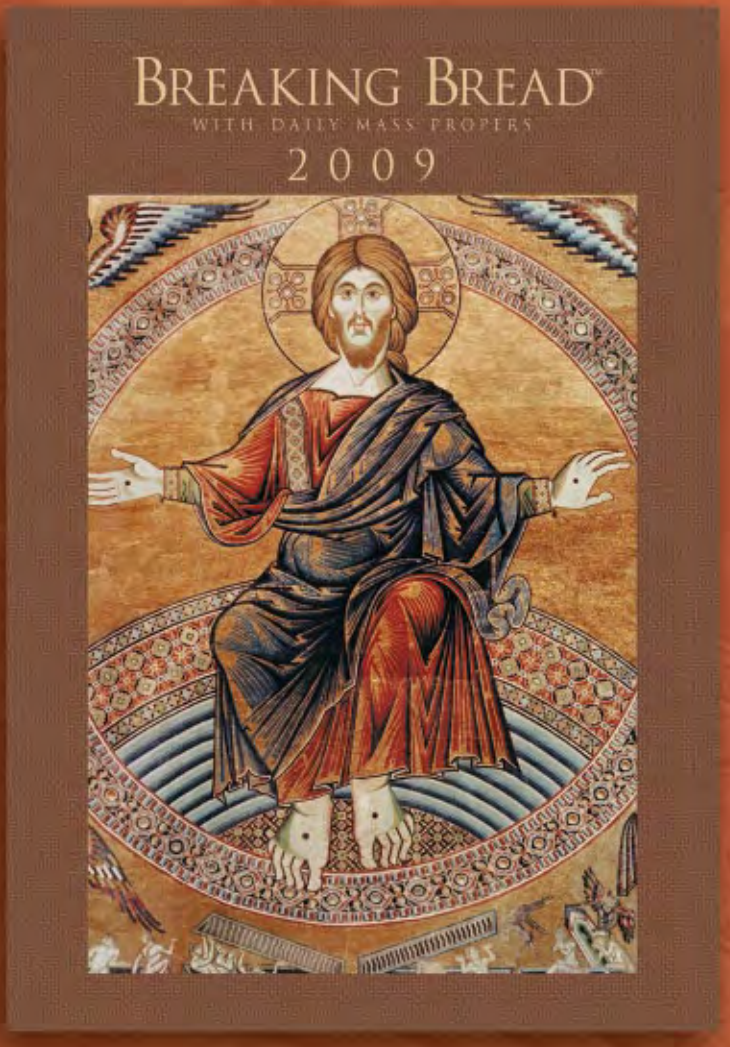
# PASTORAL Music

## Music Education and Worship

# Christ, Be Our Light

## By Bernadette Farrell

You'll find it in the 2009 *Breaking Bread*

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# From the President

Dear Members,

Before there was NPM there was NCMEA.

The National Catholic Music Education Association (NCMEA) promoted music education in Catholic institutions in the United States from 1947 until 1976, especially through its journal *Musart*. In 1976, NCMEA was dissolved as the National Association of Pastoral Musicians was being created. NCMEA's last executive secretary, Sister Jane Marie Perrot, DC, joined the NPM staff and worked alongside NPM founder Father Virgil Funk in the early years of NPM's existence.

Recognizing that NPM has been entrusted with the legacy of NCMEA, the Association established the NPM Music Education Division in 1992 as a concrete way of supporting the work of music educators serving Catholic institutions. Members paid dues specifically for that division. The leaders of this division have, over the years, helped to create institutes and convention programs that focus on music education and have offered practical guidance to teachers with various levels of training and experience. Members of the division and other experts contributed to the division's quarterly publication, *Catholic Music Educator*.

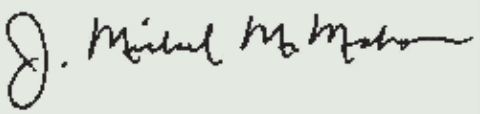
Even though there are more than six thousand Catholic schools in the United States, the number of members in the Music Education Division generally hovered between two and three hundred. The low number of members has hampered the Association's ability to make an impact on music education in Catholic institutions.

The articles in this issue of *Pastoral Music* make it clear that music education is not only the concern of specialists but of all our members. Pastoral music leaders play an important role in the musical formation of worshiping communities and have a vital interest in the strength of music education programs in schools, faith formation programs, colleges, universities, seminaries, and ministry formation programs.

Last year, the NPM Board of Directors carefully considered how to remain faithful to the legacy of NCMEA, to continue its commitment to music education, and to provide practical resources for music educators. The Board decided that beginning in 2009 the NPM Music Education *Division* would become the NPM *Section* for Music Education. It eliminated the special dues for music education members and discontinued publication of *Catholic Music Educator*.

The new Section for Music Education is now available to any member of NPM without additional dues. *Pastoral Music* and other NPM publications will continue to include articles and other resources to support the mission of music educators in the Church and its institutions. NPM conventions and institutes will continue to offer workshops and other educational programs to serve beginning and experienced music educators.

The Church needs our continuing commitment to music education. With this issue of *Pastoral Music* we recommit ourselves to carrying on the work of the many leaders of NCMEA and the NPM Music Education Division on whose shoulders we stand today.



*J. Michael McMahon*
*President*

# De Parte del Presidente

Queridos miembros,

Antes que existiera la NPM, existía la NCMEA.

Desde 1947 hasta 1976, la *National Catholic Music Education Association* (NCMEA) fomentó la educación musical en las instituciones católicas en Estados Unidos, especialmente a través de su revista *Musart*. En 1976, se disolvió la NCMEA y se creó la *National Association of Pastoral Musicians*. La hermana Jane Marie Perrot, DC, quien fuera la última secretaria ejecutiva de la NCMEA, se unió al personal de la NPM y, durante los primeros años de existencia de la NPM, trabajó al lado del padre Virgil Funk, fundador de la NPM.

En 1992, la NPM, reconociendo que se le había confiado el legado de la NCMEA, estableció el Departamento de Educación Musical para apoyar en forma concreta la labor de los profesores de música que prestaban servicios en instituciones católicas. Los miembros pagaban cuotas específicas a ese departamento. A lo largo de los años, los líderes de ese departamento ayudaron a crear institutos y programas para convenciones enfocados en la educación musical y ofrecieron guías prácticas a profesores que tenían diversos niveles de capacitación y de experiencia. Los miembros de ese departamento y otros expertos contribuyeron al *Catholic Music Educator,* una publicación trimestral de ese departamento.

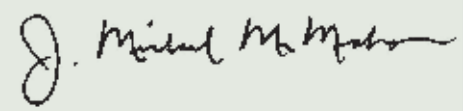
Aunque existen más de seis mil escuelas católicas en los Estados Unidos, el número de miembros en el Departamento de Educación Musical generalmente fluctuaba entre doscientos y trescientos miembros. La baja cifra de miembros dificultó la habilidad de la Asociación para tener algún impacto en el campo de la educación musical en instituciones católicas.

Los artículos que aparecen en este ejemplar de *Pastoral Music* nos muestran claramente que la educación musical no sólo concierne a los especialistas sino a todos nuestros miembros. Los líderes de la música pastoral juegan un papel importante en la formación musical de las comunidades de culto y tienen un interés vital en la solidez de los programas de educación musical en las escuelas, en los programas de formación en la fe, en colegios, universidades y seminarios y en programas de formación ministerial.

El año pasado, la mesa directiva de la NPM consideró cuidadosamente la manera de permanecer fiel al legado de la NCMEA, de continuar con su compromiso con la educación musical y de proveer recursos prácticos a los profesores de música. La mesa directiva decidió que, empezando en el 2009, el Departamento de Educación Musical de la NPM se convertiría en la *Sección* para la Educación Musical de la NPM. Se eliminaron las cuotas especiales para los miembros de educación musical y se descontinuó la publicación de *Catholic Music Educator*.

La nueva Sección para la Educación Musical está a disposición de cualquier miembro de la NPM sin el pago de las cuotas adicionales. *Pastoral Music* y otras publicaciones de la NPM continuarán incluyendo artículos y otros recursos para apoyar la misión de los profesores de música en la Iglesia y en sus instituciones. Las convenciones y los institutos de la NPM continuarán ofreciendo talleres y otros programas educativos para servir a los profesores de música, tanto a los principiantes como a los expertos.

La Iglesia necesita de nuestro continuo compromiso en el campo de la educación musical. Por medio de este número de *Pastoral Music* reiteramos nuestro compromiso para sacar adelante la labor de muchos de los líderes de la NCMEA y de la División para la Educación Musical de la NPM sobre cuyos esfuerzos seguimos construyendo hoy.



*J. Michael McMahon*
*Presidente*

# Mission Statement

The National Association of Pastoral Musicians fosters the art of musical liturgy. The members of NPM serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer.

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*The Association President and the NPM Board members also serve on the NPM Council without a vote.*

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PASTORAL Music

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*Membership Information:* Regular Parish Membership in NPM (clergy and musician, both included as members): $108 per year. $56 of this amount is for subscriptions to *Pastoral Music* for one year. Single Parish Membership (one member): $78 per year. $28 of this amount is for a subscription to *Pastoral Music.* Individual Membership (one member, no parish benefits): $64. $28 of this amount is for a subscription to *Pastoral Music*. Youth Membership: $33. Retired/Senior Membership: $33. Benefits equivalent to individual membership. Group membership rates are available. *Membership rates in effect as of January 1, 2009.*

*Subscription Information:* One-year subscription, six issues a year (bimonthly), $44. Library rate: $44. Single copy: $7. For second class postage to Canada, add $11 per year for each membership (includes postage for *Notebook*); $7 per year for each subscriber. For postage to all other countries, add $15 per year for each membership (includes *Notebook*); $10 per year for each subscriber.



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# Contents



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# Readers' Response

## Triggered an "Ah"

John Mark Feilmeyer's article, "Multicultural Liturgy at St. Rita" (*Pastoral Music* 33:2 [February 2009], 16-17), triggered in me an "ah." For my taste, he has it right: The reality of the St. Rita Parish complex is Church.

Pedro Rubalcava pointed out, in a breakout session at one of last summer's regional conventions, that he has twice crossed cultural boundaries simply by being present. He pleaded for using bilingual media (and meals) as the on ramp to a multilingual freeway leading to intercultural worship and to an intercultural church. For him, as for the people in Mr. Feilmeyer's parish, it is not enough to sing or speak a bit of someone else's language. Feilmeyer says: "They learn pieces of each others' languages, they wear each others' traditional clothes, and they shop at each others' stores." Full stop, and then a telling observation: "They love one another."

To this mere pew-sitter in a time of fewer priests and of our heightened expectation of services and entitlements, it is striking that church leaders appear to be manning the battlements, lest there be change and lest there be free thinking. I wonder where it can lead, as elderly priests join Jesus, young men seek other careers, young women and married men remain banned from priestly ministry, and lay people are urged to focus on details of rubric and piety. Further, Feilmeyer pierces the center of the services and entitlements issue when he points out that "going to church *is* the Sunday morning activity of the Christians in my village."

There also is the matter of freedom of expression, and I am dumbfounded to read for the first time (my experience may be narrow) the obvious statement: "It's simply not possible for diocesan officials or even local clergy to monitor and offer an *imprimatur* to every translation and every song." I have long wondered why they would wish to do so.

Given the accuracy of Mr. Feilmeyer's assertion that "my experience of my community's worship will always be uniquely mine, [and will be] dependent on my own preparedness," I offer a naïve wish: May our hierarchy soon recognize that the experts—the people—should be in charge of their public worship and that they absolutely *can* be trusted to praise, worship, and petition God in community, even if there are missteps as they—we—get our legs under us. Else, perhaps, the Church may fail.

This piece, in the context of the February 2009 bilingual issue, seems significant. I applaud NPM for thinking interculturally and, especially in a time of economic fear, for devoting resources toward a vision of universality "with feeling."

*Dr. Lani Johnson*
*Tucson, Arizona*

## Responses Welcome

*We welcome your response, but all correspondence is subject to editing for length. Address your correspondence to Editor,* Pastoral Music, *at one of the following addresses. By e-mail: npmedit@npm.org. By postal service: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. By fax: (240) 247-3001.*

# Association News

## 2009 Convention

### Discount Deadline Coming

June 5 is the deadline for getting the advance registration discount for the convention—a savings of $60 off the regular full-conference registration cost. Be sure to get your registration in before June 5! And don't forget that you can register online at our secure site: https://www.npm.org/conventions/.

### Silent Auction

NPM's Second Silent Auction features items from exhibitors, presenters, and other NPM members. Items at our first auction included autographed materials, private lessons, gift baskets, and artwork. The silent auction in Chicago will take place during exhibit hours, Monday through Thursday, July 6–9. All items will be on display at the NPM booth in the Exhibit Hall. The auction benefits NPM's programs. Mary Lynn Pleczkowski is chairing this year's auction, and her co-chair is Anne Ketzer.


For additional information on the 2009 NPM Silent Auction, contact the NPM National Office. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSing@npm.org.

### Changes of Venue

Because of damage from the fire at Holy Name Cathedral on February 4, we have moved the Thursday afternoon Young Organist Performance with David Jonies and Daniel Sañez to St. Chrysostom Episcopal Church, home of a 2004 Fisk organ that is one of the finest in the city.

We are pleased to announce that the Thursday evening "Sacred Sounds of Chicago" event will be presented at Orchestra Hall at Symphony Center rather than at Auditorium Theatre. Orchestra Hall on Michigan Avenue opened in 1904 as the home of the Theodore Thomas Orchestra. The first pipe organ was installed in 1905. Rebuilt in 1946 and 1966, the original organ was replaced by a Möller instrument in 1981, which has since undergone extensive renovation by Casavant Frères. The original Orchestra Hall was incorporated into a new Symphony Center complex and re-opened in 1997.

Orchestra Hall at Symphony Center. *Photo by M. McCroskey.*

### Oops

There are some corrections to the convention brochure.

**Canceled Showcase.** *Psalms for the People* with Daniel J. Adamini (Monday, IS 2e, and Wednesday, C 30) has been canceled.

**Added Presenter.** Chris de Silva will join Tony Alonso and Steve Angrisano in leading the Youth Intensive, which begins on Sunday, July 5, at 2:00 PM.

**Deadline Extended.** The deadline for registering for the Handbell Institute (Saturday, July 4, and Sunday, July 5) has been extended to May 1.

**Apology.** We wish to apologize to David Jonies, one of the two organists for the Young Organist Performance (Thursday afternoon), for misspelling his name in the convention brochure. David is currently the associate director of music and organist at Holy Name Cathedral in Chicago. A native of Germany, he received his first musical training at Metten Abbey in Bavaria. Subsequently, David studied at the Hochschule für Musik Würzburg and at the Royal Academy of Music in London. He received the Academy's prestigious Performer's Diploma in 2004. While in London, he also served as organ scholar at the Chapel Royal, Hampton Court Palace, and at Westminster Cathedral. David has performed in England, Germany, the

Czech Republic, and South Korea.

## An Added Workshop

Thursday, July 9, 2009, 10:30–11:45 AM: D 32 **The Revised Grail Psalms: Background and Practical Ideas for Composers** with Abbot Gregory Polan, OSB. Abbot Gregory, of Conception Abbey, Missouri, is the editor of the *Revised Grail Psalms*. In this workshop he will describe the revision of the 1963 Grail Psalter and offer approaches for composers wishing to create musical settings for the revised texts.

## Hotels

NPM has negotiated special convention rates at five hotels around the Donald E. Stephens Convention Center in Rosemont, Illinois. All are within easy walking distance of the convention center—just across the street, in fact (and the Hyatt and Sofitel are connected to the convention center by a walkway). All the hotels offer free shuttle service to nearby O'Hare International Airport.

Make your reservation directly with the hotel—reservation information is in the convention brochure and online (with direct links) at http://www.npm.org/EducationEvents/convention/national/hotel.htm.

Please note that our block of rooms at the Embassy Suites Hotel O'Hare is fully booked for the convention week, but there's still room at the other hotels. Some hotels are full on the weekend before the convention, and several of the hotels are full on the weekend after the convention. If you're planning to come early or stay late for touring, you may have to adjust your plans about where to stay.

## Parking Rates

There's been a change in the daily parking rate for the Stephens Convention Center lot that also serves the Doubletree and Embassy Suites hotels. Parking is now $12.00 per day.

## 2009 Institutes

## Approaching Deadlines

It seems just a few weeks ago that you saw the NPM Institutes brochure

(in the February issue of *Pastoral Music*), and now we're close to the first advance registration deadline for this summer's programs—May 19 for Cantor Express (June 19–21) in Dallas, Texas.

Most of the advance registration deadlines fall in June this year, so you still have a little time to register for one of these outstanding programs at a $50 discount off the regular cost. June 13 is the deadline for the Guitar and Ensemble Institute (July 13–17), which is always well attended; the deadline for the Choir Director Institute (July 20–24) is June 20.

There are three Cantor Express programs in July. Register by June 17 to get the discount for Cantor Express in Lakewood, New Jersey (July 17–19); by June 24 for the program in Gaylord, Michigan (July 24–26); or by June 30 for the one in Clarion, Pennsylvania (July 31–August 2).

June 27 is the advance registration deadline for two programs: Music with Children (July 27–29) in Lansing, Michigan; and the Pastoral Liturgy Institute (July 27–31) in Greensburg, Pennsylvania.

If you're planning to participate in the bilingual Pastoral Liturgy Express (August 14–16) in Albuquerque, New Mexico, take a breath: The advance registration deadline isn't until July 14.

## Program Scholarships

NPM program scholarships are made possible through the generosity of NPM members who have made financial contributions to the NPM Program Scholarship Fund. These scholarships are provided to assist pastoral musicians with limited financial resources to take advantage of opportunities for continuing formation at NPM conventions and institutes. Applicants for scholarships must be NPM members and should be from economically disadvantaged parishes. The financial need of the applicant should be reflected in the application. NPM encourages members of all ethnic and racial groups to apply for scholarships.

Scholarship applications are considered on a case-by-case basis. Scholarships are awarded depending on the financial need of the applicant and the amount of funds available in the NPM Program Scholarship Fund. Scholarships for conventions include full convention registration only. Scholarships for NPM institutes include the commuter registration fee only. All remaining costs must be borne by the applicant and/or his or her parish.

Scholarship recipients are to submit a follow-up report, reflecting on their convention or institute experience, describing what they have learned, what they are taking back to their parish, and how they can implement what they have learned.

For further information check the NPM website: http://www.npm.org/EducationEvents/program_scholarship/scholarships.htm.

## Diocesan Financial Assistance for 2009 Institutes

**Cantor Express, Dallas (Plano), Texas.** Thanks to the efforts of the local committee, limited financial assistance is available for this program (June 19–21) to participants from the Diocese of Dallas. To apply, contact Brent McWilliams, Director of Liturgical Music, Prince of Peace Catholic Community, 5100 Plano Parkway West, Plano, TX 75092. Phone:

(972) 380-2110, ext. 152; fax: (972) 380-5162; e-mail: bmcwilliams@popplano.org.

**Pastoral Liturgy Express: Bilinguë, Albuquerque, New Mexico.** Financial assistance for participants in this program (August 14–16) from the Archdiocese of Santa Fe is available, thanks to a grant from The Catholic Foundation. To apply, contact Barbara Guenther, Pastoral Associate for Liturgy and Music, Our Lady of the Most Holy Rosary Catholic Community, 5415 Fortuna Road, NW, Albuquerque, NM 87105. Phone: (505) 836-5011, ext. 227; fax: (505) 836-7562; e-mail: hrpalm@yahoo.com.

# Shoot Yourself! And Your Choir! Then Send Us the Results.

As part of the environment for the 2009 NPM National Convention in Chicago, we will be projecting images of our members, their liturgical assemblies, special celebrations, choirs, instrumentalists, cantors, presiders, deacons, other music ministers, and singing congregations.

We prefer high-resolution digital images (jpg, bmp, or tiff). Please submit your pictures as e-mail attachments to: NPMPeter@npm.org. Send photo disks (Windows or Mac format) or prints to: Peter Maher, Program Coordinator, National Association of Pastoral Musicians, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

Please note that, in addition to their use at the convention, some of these images may also be used in NPM publications. If you do not wish your photos to be used beyond the display at the Chicago Convention, please let us know that when you send them.

## Members Update

### Keep in Mind

**Rev. Jerome (Jerry) Hall, SJ,** died unexpectedly, at age fifty-nine, in Washington, DC, on March 11, after a brief illness. Born in Baltimore, Maryland, in 1950, Jerry entered the Society of Jesus in 1966 and was ordained to the presbyterate in 1977.

Father Hall served as a cantor for Pope John Paul II's 1979 Mass on the National Mall in Washington, and he directed the Jesuit Music Project, which brought together students from Georgetown University and professional musicians to perform sacred music in a liturgical setting. He served on the faculty and as a campus minister at several schools in Baltimore and Washington as well as on the faculty of the Gregorian University in Rome. His academic focus was liturgy, especially preaching and music. NPM members will remember him as a presenter of one of the 2003 Hovda Lectures and as a book reviewer for *Pastoral Music*. (He was scheduled to serve as a reviewer for the upcoming June issue.) His funeral liturgy was celebrated at St. Aloysius Church at Gonzaga High School in Washington on March 16.

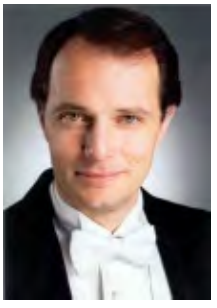
We pray: In life, Jerry cherished the Gospel of Christ. May Christ now greet him with these words of eternal life: Come, blessed of my Father!

### E-Notebook

The members' newsletter *Pastoral Music Notebook* is now available in an electronic form. Eventually we expect to distribute this newsletter primarily as a digital publication, with printed copies for members who need or prefer that format. You can receive *Notebook* electronically by sending an e-mail message to notebook@npm.org. Please include your name, zip code, and member number (found directly above your name on NPM mailing labels.)

### Modulations

In December 2008, **Kent Tritle**, director of music ministries at St. Ignatius Loyola Parish in New York, was dubbed "the brightest star in New York's choral music world" by Allan Kozinn in *The New York Times*, capping a fall that featured critically-acclaimed performances with the three New York performing organizations of which he is music director: Bernstein's *Chichester Psalms* and Beethoven's Symphony No. 9 with the Chorus and Orchestra of St. Ignatius Loyola (part of the "Bernstein: The Best of All Possible Worlds" festival); Bach's *St. John Passion* and Handel's *Messiah* with Musica Sacra; and *Messiah* with the Oratorio Society of New York. This spring, Kent is leading these same three prominent music institutions in performance of three masterworks of the choral literature. In addition to other performances (including his own annual organ recital), he is the director of choral activities at the Manhattan School of Music and organist of the New York Philharmonic.



**Donna Kinsey**, a clinician for the National Catholic Handbell Festival at the 2009 NPM Convention, received the Jean Singer Award from the West Virginia American Choral Directors Association (WV ACDA) in January. This is the highest award that this branch of the ACDA offers, and it is only awarded every other year. The American Choral Directors Association is a nonprofit music-education


Jean Singer (left) presents the West Virginia ACDA award named for her to NPM member Donna Kinsey.

organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching. In addition, ACDA strives through arts advocacy to elevate choral music's position in American society. ACDA members teach choral music in public and private schools—kindergarten through senior high school—and at the college and university levels. They conduct a variety of choral groups, including boy choirs, children's choirs, men's and women's choruses, junior and senior high school choirs, college and university choruses, ethnic choirs, vocal-jazz ensembles, and symphony choruses. They also conduct choirs in their communities and in their places of worship.

**Dennis Rybicki**, choir director at Grand Rapids Catholic Central High School and, since 2006, director of liturgical music for the Diocese of Grand Rapids, the diocesan choirs, and the Diocesan Choral Academy, was recently the focus of a major article in the February-March issue of *Faith*, the magazine of the Diocese of Grand Rapids. You can read "Mr. Rybicki's Opus" online at http://www.dioceseofgrandrapids.org/faithmagazine/archives.htm.

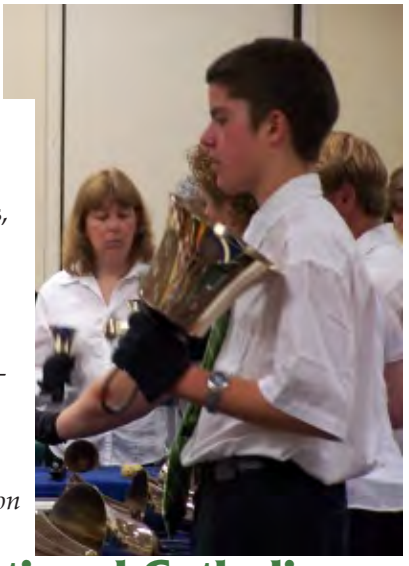
Sing TO THE LORD
NPM NATIONAL CONVENTION 2009
JULY 6-10, 2009 • CHICAGO, IL

In Conjunction with the
NPM National Convention
Chicago, Illinois
July 6–10, 2009

## National Catholic Handbell Festival

- For handbell choir directors, choirs, and individual ringers
- Sessions begin on Saturday, July 4
- Clinicians and Directors: Donna Kinsey and Jeffrey Honoré
- Registration information: (240) 247-3000 or NPMSing@npm.org
- Registration deadline: **May 1, 2009**

*Participants will perform at the convention on Monday evening.*



## National Catholic Children's Choir Festival

- Co-sponsored with the Federation Pueri Cantores
- Sessions begin on Sunday, July 5
- Clinician and Director: Paul French
- Participation by invitation only

*Participants will lead Monday Evening Prayer for the convention.*

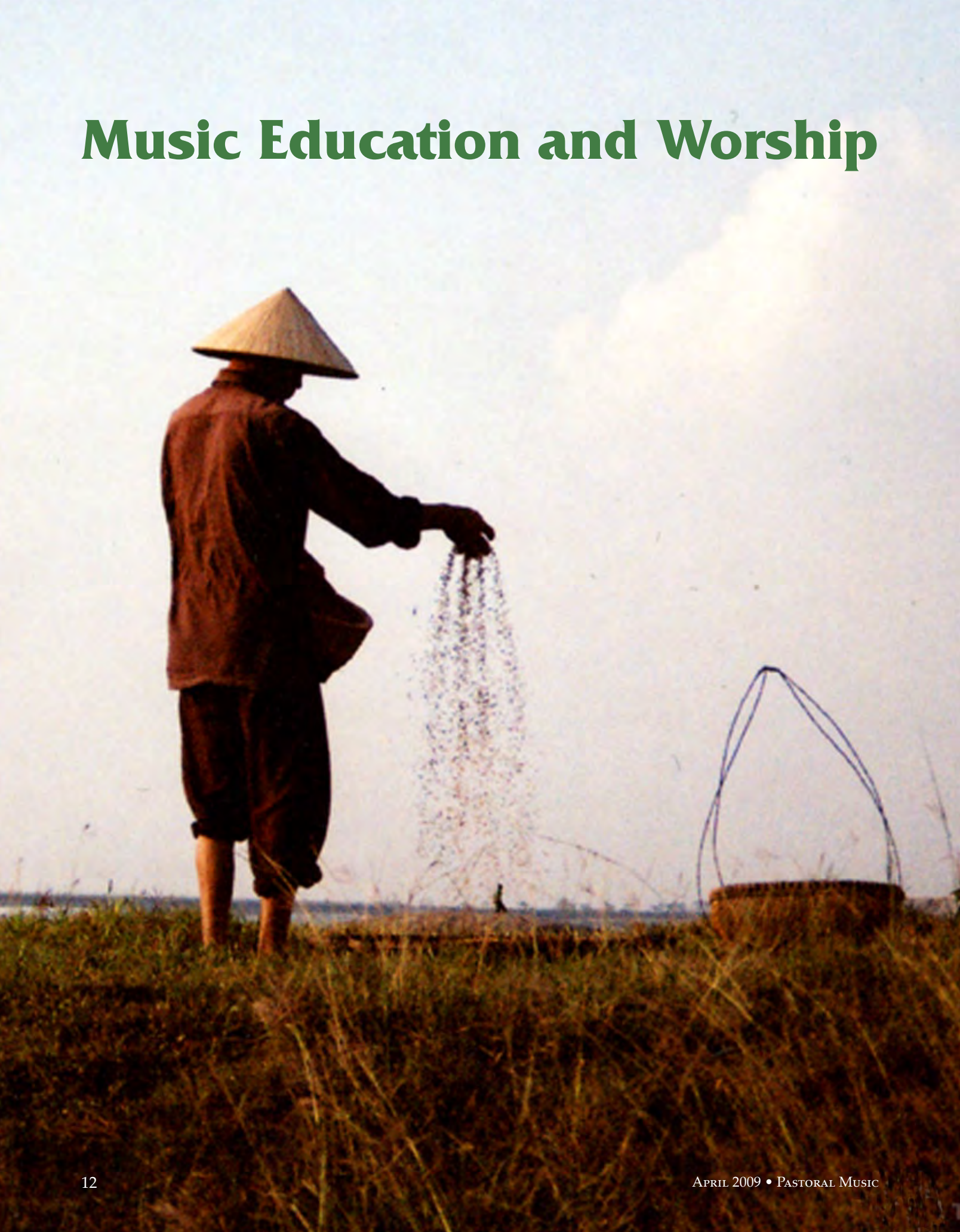
## Youth Intensive for Liturgical Leadership

- For young (12–18) convention participants
- Sessions begin on Sunday, July 5
- Clinicians and Directors: Tony Alonso, Steve Angrisano, and Chris de Silva

*Participants will lead Thursday Morning Prayer for the convention.*

Additional information in the 2009 Convention brochure

# Music Education and Worship



# Naming the Name: Teaching the Revelatory "Language" of Music

By Cecilia M. Curran

In his essay collection *Outre-Mer: A Pilgrimage beyond the Sea* (1835), Henry Wadsworth Longfellow expressed the romantic notion that music is "the universal language of mankind." In writing this, he suggested that music certainly has a communicative quality, like other forms of human language. Most forms of language are limited in their use to people who recognize that language, but Longfellow seemed to think that everyone could understand the language of music (and, concomitantly, that there was really only *one* "language of music"). In the second paragraph of *Sing to the Lord: Music in Divine Worship* (STL, 2007), the Latin Church bishops of the United States Conference of Catholic Bishops seem to agree with Longfellow, for they claim that "whenever [music] sounds, it is accessible to others."

But note that the bishops' statement is more nuanced than Longfellow's claim, because they do not say that *all* music is accessible to *all* others. The bishops, in fact, seem to agree with contemporary studies of music that would acknowledge music's ability to communicate, like other forms of human communication through sound, but they would also point out that music's ability to communicate is limited by a group's acceptance that certain musical sounds or sound-groups—and even sung texts set to music—clearly express certain commonly shared meanings.

Consider these examples. If I play the first four notes of the first movement of Beethoven's *Fifth Symphony,* I may have a certain idea of what I'm doing and of what those notes communicate. But what I have in mind may be very different from what those notes communicate to teacher Pat Conroy ("death, knocking at the door") or to his student Prophet ("Don't hear nuttin'").[1] I may think that music with words provides a clearer means of communicating meaning than pure instrumental music, but if I sing "Father, We Thank Thee, Who Has Planted" in a group of people—even a group of devout Christians—I may presume that I'm communicating what the Christian tradition understands when it follows Jesus' example and calls God "Father" (and, for that matter, I may presume that I understand what Jesus intended by using that title!), but I may be communicating something radically different than my intended meaning to members of that group. The person who has or had a loving father will experience added warmth and love beyond the bare-bones meaning of the title, but the person who was abused by a male parent may receive quite a different meaning. A person raised in a single-parent household may have no clear idea what is intended by the word "Father" in that hymn, while a feminist might be upset that this text is still being used in Christian worship.

In other words, communication in any human language—including music—involves at least three elements: what the communicator intends to communicate, the vehicle used to express that meaning, and the meaning received by the recipient. So while the person initiating the communication may be clear about the meaning intended and may have an adequate grasp of the language tools being used to express that meaning, the chosen vehicle may be inappropriate or inadquate to the intended communication, and, of course, the old Scholastic saying about the limitations of the recipient of any communication is still true: The receiver of any communication is going to get whatever is gotten only in the way that he or she is going to get it (*Quidquid recipitur ad modum recipientis recipitur*). That is, I may be very clear about what I mean to communicate, and I may have an excellent grasp of the means of communication, but I still may not be able to get through to the person receiving the communication because I have chosen the wrong medium or because that person may have physical limitations (hearing impaired, for example), or may not understand the language, or may have a set of experiences that radically alters the meaning of the communication that I intend. Further, to add to the problem, I may not be clear about the meaning I intend, or I may be weak in my control of the communicating medium, so clear human communication through language (spoken or sung) is, at best, a risky business.

**The receiver of any communication is going to get whatever is gotten only in the way that he or she is going to get it.**

*Dr. Cecilia M. Curran, now retired, has served as a music specialist in several Catholic schools in Maryland.*

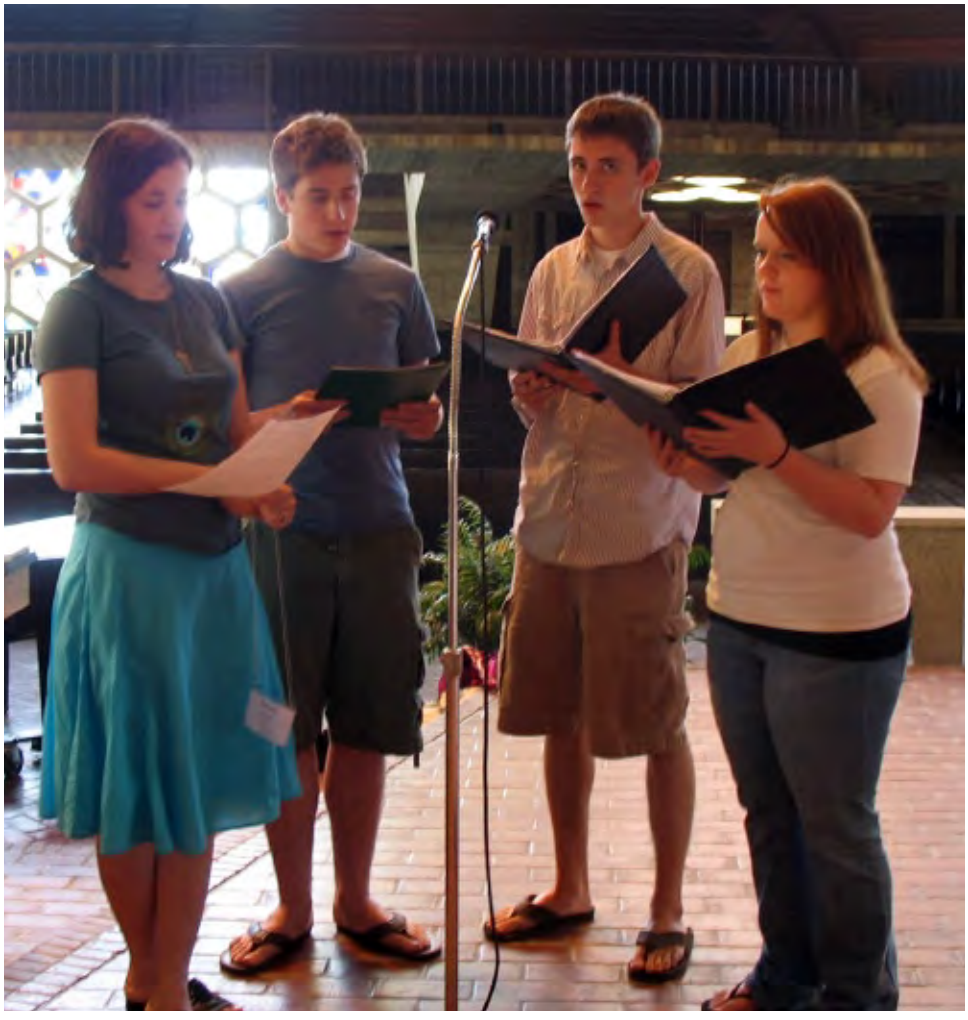
Still, we have learned to rely on systems of agreed-on sounds (symbols) and more-or-less shared meanings attached to those sounds as the most reliable form of communication among humans. But because of the problems involved we have also developed a way to check the meaning of any communication we receive: dialogue. Human communication is regularly dialogic, because meanings are often checked by questioning: "Did you mean to say that?" "How do you dare suggest that?" "Is this what you meant to say in that hymn?" "What the writer seems to be intending is . . . ." Speech and similar forms of communication (singing and writing, for example) always depend for clarification on such dialogues.

## The "Language" of Music?

What can be said about music without words as a form of communication—regularly patterned sounds made by human voices or other instruments? If speech-language is a set of agreed sounds and associated meanings, always clarified in one form of dialogue or another, can we make the same claim about "pure" music? Does music have such sets of agreed sounds that communicate more-or-less agreed meanings? The answer is yes to the first part—all human music is composed of sets of agreed and ordered sound—but probably no to the second part—there is and has long been a debate on what music "means" and how it means. (Still, this dialogue about what and how music means does help to clarify what music is and how it functions as a human language.)

From Aristotle (*Politics*, Book VIII) to Aaron Copland,[2] people have tried to name the kinds of things that music communicates and the way it communicates those things. Some commentators, however, have agreed with Igor Stravinsky that music is "powerless to *express* anything at all." At best, Stravinsky grudgingly believed, the "phenomenon of music" expresses "an order of things, including particularly the coordination between man and time."[3]

Most commentators engaging in this dialogue today accept that music as a communication medium expresses an *emotional* quality in its performers and evokes an *emotional* response in its hearers, but as in other forms of human communication, the response to the communication may not be what the performer intends. And most contemporary commentators accept that music performed in a particular cultural setting is likely to evoke images, ideas, or feelings that are not inherent in the notes or even in the performance but are meanings communicated by the music that are like the agreed meanings attached by convention or culture to other sets of sounds (languages), and, in this limited way, music could be considered a language that communicates meaning as well as emotion—or as a language that communicates meaning *through* emotion. Bennett Reimer, for example, points out that the "artistic/cultural influences surrounding a work of art may indeed be strongly involved in the experience the work gives." But, he continues, music does something else beyond communicating an expected emotion or painting a familiar image: "References are always transformed and transcended by the internal artistic form. . . . That is why it is possible



2008 National Catholic Youth Choir members at St. John Abbey Church, Collegeville, Minnesota.

**In this limited way, music could be considered a language that communicates meaning as well as emotion—or as a language that communicates meaning *through* emotion.**

and quite common for works with trivial referents to be profound . . . ."[4]

It is that transformative "something else" that the philosopher Theodor W. Adorno focused on in his 1956 essay "Music and Language: A Fragment."[5] He agrees with other writers that music is like language in that "it is a temporal sequence of articulated sounds which . . . say something, often something human." But, he continues, "what has been said cannot be detached from the music."[6] That is, without provoking heated argument, you cannot simply say: "This is what the third movement of Beethoven's *Ninth Symphony* means." The way that music communicates, Adorno suggests, is more like an act of revelation: "What it has to say is simultaneously revealed and concealed. Its Idea is the divine Name which has been given shape. It is demythologized prayer . . . It is the human attempt, doomed as ever, to name the Name, not to communicate meanings."[7]

Song, as speech attached to music, has a better claim on communicating meaning and emotion than music without words. This is, in part, because of the dialogic nature of such a vocal expression. The words interpret the intended emotion or revelation expressed by the music, and the music interprets the significance and emotional weight of the words, transforming them by the artistic form. But heed Reimer's warning: It is "possible and quite common for works with important referents to be trivial or even demeaning as art."[8] Think of setting the text "Amazing Grace" to the tune "Pop! Goes the Weasel." The expected interpretive dialogue is broken; the emotional weight of the music is out of kilter with and demeans the meaning of the text.

## The Bishops and Singing

In the first part of *Sing to the Lord,* the Latin Church bishops in the United States reflect in a fairly sophisti-

cated way much of what is said here about music as a language. They describe music, for example, as "a cry from deep within our being," but they acknowledge that this "cry" is not clear communication in itself. It requires engagement, dialogue, *interpretation*. And so they offer their own interpretation of this cry as "a way for God to lead us to the realm of higher things" (STL, 2). As noted earlier, they also nuance Longfellow's claim about music's universality.

The bishops are likewise on firm ground when they describe how song works. They agree that song, like other forms of oral communication, has three elements—in this case, the meaning intended by the singer, the adequacy of the medium (the text and music of the song) to communicate and even transform that meaning, and the reception of that meaning by the hearer. Therefore singers need to be clear about what they are doing; the medium should be the best available for the task and the one most adequate to express and enrich the meaning of the text; and the hearers (like the singers) need to be trained in the shared meaning of the communicative medium and engage the song dialogically with their own experience. But the bishops add a fourth aspect to this form of communication—a sacramental aspect that is not unlike the revelatory aspect of music identified by Theodor Adorno. Singing, the bishops claim, reveals the presence of God (STL, 1) and strengthens faith (STL, 5). In other words, it has an outcome beyond what would normally be expected in other forms of communication: Like the sacraments that communicate more than the mere gestures and elements would ordinarily signify, singing in the liturgy has an effect beyond the expression of meaning and emotion intended by the singers or the hearers, though, like the graced effect of the sacraments (and like any form of human communication), this sacramental effect is received by individual participants in the way each uniquely receives it (or, in the scholastic phrase, *ex opere operantis*—to the extent that the individual is open to this sacramental effect).

## Teaching the Singing

How does one teach this understanding of music in a classroom? One does it, first, by teaching *music*. The bishops explain, in paragraph fifty-four of *Sing to the Lord*, for all the reasons they have articulated in the first fifth of this document, that "Catholic educational institutions have a special obligation toward music and the Sacred Liturgy." The first thing that Catholic schools should teach is the "joy of singing and making music." A second task is to "cultivate the repertoire of sacred music inherited from the past . . . , the creative efforts of contemporary composers, and the diverse repertoires of various cultures." Note that these are separate but related tasks. While it is important to teach the repertoire for worship (and even the "sacred music" no longer used in worship), and while some of that repertoire may be used in music education, the process of teaching the "joy of singing and making music" is not limited to that repertoire or even to the forms of music used in the liturgy. Singing and making music are important in themselves. These skills as well as an appreciation of various repertoires are brought to the liturgy in order to "celebrate the Sacred Liturgy worthily," but the fact of liturgical celebration does not determine the best way to teach music in Catholic schools—appropriate music education theory and practice do that.

Paragraphs fifty-five and fifty-six of *Sing to the Lord* offer practical application of the basic principles for the teaching of music and its liturgical use in grade schools, high schools, and colleges, but curiously enough, in the section of this document on music education in Catholic schools, the bishops don't expand on the joyful aspects of forming students as musicians, not even on their development as singers who will use the skills and repertoire they learn "throughout their life" (STL, 55). Perhaps such affirmation is taken for granted, given what the document has suggested earlier about music's sacramental and revelatory aspect, but I would encourage music educators working in Catholic schools to pay particular attention to music's "sacramental" and "revelatory" ability to communicate in order to help students develop through music a sense of wonder, joy, and openness that is the foundation of the Christian notion of a sacramental creation and a sacramental humanity. For it is our singing as graced human beings that can unite the song of the morning stars and the chorus of the sons of God (Job 38:7) to the song of the great whales which God called "good" (Genesis 1:21) and to the song of the heavenly court (Revelation 4) in order to express through human voices and in human language the praise of all creation, the song of the saints that will survive all other forms of worship: "Salvation belongs to our God who is seated on the throne, and to the Lamb!" (Revelation 7:10).

**Notes**

1. Pat Conroy, *The Water Is Wide* (New York, New York: Dial Press [Random House], 2002), 52.

2. See Aristotle, *Politics*, Book VIII; Aaron Copland, *What to Listen for in Music* (New York, New York: McGraw-Hill, 1957).

3. Igor Stravinsky, *Chronicle of My Life* (London, UK: Victor Gollancz, 1936), 91–92.

4. Bennett Reimer, *A Philosophy of Music Education*, second ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1989), 23, 17.

5. Theodor W. Adorno, "Music and Language: A Fragment" in *Quasi Una Fantasia: Essays on Modern Music*, trans. Rodney Livingstone, new ed. (London, UK: Verso Books—Verso Classics Series, 1998), 1–9.

6. Ibid., 1.

7. Ibid., 2.

8. Reimer, *A Philosophy of Music Education*, 27–28.

# First, Teach Music

By Carole Truitt

If children and young people are to learn music's place in worship and to learn how to participate in sung worship, and if they are to prepare for music ministry, they must learn how to make music. Music education programs in Catholic schools should teach the principles of making music as well as the use of music in liturgy, of course, but any education in liturgical music and musical leadership must be grounded in a firm program of general music education. In their description of the "obligation" that Catholic educational institutions have "toward music and the Sacred Liturgy," the Latin Church bishops of the U.S. Conference of Catholic Bishops make this very point. They tell us that "Catholic schools are called to foster the joy of singing and making music" before the bishops talk about specific repertoire for the liturgy.[1]

In their own formation, music educators are introduced to many philosophies of music education, including those of Kodály, Orff, and Dalcroze—to name but a few key theorists and practitioners.[2] Each of these educators espoused certain methods of teaching in the music classroom. While each approach is different from the others in its purest form, taken together they reinforce each other by highlighting one or another element of music making as a way to learn (singing, instrumental music, and movement). The approach promoted by Zoltán Kodály, for instance, focuses especially on "folk" music. Learning the music of their native land, he believed, would lead students to competence in the necessary skills for reading the language of music. Carl Orff introduced the use of melodic and rhythmic instruments in the music classroom, and Emil Jacques-Dalcroze developed the approach known best for its focus on movement, called "eurhythmics."

These three educators—and other musical scholars—believed that we are naturally musical beings and, therefore, children and adults have a right to a musical education that develops this part of the human person. In fact, they believed that children and adults should receive the *best* musical education available so that each person can develop and express as fully as possible his or her natural musical abilities.

*Ms. Carole Truitt is the director of Lower School Performing Arts at the McDonogh School, Owings Mills, Maryland. She also directs the contemporary ensemble and the children's choir at Sacred Heart Parish in Glyndon, Maryland.*

## The Foundational Premise

The foundational premise that any major philosophy of music education accepts is that we are musical beings and, indeed, everything in our being is related to music. Consider how different this approach is from the approach to music education taken as late as the nineteenth century, against which contemporary music education has rebelled so successfully, though that earlier approach still dominates popular understanding. In the United States in the nineteenth century, music education had one of two purposes: refinement or performance. For the most part, music classes in schools were directed at cultural improvement: Learning to sing, play an instrument, or appreciate the corpus of "classical" music marked someone as a refined member of the upper class (and, eventually, of the middle class). Otherwise, music class—usually in a conservatory setting—was intended to develop someone's native talent so that this person could make a living by composing or performing either in church or in the secular world.

**Any education in liturgical music and musical leadership must be grounded in a firm program of general music education.**

The notion that music education should be for everyone because music develops an essential part of human nature did not develop until the twentieth century, when philosophies of education in general became a focus of careful study and (sometimes) careful experiment. Studies of music's central and even ordinary role in cultures—and therefore its role as a key component of those cultures—developed as part of anthropological studies in that same century. So, for example, anthropologists noted that Sotho villagers (living in what is now Lesotho, a small nation surrounded by South Africa) "consider singing an ordinary, everyday activity performed by

everyone, young and old, men and women, and not an activity reserved for a few."[3]

Building on these observations, on practical lessons derived from the use of philosophies of music education such as those mentioned here, and on studies of the brain, researchers have come to name musical development as one form of human intelligence residing in areas of the brain unaffected by forms of education other than music education.[4] They have even shown how education in music influences improved development in other forms of intelligence and improved educational skills.[5]

The premise that we are musical beings and that every form of human communication is linked, somehow, to music, is well founded, and we have at our disposal an endless wealth of materials to assist in teaching such concepts as rhythm, melody, harmony, meter, form, tempo, songs and chants, dynamics, composers, and so on.

*Photo courtesy of McDonogh School*

## Religious Repertoire

As a teacher and as a provider and presenter of workshops for NPM and the Association of Maryland Independent Schools (AIMS), I have worked with many music teachers. Through the many years of this work, I have tried to assist those teachers in the various situations in which they work.

One scenario that I encounter repeatedly among teachers in parochial and private schools is the requirement to use the hymns and other music of a particular religious tradition in music education. The insistence on using religious repertoire comes from a need to prepare the students to participate in worship by the school community—in Catholic schools, this means Mass and other religious services. Sometimes teachers find themselves frustrated by this requirement because it limits their ability to use other repertoire. Other teachers see no problem with limiting music education sessions to this repertoire.

I explain to the teachers that I understand the need to teach this music, but I believe that it is a great disservice to the children to use only religious music (and, often, only a limited slice of the available religious repertoire) to teach general classroom music. While some full-time music educators (a vanishing breed in Catholic schools) can organize their class activities and time to include learning and knowing the repertoire for religious services and still fulfill the right of every child to receive as complete a music education as possible, other teachers are so limited in classroom time that they cannot do full service both to the religious repertoire and to a foundational music education.

The truth is, I do not think that any teacher can do it all, but I do think that we have an obligation to do what we can to help our children experience the kind of music education envisioned by Kodály, Orff, Dalcroze, and their colleagues. To the extent that we can do that and use religious repertoire in the bargain, we will have accomplished a great deal. What follows are suggestions for resources and approaches that I have found successful in achieving both goals. Take a look at your own classroom and preparation time, your own budget, your "performance" schedule (including liturgies), and choose to do what you can to bring your students a balanced music education that will train them not only for a particular repertoire but for the central role that music can play in their growth and development.

## Cart and Horse

If the only resource you use in your music classes is the repertoire of your religious tradition (and especially if that repertoire is limited to what your school or parish currently uses for worship), you are putting the cart before the horse. You are treating music simply as a means to an end (active participation), when it is really an end in

itself. You are letting a limited repertoire determine the shape of your music education program. Draw examples from that repertoire, by all means, and take the time to teach the repertoire that the children need in order to participate in worship. But remember that use of this repertoire should build on a strong foundation developed through a sequential program that teaches the basics of music.

There are two very good resources available to help you lay out such a sequential music education program, if you don't have one in place. They are *Share the Music* and *Music and You*.[6] These resources lay out sequential daily lessons that provide a way to experience the concepts you are teaching. Their approach introduces the children to music of the world as well as their own culture, and the lessons are fun for the students—an added bonus.

Learning musical concepts such as meter, rhythm, form, melody, harmony, tempo, dynamics, and the like through singing, moving, using instruments, walking, running, skipping; listening to, singing, and performing the music of other cultures and the great western composers; and experiencing musical styles and stories will increase students' organizational skills, help them achieve better grades (the "Mozart effect"), and give them tools that will assist them throughout their lives. Daniel Levitin explains that "by better understanding what music is and where it comes from, we may be able better to understand our motives, fears, desires, memories, and even communication in the broadest sense."[7]

While learning and performing music can be fun, music should be taken seriously as an acceptable and important course of study through the years of formal education and beyond. But music education should not be dour: Let the children experience the joy that music brings, and teach students in a way that will encourage them to want to come to music class with enthusiasm and anticipation.

If your students come to music class ready to experience the joy of music, that's great! Keep up the good work and consider finding additional resources to enrich your program. But if that is not the case, then you ought to rethink how to bring joy to your music classes in ways that will help the students take part in the music that is the language of the world.

## The Horse First

In his article "Music and Language: A Fragment," the German philosopher Theodor W. Adorno describes music as "the most elegant of all languages."[8] To interpret a language means to understand that language and how it works and to use it properly. "To interpret music," Adorno says, "means: to make music."[9] Children need to make music but, Adorno suggests, they should not be limited to just one style of music, because music opens us to a sequence of unlimited connections. "Every musical phenomenon," he writes, "points to something beyond itself by reminding us of something, contrasting itself with something or arousing our expectations."[10]

In *Sing to the Lord*, our bishops have pointed out that it is important to teach the historical and current repertoire for worship (STL, 54). Some of that teaching could be done in music education classes, but singing and making music as described in this article should be the foundation on which that repertoire is built. After all, as the bishops also point out, the *minimum* that Catholic grade schools and high schools should do for their students is to help them "become singers" (STL, 55).

Administrators, clergy, and even some music teachers may be operating with a limited or outdated understanding of music education—one that the bishops try to correct in line with contemporary understandings of music education and music's role in human development and culture. We need to put the horse first, then the cart will follow, and you may find that teaching music for worship is easier once the foundation of a solid music education is in place.

**Notes**

1. United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (November 2007), hereafter STL (Washington, DC: USCCB Publishing, 2007), 54. The text is online at http://www.usccb.org/liturgy/SingToTheLord.pdf.

2. For information on the Kodály Method, inspired by Zoltán Kodály (1882–1967), visit the website of the Organization of American Kodály Educators, http://oake.org/. To learn about the approach of Carl Orff (1895–1982), go to the website of the American Orff-Schulwerk Association, http://www.aosa.org/. And to learn about Emil Jacques-Dalcroze (1865–1950), visit the site for the Dalcroze Society of America, http://www.dalcrozeusa.org/.

3. Daniel J. Levitin, *This Is Your Brain on Music: The Science of a Human Obsession* (London, UK: Penguin Books, Ltd., 2006), 6.

4. See especially the work of Howard Gardner: *Frames of Mind: The Theory of Multiple Intelligences* (New York, New York: Basic Books, 1983, 1993); *Intelligence Reframed: Multiple Intelligences for the 21st Century* (New York: Basic Books, 1999).

5. Generally known as the "Mozart effect" from its first description by Alfred A. Tomatis. See Don Campbell, *The Mozart Effect* (New York, New York: HarperCollins Publishers—Harper Paperbacks, 2001). Also see the website http://www.mozarteffect.com/.

6. Reneé Boyer-White et al., *Share the Music* (New York, New York: Macmillan/McGraw-Hill, 1995); Barbara Staton et al., *Music and You* (New York, New York: Macmillan, 1991).

7. Levitin, *This Is Your Brain on Music*, 12.

8 Theodor W. Adorno, "Music and Language: A Fragment" in *Quasi Una Fantasia: Essays on Modern Music*, new ed., trans. Rodney Livingstone (London, UK: Verso Books, 1998), 1–9, here 3.

9.Ibid.

10. Ibid., 6

# Beyond Cheerios: Enculturating Children into the Worshiping Community

By Joan McCusker, ihm

Each Sunday they enter the church through the side door. Up the aisle they go, a mini-parade of little girls trailing single file behind their parents. The oldest looks to be about six or seven, the youngest about two. Each child is dressed in Sunday-best finery and clutches a baggie full of cereal. They climb into the pew and settle in. Cheerios, the edible babysitter, seems to be the item of choice for keeping these little ones occupied while big people participate in the Mass.

As I watch this family each week, I find myself wondering: When do we expect children to leave Cheerios and coloring books behind and join us as active participants? Is the transition age-dependent, based on a child's ability to sit quietly and attentively? It is usually parents who first introduce little ones to specific things going on at Mass, and so children learn about "church" informally by listening, watching, and imitating those around them. Is the transition, perhaps, a milestone such as entering first grade or receiving First Communion that must be reached before children are expected to join in? The shift is subtle but important as we consider how we initiate children into the life of the parish worshiping community. Children seem to know that "going to Mass" is different from other activities; we need to help them realize why.

How do we empower children to join us as members of the faith community? If going to Mass is to have any meaning for children, we must help them develop an understanding of the rubrics of worship that reveal how to participate: sacred gestures, prayers, acclamations, and hymns that define us as a worshiping community.

Teachers in K–12 Catholic parochial school settings are allowed to bring sacred music into the classroom in ways our public school colleagues cannot, and that gives us an advantage in forming children for sung worship. We can teach about sacred music's historical and cultural significance, and we can show children how sacred music is used for praying and expressing our faith together.

But all pastoral musicians who work with children are music educators, and it is important for us all to think purposefully and intentionally about how we prepare children to participate in worship. As we teach music in this faith context, training children as song leaders or choir members at First Friday or Sunday children's liturgy, we need to remember it is not all about performance. Rather it is about helping children to learn about their faith and to express it communally in ritual, word, and song.

## Teaching for Concert or Worship?

In any music classroom, children learn about music by actively engaging in authentic music behaviors (e.g., singing, playing, moving, reading notation, listening). Pedagogical choices we make for our music classes are grounded in teaching these skills and related musical

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*Photo by Jinger Gramody*

Catechist and children lead a song during religious education class in Dulce Nombre de Copán, Honduras. *Photo by John Donaghy.*

knowledge. The teaching strategies we use in the school setting, however, may not best serve us when teaching sacred music in broader contexts of faith and worship. While music competencies and content knowledge are the same whether we teach music in school or in other settings in the parish, the underlying purpose for doing music (school concert vs. worship service) is quite different.

Christian educator John Westerhoff suggests that adopting secular models of education for church-based instruction leads us to teach religion to passive children and ignores the development of active engagement in one's faith. Children learn facts about religion but do not receive instruction in how to grow in their faith. Westerhoff offers an alternative educational approach—"a community of faith-enculturation paradigm"[1]—where children learn about their faith through experience with and practical involvement in a faithful community.

We can design appropriate musical learning activities in a faith-based context that help children express their faith and become active, welcome members of the parish. Catholics have a rich heritage of sacred music that has defined us through the centuries as a worshiping community. This sacred music repertoire touches the core of our being in ways that other music experiences simply cannot. From Gregorian plainchant, to devotional

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Latin- and English-text hymns, to music associated with specific services of the liturgical year, our Catholic music traditions are a way to bring children into the faith community.

## Musical Skills and Knowledge for Worship

How can this rich repertoire for worship best be used to bridge the gap between what we do in the music classroom and in the parish liturgical music program? One way is to include basic parish music staples (familiar acclamations, seasonal hymns, and traditional responses) to help facilitate children's participation in the parish liturgy. Expanding music activities to include repertoire for worship does not compromise curricular goals for our school music programs, nor should we treat the idea as "one more thing we must teach." We can, however, seize the possibilities within our own classroom to teach

beyond "those four hymns" usually associated with the liturgical processions (entrance, offertory, Communion, recessional), so through our efforts children come to know and value our Catholic music heritage. We have a tremendous responsibility as educators to see that what we do in our classrooms exemplifies not only the best music education practices but also the best practices to help children's spiritual development. In this way, music serves our faith, and our faith response becomes the primary reason for doing liturgical music.

## Practical Suggestions for the Classroom

What are the hallmarks of a strong singing congregation? A singing congregation has familiarity with the repertoire and a certain comfort level for singing aloud so others around can hear. Members readily raise their voices together in song and sing along with the cantor or choir. We can help children acquire this familiarity and comfort level with sacred repertoire so the entire assembly—children and adults—becomes a singing congregation.

If we are deliberate in our attempt to create a strong singing congregation and strong musical leadership in our parishes, our Catholic school music programs provide us with the logical vehicle for this instruction. In addition to folk song and classical music repertoire typically covered in general music class, sacred music also needs a place at this curricular table. By intentionally choosing to include sacred music in the school music curriculum, we give it a valued role as part of what we do in music class. Children have multiple ways of learning sacred music repertoire, if we design appropriate learning activities for different grade levels. Various musical elements for singing (melody, rhythm, harmony, timbre, and form) can be explored as well as the underlying prayer text conveyed through the music.

Listening lessons are another way to introduce sacred repertoire (e.g., using the traditional plainchant hymn "*Salve Regina*" as a focus for learning and discussion). Listening lessons are most effective when we facilitate children's readiness to attend aurally to the music selection. We might suggest a focus question or a point of discussion for children to think about as they listen: "We will listen to a short music selection. When it is ended I would like to hear your ideas about it. Sit comfortably so you are ready to listen."

By asking for ideas rather than specific answers we allow children to share their own observations about the music freely. When the excerpt ends, facilitate discussion by offering prompts to elicit ideas and musical observations from them. Discuss the music's mood, absence of instruments (a cappella), text (Latin), subtle pulse (arsis and thesis), and flowing vocal line. Children enter such discussions and offer keen insights when we lead them to notice things about the music. Encourage use of music

Members of one of the student choirs at St. Thomas Aquinas Parish, Ames, Iowa. *Photo by John Donaghy.*

vocabulary and introduce new terms when needed. In this way, children can understand more deeply the relationship between sound and text and the role of music in worship.

Exploring various compositional devices in the repertoire is another way children can develop music skills. If you teach them to follow the simple melodic contour of a hymn, their skills expand to reading the printed score. Discuss the prayer conveyed by the music and explore how music is in service of the sacred text. Discover how prayer might be conveyed when instrumental music becomes the primary medium for worship and there are no lyrics. Sacred music then becomes meaningful for children, and these teaching strategies are far more effective than just "going over" songs for Mass.

There are many possibilities in the music education setting that become teachable moments to help children explore sacred music repertoire and become members of the full worshiping community. If we take time carefully and purposefully to teach repertoire for worship in our music classrooms, children do "get it," and they are capable of responding with deep reverence.

**Note**

1. John H. Westerhoff, *Will Our Children Have Faith?* Revised ed. (New York: Morehouse Publishing Company, 2000), 45.

# Beyond the Classroom: Parish Music Education

By Kathy Mumy

In his St. Cecilia Day message to NPM members in November 2008, NPM President J. Michael McMahon considered the words of Pope Benedict XVI on the occasion of a concert celebrating his eightieth birthday. The Pope reflected on the profound impact of music on our lives and on its power to transform the world. "Music," the pope said, "really is the universal language of beauty which can bring together all people of good will on earth and get them to lift their gaze on high and open themselves to the Absolute Good and Beauty whose ultimate source is God himself." He continued: "I thank those who combine music and prayer in harmonious praise of God and his works: They help us glorify the Creator and Redeemer of the world, which is the marvelous work of his hands."

What an awesome responsibility we have as pastoral musicians to bring the language of music to the people we serve, to bring them together, to "get them to lift their gaze on high," and to open themselves to God. How do we do it in an age of declining music education in our schools?

As is the case with using any language, people can fully express themselves in the language of music if they have some understanding of its structure and notation. Most pastoral musicians cannot remember what it is like to be unable to read music, since we've been doing it for most of our lives. This is not true for the majority of the people we serve.

Those who have a little music-reading ability can be likened to tourists in a foreign land who try to use a phrase book to ask for directions or place an order. I have taken a few trips to foreign countries—Spain, Austria, and Italy. In Austria and Italy, I was lucky enough to use the local language to order my lunch in a restaurant and get anything remotely resembling what I thought I was ordering or to ask where the restroom was. Since I had studied Spanish in high school, I was able to struggle through a little better in Spain and could even string words

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Getting the choir rehearsal started. *Photo by Anna Creech.*

together to form a sentence occasionally, but still I could not converse well with natives without a considerable amount of patience and help on their part.

The same is true of the language of music. Some people sing or perform it like natives, while others know key bits of the structure (perhaps they notice when notes go up or down and know which notes are held longer). Some users of musical language can barely get by, and some know absolutely nothing about this language's vocabulary or syntax. The differences among us are our levels of music education. It is up to those of us who are music directors to support music education, to help continue it as we can, and to be patient and helpful as people who are not natives struggle to communicate in this foreign language. In other words, if we want strong, singing assemblies, we need to support music education in many forms—certainly in the classroom but also in other ways. This article looks at some of those other ways that we can use to promote music education and, therefore, a more "literate" singing assembly.

## In Our Choir Rehearsals

For many of our parish choir members, the weekly rehearsal is the only opportunity they have to receive any music education. What are some basic strategies we can use?

- Try to take the time during rehearsals to point out repeat signs, review the meaning of dynamic markings, explain the difference between whole notes and quarter notes, and so on. It's true that we will repeat ourselves often, but repetition is one effective way in which adults learn.
- Ask your children's choir about musical terms on their scores, such as the difference between "D.C. *al fine*" and "D.S. *al fine*." If one of them knows the answer, the others will want to learn.
- Don't be afraid to use those Italian phrases; your choir members will pick them up eventually, and sometimes they'll even get them *presto*!
- If your parish has handbells, start choirs at various age levels to reinforce music readings skills they learn in school or at rehearsal.
- Use every tool available. For example, one of my choirs rehearses in church, but the other one rehearses in the choir room, which has a white board. I can use that board to help them learn about musical notation.

Recently one of my choir members approached me before rehearsal and asked if I thought we could have five minutes of "music reading class" at the beginning of choir practice. At first I cast the idea aside, thinking: "I don't have enough time to cover the music we have to learn without adding yet another thing to rehearsal!" As I reflected further, though, I wondered if I get so caught up in rehearsing specific music that I don't leave time for anything else, even if it could be beneficial. If my choir members learn some basic reading skills, it will help them be more confident and will surely save valuable rehearsal time in the long run. If they want to learn, and I don't help them, who will?

**The differences among us are our levels of music education.**

## Psalmists and Cantors

While some parish music directors are blessed to have psalmists and cantors who read music, my suspicion is that most of us have some who do read music and some who don't. How do we help those who don't? One possible solution is to teach them by rote or make tapes for them to use in practicing at home. But are there ways we can encourage them to study music theory (and, perhaps, even offer to tutor them) to help them improve their skills?

My parish has two cantors who, until a couple of years ago, had to learn everything entirely by rote. Learning and then teaching the assembly a new piece of music was a tremendously stressful experience for them. Then they began taking piano lessons and learning to read music. What a difference this has made in them! Not only can they work on new music on their own, their increased confidence makes them much more effective in their ministry. We should encourage those who show an extra interest and commitment to deepen their understanding of music.

## Priests and Deacons

Music formation in the seminary is of vital importance to our priests. As we know all too well, some seminaries have successful music formation programs, and some do not. Some priests have a natural talent for chanting their parts of the liturgy, and some do not. I have found that there are really very few priests who cannot at least chant on one note. If your priest is not willing to sing, it is probably because he does not feel he is good enough and does not want to embarrass himself in front of hundreds of people. This is where the music director can help. Consider offering to listen to him and help him practice so that he can feel competent. If you are a musician who is blessed with a presider who can sing, encourage him to practice and learn more and more parts of the Mass so that it can truly be "sung liturgy."

Deacons often receive minimal (if any) musical training in their formation process and are completely dependent on their parish musician to be their coach in musical matters. Perhaps a starting place for training deacons musi-

A religious education class at St. Thomas Aquinas Parish, Ames, Iowa. *Photo by John Donaghy.*

cally would be a simple chanted penitential rite. The key is for us to be musical "coaches," to help them practice and learn skills at whatever level they can achieve.

## Whole Parish Education

Opportunities to educate the parish musically come in two "cooking styles": microwave and slow bake. The "microwave" moments are the brief opportunities to teach music right before a service begins. When teaching new music to an assembly at such times, don't be afraid to point out repeats and other markings. Some people will remember what you said every time they sing that particular piece of music.

"Slow bake" opportunities are extended chances to teach music that we must create. Consider offering a six- or eight-week course in basic music theory in your parish. At a recent NPM convention planning session, I was at the same table with a choir director who, in an effort to recruit more choir members, offered such a course in his parish. He thought he would be lucky to have five people sign up, and was surprised to get more than thirty. Is there interest out there that we just aren't aware of?

## Religious Education Programs

If your religious education program is like ours, the teachers have one short hour every week to cover what the school religion classes cover in daily sessions. Time constraints are always an issue with religious education programs. How can we work with the religious education director to help the students be better prepared to participate musically at liturgy? My school students have song practice several times during the school year. If it is not possible to do this with our religious education students, perhaps we need to provide resources based on our parish's liturgical repertoire (that could be used in a short period of time) to the classroom teachers and help them find ways to incorporate this music into their lessons—focusing, for example, on the meaning of hymn texts during a particular season (while playing or teaching the hymn tune, of course) or on the acclamations, when they are teaching the structure and meaning of the Mass and other liturgical celebrations.

## A Language That Speaks and Expresses

Music is a language that speaks to our hearts and helps us to express our faith and love of God in ways that spoken words alone could never do. As we come in contact with so many of our parishioners each week, let us watch for the many opportunities to help people learn this language and share that experience. May we, along with Pope Benedict, thank God for giving us music as a companion in our lives and for those who first brought us close to this source of inspiration. May God help us bring that same inspiration to others.

# Music Education in Seminaries: Two Steps Forward, One Step Back

By the NPM Staff

Twenty years ago, Columbia University published Father Anthony Domenic Sorgie's doctoral dissertation, *Music Education in the Major Free-Standing Roman Catholic Seminaries in the United States*. At the time, Father Sorgie was on the faculty of St. Joseph Seminary, Dunwoodie, New York, teaching courses in sacred music and art and liturgical music planning and serving as the seminary's director of music.

In his dissertation, Father Sorgie noted that there were few, if any, models for music education in Catholic seminaries in the United States in the 1980s, though these same seminaries had liturgical music as part of their formation program. After studying the programs at thirty-five institutions, he concluded that, in general, there was insufficient formal and informal music education in the seminaries. He found that thirty-two percent of these seminaries didn't have any formal music education in their curricula. Most of the vocal and choral training that seminarians received was part of the informal liturgical education accomplished in preparation for or in the experience of a particular seminary's liturgical celebrations. Very few of the seminaries in Father Sorgie's survey used a wide repertoire of sacred music or offered courses in appreciation of the musical treasury of the Roman Catholic tradition.

Father Sorgie suggested that seminaries begin to implement a bare-bones curriculum to teach the most necessary topics: vocal skills, music appreciation, choral skills, and liturgical music planning. He observed that the crowded seminary curriculum made it difficult to implement a broader program, but he encouraged the National (now the United States) Conference of Catholic Bishops to mention the need for music education in the next revision of the *Program of Priestly Formation*.[1]

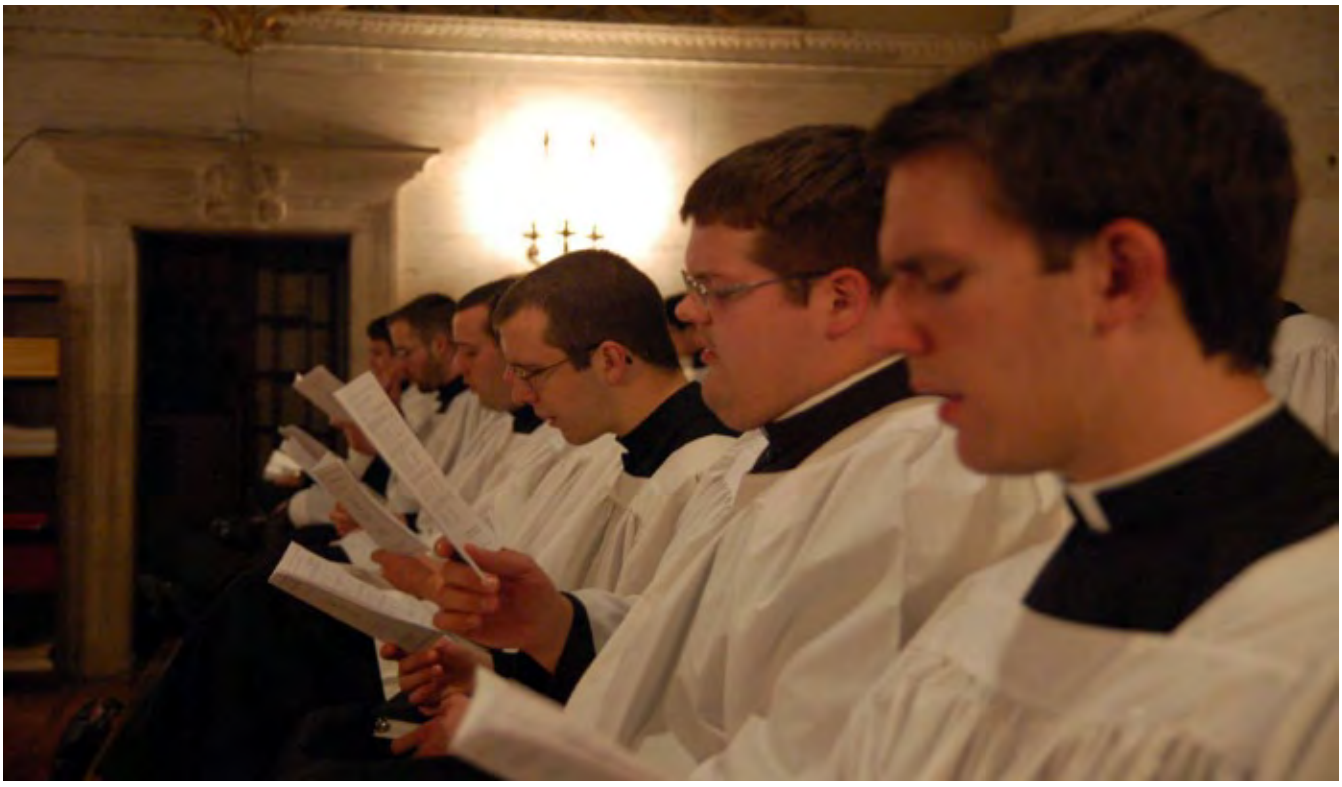
In a 1999 interview in the *New York Times*, ten years after his dissertation, Father Sorgie offered another description of the modest goals that he would set for a music education program in a seminary. As reported by Donna Greene, Father Sorgie affirmed that most music education still took place informally in connection with the liturgy: "With the seminarians there is a rich liturgical life here. We pray together in the morning, midday Mass, in the evening. And we do not do it in a perfunctory fashion. The idea is for the seminarians to take this knowledge with them to their parishes and therefore . . . it is spread by way of the leaders out into the parishes." In this interview he did not push the need for seminarians to learn to sing, but he was firm on their need to appreciate the role of music in the liturgy and to encourage sung worship in the parishes. He said: "If a person can sing two notes in a bucket I'm going to cajole [him] into being cantor. For [the seminarians] to leave with an appreciation of the scope of music and art in our church will allow them to pull from their communities men and women who have the talent to 'do'."[2]

In the fifth edition of the *Program of Priestly Formation*, approved in 2005, the U.S. Catholic bishops described the core curriculum for the formation of candidates for ordination.[3] In the liturgy section of that core curriculum, they said that "seminarians must learn to celebrate all of the Church's sacred rites according to the mind of the Church, without addition or subtraction. . . . Seminarians should be introduced to the official liturgical books used by the clergy and to the Church's directives for music, art, and architecture."[4] While this directive didn't respond directly to Father Sorgie's curriculum suggestion, it did at least provide a foundation for any seminary faculty that wanted to implement music education courses as part of a seminarian's preparation for ordination to the priesthood.

The bishops seemed more comfortable with the "learning by doing" model that Father Sorgie described as the usual way in which seminarians learned about music and its liturgical role:

> The careful preparation and execution of liturgical celebrations should be supervised by the seminary director of liturgy. Because the liturgical life of the seminary shapes the sensitivities and attitudes of seminarians for future ministry, an authentic sense of the holy mysteries should be carefully preserved in all liturgical celebrations along with a care for their beauty and dignity (see *Ecclesia de Eucharistia*, no. 5). The laws and prescriptions of approved liturgical books are normative. Priest faculty should be

*This report has been compiled by NPM staff members from descriptions of seminary music education programs provided by some faculty members, from the catalogues of various seminaries, and from e-mail responses to queries about seminary programs.*



Seminarians sing the liturgy at St. Charles Seminary, Philadelphia, Pennsylvania. *Photo by Daniel Good.*

> particularly observant of the liturgical rubrics and avoid the insertion of any personal liturgical adaptations, unless they are authorized by the liturgical books. The seminary liturgy should also promote in seminarians a respect for legitimate, rubrically approved liturgical expressions of cultural diversity as well as the Church's ancient liturgical patrimony. Priest-faculty should always be aware that they have a particular and serious responsibility to model for seminarians the proper way to preside at the sacraments, especially the Eucharist. All other teachers of liturgy as well as directors of music at the seminary are to be supportive of this norm.[5]

## Steps Forward

How has music education fared in the two decades since Father Sorgie's dissertation and with the foundational support of the *Program of Priestly Formation*? Here are some snapshots, from seminaries across the country, of the way music education in seminaries developed through the end of the twentieth century. This is not the kind of exhaustive survey that Father Sorgie undertook, but a look at the way some seminaries have responded to the increased demands of the rites themselves that priests be literate in music and able to sing those parts of the liturgy that belong to the ordained presider.

In those years, some seminaries made real progress in preparing seminarians for their role as the pastors who would recognize that "great importance should . . . be attached to the use of singing in the celebration of the Mass" and who would indeed sing those parts of the Mass "to be sung by the priest . . . with the people responding, or by the priest and people together."[6] After all, as the Catholic bishops in the United States recently reminded us, "no other single factor affects the Liturgy as much as the attitude, style, and bearing of the priest celebrant, who 'prays in the name of the Church and of the assembled community' [GIRM, 33]. . . . The importance of the priest's participation in the Liturgy, especially by singing, cannot be overemphasized. The priest sings the presidential prayers and dialogues of the Liturgy according to his capabilities, and he encourages sung participation in the Liturgy by his own example, joining in the congregational song."[7]

Several seminaries implemented a required curriculum, in accord with earlier versions of the *Program of Priestly Formation*, which included voice training as well as study of the appropriate liturgical documents. Paul Ford recently described such a program in its current form at St. John Seminary in Camarillo, California:

> All priesthood students fill out a music background questionnaire and go through a basic pitch matching, range finding, and posture and breathing assessment. First-year students get thirteen hours of solfeggio and basic sight reading as well as the principles of liturgical music (soon to be based on the USCCB document *Sing to the Lord*) and some hands-on music planning as part of the four-unit Introduction to Liturgy course.
>
> Last-year students get another thirteen hours of rehearsal (as part of the three-unit presiding course) for singing as deacons and priests as well as singing and planning for the Triduum and their Mass of Thanksgiv-

ing. They are expected to sing when they preside at the liturgy of the hours and at Eucharistic benediction; and they have to present a video recording of themselves singing Mass in order to get credit for the course.

All students are expected to offer their musical abilities in chapel at least as a co-cantor; and the students have formed seven groups (among them Vietnamese, Spanish, Ugandan) which lead music at daily Mass. In addition, there is a seminary choir for special events, and the schola, which sings one Mass a week.[8]

Other seminaries also incorporated a balance of practical and theoretical music education into their crowded curriculums. One of the best current examples of this mix is found at Christ the King Seminary in East Aurora, New York. All candidates for ordination are required to participate in liturgy planning teams (each team plans two to three Masses a semester) and they serve as cantors and presiders at morning and evening prayer (where they sing a cappella). The seminarians are required to take a one-credit liturgical practicum course that includes four class sessions on the singing presider, with special focus on the dialogues and on chanting Eucharistic Prayer II. Optional courses include a three-credit course on liturgical music that explores early Christian traditions, chant, and contemporary music and a two-credit cantor practicum that centers on various ways of proclaiming the psalms. Other options available to the seminarians are private vocal instruction, private study of the *Exsultet*, and opportunities to participate in the seminary Chant Schola or the diocesan Festival Chorus, which has its home at the seminary.

Most of the seminaries that offer any music courses in today's core curriculum for ordination have developed programs that offer a similar mix of study of the texts and at least one musical practicum, and many of these schools offer optional courses in music as well. At the Pontifical College Josephinum in Columbus, Ohio, for example, seminarians in first-year theology take a one-and-a-half-credit course in the liturgical theology of sacred music (a study of the documents) and a one-credit course on the basic chants of the *Roman Missal* or on advanced chants of the *Roman Missal* and the *Lectionary for Mass.* St. Vincent Seminary in Latrobe, Pennsylvania, offers a pair of required practical courses: a ten-week "Introduction to Music" (basic instruction in notation, chant, and congregational singing), offered in first theology, and a "Liturgical Music" course, offered in fourth theology, that gives instruction in musical forms and practice in singing the presidential texts of the Mass as well as drawing on the texts to give further instruction on the role of music in the Church's liturgical life.

Mount St. Mary Seminary in Emmitsburg, Maryland, takes a somewhat different tack: courses that blend theory and practice. It currently requires all candidates for priesthood to take a set of half-credit-per-semester courses in pastoral music. Topics include reading musical notation, studying and analyzing musical forms (first theology); study of the normative liturgical documents that treat liturgical music (second theology); appreciation of the treasury of Catholic sacred music (third theology); and a practicum to familiarize seminarians with the sung parts of the Eucharist and other chants of the *Roman Missal* (fourth theology).

A seminarian serves as psalmist. *Photo by Daniel Good.*

**It seems . . . that in many seminaries—as in other schools—education in music and the other arts has been forced to give way to other topics perceived as current educational priorities.**

Some other seminaries requiring core courses in theory and practice include St. Mary Seminary and University in Baltimore, Maryland; St. Vincent de Paul Seminary in Boynton Beach, Florida; Mount St. Mary Seminary of the West/Atheneum of Ohio in Cincinnati, Ohio; Mundelein Seminary/University of St. Mary of the Lake in Mundelein, Illinois; Sacred Heart Major Seminary in Detroit, Michi-

gan; and Kenrick-Glennon Seminary/Kenrick School of Theology in St. Louis, Missouri

## A Step Back

Some of the seminaries that offered required courses in music at the end of the twentieth century have recently made those courses non-credit or optional or dropped them even as electives. The reason for this development is described by a faculty member from one of the major Midwest seminaries. This school has retained the "learning by doing" practice described two decades ago by Father Sorgie. In this case, "the faculty member in charge of the liturgical music for the students' chapel services trains the students to sing the psalm tones and prayer tones for the Liturgy of the Hours and for Mass." But the two two-semester-hour courses in musical liturgy that the seminary offers, which were once required, are now optional, though both still have a large enrollment. As this faculty member explains: "The reason for them being optional is the fact that the recent Roman requirements for more required courses in sexual theology and in Latin have left no room in the four-year curriculum!" The good news is that the faculty at this seminary is discussing "how to get the pastoral formation programs (that Rome considers non-essential) along with these new demands from Rome into an already crowded program."

The same situation, in which music has been crowded out by other courses, seems to hold in some seminaries in Connecticut, New York, New Jersey, and Ohio, to judge from their catalogues. Each of these seminaries offers optional courses in sacred music, vocal technique, chant, and other topics, but none of them includes these courses in the core curriculum.

Seminarians at the North American College, Rome, sing at a vigil before ordination to the diaconate.

Father Sorgie noted in 1989 that the crowded seminary curriculum made it difficult to implement a broad program of music education, but he hoped at least for a bare-bones music curriculum. It seems, despite efforts in the intervening years to find a place for such courses, that the curriculum is even more crowded these days, and that in many seminaries—as in other schools—education in music and the other arts has been forced to give way to other topics perceived as current educational priorities.

But perhaps, as the principles and guidelines of *Sing to the Lord* take hold in the Latin Church communities of the Catholic Church in the United States, a greater appreciation of the place of music in worship and of the priest's role in singing the liturgy and encouraging sung worship will lead to a greater demand for music education in the seminaries.

**Notes**

1. An abstract of Father Sorgie's dissertation is available online at http://app.cul.columbia.edu:8080/ac/handle/10022/AC:P:16136. The full dissertation is available electronically at ProQuest.

2. Donna Greene, "Q&A/The Rev. Anthony D. Sorgie; Sacred Music Helps Define Religious Life," *New York Times*, July 4, 1999.

3. In the *Program of Priestly Formation* (Washington, DC: United States Conference of Catholic Bishops, 2006, hereafter *Program*), the bishops identified the master of divinity as "the first professional degree" and "the recognized standard for preparation of students for ordained ministry across the broad spectrum of institutions of graduate theological education. Its curriculum," they said, "incorporates the requirements of the *Program of Priestly Formation*" (*Program*, 231). Further analysis in this article of what seminaries offer in music preparation for ordination, therefore, looks chiefly at master of divinity programs. The text of the *Program* is available online at http://www.usccb.org/vocations/ProgramforPriestlyFormation.pdf.

4. *Program*, 214.

5. *Program*, 118. Note that this observation presumes the presence of a director of music at all seminaries.

6. *General Instruction of the Roman Missal* (2002), 40.

7. United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship*, November 14, 2007 (Washington, DC: United States Conference of Catholic Bishops, 2007), 18–19. Available online at http://www.usccb.org/liturgy/SingToTheLord.pdf.

8. "Training Seminarians Musically," *Clergy Update* 12:2 (August 2008), 3–4.

To: Pastoral Musicians, Liturgists, Clergy, Catechists, and All Leaders of Prayer
Re: NPM National Convention, July 6–10, 2009 Chicago, Illinois


## Plenum Speakers

**Rev. Ronald Rolheiser, OMI**
**Rev. Paul Turner**
**Cardinal Daniel N. DiNardo**
**Ms. Kate Cuddy**
**Dr. Katherine DeVries**
**Msgr. Ray East**

## Special Events

**National Catholic Handbell Festival**
**Children's Choir Festival**
**co-sponsored with Pueri Cantores**
**Youth Intensive**
**Chant Intensive**
**Liturgical Space Tour**
**Organ Crawl**
**Music Ministry Leadership Retreat**
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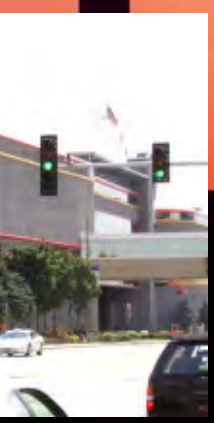

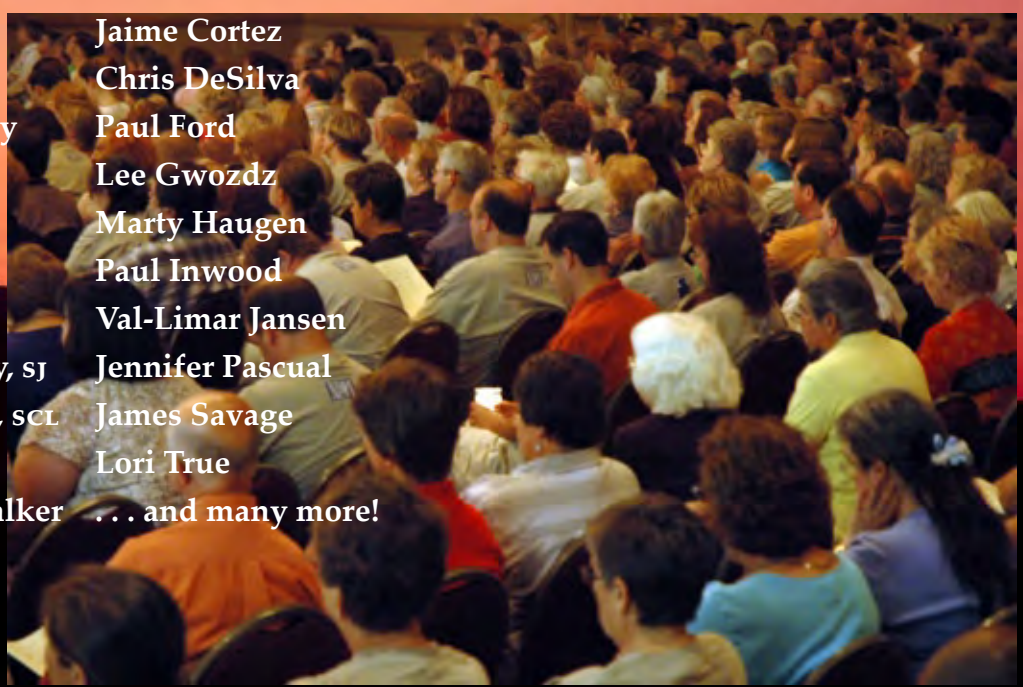

# The Privileged Language of Prayer and Catechesis: To "Show Who Jesus Christ Is"

By David Haas

The Gospel courageously celebrates and boldly proclaims that Jesus Christ is alive. This living presence is more than just a memory for those who follow his teaching: It is Christ himself, alive. This Jesus who walked the earth—the one who taught, performed miracles, and prophetically proclaimed the reign of God—was raised from the dead after a cruel execution and transformed by the power of the Spirit. But the story does not end there. The Spirit of Jesus breathes and dwells among all who would believe and surrender their lives in discipleship, affirming the awesome truth that Jesus lives and moves beyond a single time in history. We are called to be vessels of the Risen One, to become the living presence of Christ to one another and to the world. The truth we proclaim is that this presence can truly transform all of creation.

How is this presence received? We freely choose it. Christ does not manipulate or coerce us, but he does wait for our consent, for our "yes." We who have had an authentic experience of Jesus often find it difficult or impossible to describe because it exists outside the bounds of normal understanding. It is deeply spiritual and often filled with mystery. The presence of Christ is more about *being known* than actually *knowing*. It is more about *being apprehended* than our own *apprehending*. It cannot be forced, for it is pure gift. The story of this Christ has been and is continually shared through the many voices and perspectives of mystics, saints, philosophers, theologians, poets, composers, sculptors, preachers, painters, musicians, and dancers; through the voices and lives of the educated and uneducated, rich and poor. Sometimes the story is experienced in visions or dreams, sometimes it is found in very dramatic circumstances, and sometimes it is found in stillness and calm, in the most ordinary things of life.

For Christians, the celebration of the liturgy is the central event where we recognize, affirm, and respond to this presence; where we are called to pray, sing, lament, and offer praise to God and to offer our lives and service to God in Jesus Christ. Because the liturgy is *sung*, liturgical music is a vital language for believers to use in joining the great paschal song of praise of the victory of life over death. The life, death, and resurrection of Christ: This is the praise we sing and the gift that thrusts us forward into a life of discipleship. Through, with, and in faith we sing this song; we reach out in solidarity with other members of the Christian people to deepen our relationship and life of discipleship with the risen Jesus, given for the life of the world.

## The Heart of Christianity

While the liturgy is the heartbeat of the life of the Church, and while music helps the blood flow in and through the heart of this ritual event, liturgy and its music are not the actual *heart* of Christianity itself. Jesus was not primarily concerned with liturgy and certainly not with music. He never said "I have come that you might have liturgy," and the Gospel contains no sermon or parable that addresses the topic of music. Jesus did, however, proclaim the reign of God and call each disciple to serve this mission and cause. As lovers, ministers, and participants in the prayer of liturgical music, our primary charge is to deepen our commitment to the God revealed in Christ and to make that same God in Christ known and proclaimed to the world.

Before it is anything else, the ministry of liturgical music is our communal (and also, at times, personal) language for singing, praying, and celebrating our lives in Christ. The unique language of music can proclaim what mere spoken words and doctrines cannot adequately accomplish: the celebration of and wonder at the profound presence of Christ and the liberation found in the reign of God.

One of the most important qualities of liturgical music

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is that it is *participatory*. The sacred melodies, sounds, and rhythms of our sung prayer empower the gathered assembly to give "full, conscious, and active participation" in liturgical celebration but also in and through the witness of our lives.[1] So while our sung prayer is liturgical, it is also catechetical and formational. But it is catechetical in ways far beyond a typical understanding of catechesis as religious education. Bill Huebsch beautifully paraphrases the understanding of catechesis that underlies the *General Directory for Catechesis* (GDC):

> Down through the ages, God has revealed himself to us,
> culminating in Christ,
> who completed and perfected Revelation.
>
> Jesus Christ is God's own Son,
> the final event among all the events of salvation history.
> Catechesis begins here:
> it must show who Jesus Christ is,
> his life and ministry,
> and present Christian faith as the following of Christ.[2]

I cannot imagine a better job description or role definition for the ministry of pastoral music—a ministry that includes not only those who are charged with the leadership of sung prayer but *all of God's people* who sing it, pray it, and search for the grace to live it. Pastoral music gives voice to "who Jesus Christ is," and it does so with passion and fidelity. Music in our liturgical worship has the power to deepen our participation and shape what we believe, engaging this participation in faith at the liturgy in ways that no other liturgical art can accomplish.

At the same time, sung prayer strengthens how we witness the Christian life beyond the liturgical celebration itself. Think about how often certain liturgical songs and hymns have been able to endure and nurture the hearts of worshipers after the liturgy is over. We might not be able to name anyone who could *recite* by heart the whole of Psalm 91, but many of us can sing by heart a musical setting of that psalm: "On Eagle's Wings." We could make the same claim about classic liturgical songs like "Creator of the Stars of Night," "Salve Regina," and "Holy God, We Praise Thy Name" as well as more contemporary songs like "One Bread, One Body," "Eye Has Not Seen," "O God beyond All Praising," and many, many others. There are many people who remember and continue to whistle or hum a song prayed at Mass while they might be less able to remember the message of a particular homily.

For many of the baptized, liturgical music has been their primary adult educator, teacher, and source of Scripture: a vital expression of their faith. The attributes of melody, rhythm, harmonic structure, and phrasing can cut through the surface and communicate the message in a unique way that touches the heart and, often, transform lives. Music—and the particular ministry of liturgical music—can be that powerful.

Participants in Music Ministry Alive! 2008. *Photo by Rebecca Zenefski courtesy of the College of St. Catherine.*

**I cannot imagine a better job description or role definition for the ministry of pastoral music.**

## The Church Evangelizes

Bill Huebsch's paraphrase of the *General Catechetical Directory* once more offers us a clear description of the challenge of our mission as a praying and singing Church:

> Indeed, the very purpose of the Church is to evangelize.
> There are various aspects of this, which are all connected.
> First there is the call to proclaim,

then to make disciples and teach,
then to witness to Christ personally,
then to baptize,
then to do this in memory of Christ,
and finally, to love one another in the process.

These are the means by which the gospel is
passed on,
the means, in other words,
of evangelization.[3]

In this context, the role of pastoral music—in its composition, its "performance" at liturgy, and in the ways it prompts us to act and serve after the liturgical event—is also a ministry of *evangelization* that awakens and strengthens faith. Liturgical music is an artistic medium that assists the Church to make disciples and to teach, witness, keep the memory of Jesus and our baptism alive, and love and care for one another at every step of the journey. Our music, our texts, and all of our vocal and instrumental utterances flow from this source. Our songs of faith, praise, and lament are to be expressions and agents of conversion:

In Mark 1:15, Jesus calls us
to "repent and believe the good news."
Today we speak of this as "conversion and faith";
evangelization invites us to both.
Conversion is first. It is the first and sincere
adherence to the person of Christ
and the decision to walk in his footsteps.
Faith is a personal encounter with Jesus Christ,
making oneself a disciple,
and it demands a permanent commitment
to think, judge, and live like him.
Toward this end, the believer is united
to the community of disciples
and takes on the faith of the Church.[4]

## A Unique Method of Communication

Pastoral music, then, is a musical and a singularly unique method of communication and storytelling that can nurture conversion, transformation, and discipleship. Obviously, its primary vocation is to serve the prayer and action of the liturgy, but its grace can reach far beyond the sacred space of a church, chapel, or oratory. Pastoral music can find a home beyond the liturgy in the midst of catechetical events, retreats, sacred music concerts, and also in our personal life of prayer and spiritual growth. Its unique expression can serve the heart of evangelization and should also help provoke all to be attentive to the social mission of the Church, as our bishops aptly instruct us: "Charity, justice, and evangelization are thus the normal consequences of liturgical celebration. Particularly inspired by sung participation, the body of the Word Incarnate goes forth to spread the Gospel with full force and compassion."[5]

Recession, St. Joseph Abbey, St. Benedict, Louisiana. *Photo by Daniel Kedinger.*

These are not soft words leaving room for negotiation. The "normal consequences" of pastoral music and of our participation in sung prayer should be missionary, calling forth in us a committed and total life response of justice making and discipleship. Pastoral musicians do this by singing that introduces the community to "who Jesus Christ is" and that celebrates this faith. Our musical prayer, both in our repertoire choices and in our presentation, should help make this Christ known, loved, celebrated, honored, and *sung* by and through the building of the reign of God that he so passionately preached.

For pastoral musicians, music is obviously a preferred method in and expression of our prayer life. Other believers may have difficulty with this form of prayer not because of a poverty of belief but because they may feel inadequate or deficient musically. Still other people feel that there is no melody in their heart because of intense pain or suffering or, perhaps, because they are poor spiritually. But all of us *can* and *need* to sing our common prayer—both praise and lament—even if we think the sound may not seem pleasant to others. The Letter of James would have us move beyond our self-conscious-

ness and isolation: "Are any among you suffering? They should pray. Are any cheerful? They should sing songs of praise" (James 5:13).

In liturgy and other gatherings for communal prayer, or even in the solitude of our personal prayer time, music is and can be a "spiritual practice" to help us engage in a holy conversation with God through Christ, inviting us to celebrate this presence in a beautiful and human way. All of us—the musically trained and the untrained—enter the conversation as equals, for musical skill is not the issue: The issue is that all of us, in our own way, are called to enter the song.

## A Spirituality of Sung Prayer

What are the special characteristics of a spiritual practice of sung prayer? In the context of the liturgical celebration itself, of course, consideration must be given to the musical, technical, and aesthetic attributes of "good" music. This attention requires skill, craft, and reverence for beauty. There are also the critical liturgical and participatory considerations to be made, with attentiveness to ritual action, as well as careful attention to crafting and using texts that authentically articulate

**In Christian liturgical music the key source and target of all of these energies in liturgy—and beyond liturgy—is to sing and proclaim, however clumsily, God revealed and made present in and through the person of Jesus.**

a healthy theology of our tradition. These are essential prerequisites.

But in Christian liturgical music the key source and target of all of these energies in liturgy—and beyond liturgy—is to sing and proclaim, however clumsily, God revealed and made present in and through the person of Jesus: through his life, death, resurrection, and passionate and intimate activity in our lives. This focus begins in our liturgical prayer, but it should never end there: "The paschal hymn, of course, does not cease when a liturgical celebration ends. Christ, whose praises we have sung, remains with us and leads us through church doors to the whole world, with its joys and hopes, griefs and anxieties."[6]

So how do we accomplish this task? We do it by *not* putting aside our mission as disciples but rather by putting it front and center; by spending time alone and with other ministers with the Word of God; by paying attention to our ongoing conversion and spiritual growth; by loving ourselves and the people we serve enough; by finding time to pray and make an occasional retreat; by moving beyond the comfort zone of the music space in the sanctuary or choir loft and spending time at the local soup kitchen, prison, or hospice; by putting aside the music and the immediate tasks at choir rehearsal from time to time to drink in the stories of those with whom we minister; by making it a priority to study a bit of theology alongside our routine of practicing and improving our musical chops; by learning more about our faith; by digging deeper.

We can do this if, daily, we re-dedicate our lives to the care of Christ Jesus, who offers us the opportunity to engage in the amazing song of faith, hope, love and who promises us new life, leading us not only to sing but to embrace the Gospel of justice, mercy, and compassion. This Jesus offers us an invitation to engage in a musical and spiritual conversation where we can meet him "again for the first time."[7]

When we do even some of these things, we come closer to showing the world "who Jesus Christ is."

**Notes**

1. See Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctam Concilium*, 14. Official English translation online at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html.

2. Bill Huebsch, *The General Directory for Catechesis in Plain English,* hereafter Huebsch (New London, Connecticut: Twenty-Third Publications, 2001) 40–41. The full text of the *General Directory for Catechesis* is available online at http://www.vatican.va/roman_curia/congregations/cclergy/documents/rc_con_ccatheduc_doc_17041998_directory-for-catechesis_en.html.

3. Huebsch, 46.

4. Huebsch, 53.

5. United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship*, hereafter STL (Washington, DC: USCCB Publishing, 2007), 9. Available online at http://www.usccb.org/liturgy/SingToTheLord.pdf.

6. STL, 8.

7. See Marcus J. Borg, *Meeting Jesus Again for the First Time: The Historical Jesus and the Heart of Contemporary Faith* (San Francisco, California: HarperSanFrancisco—Harper One, 1995).

Children in Honduras join in song during a religious education class. *Photo by John Donaghy.*

# Why the Church Needs Music Education

By J. Michael McMahon

One of the enduring liturgical legacies of the Second Vatican Council will surely be its emphasis on participation. The Council was unambiguous in its assertion that in "the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else."[1] The very nature of the liturgy as a communal action demands the participation of the faithful. It is both a right and duty that flows from sacramental incorporation into Christ's Body at baptism.[2]

In enumerating some of the ways that the faithful take an active part in the liturgy, the Council gives pride of place to singing: "To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes. And at the proper times all should observe a reverent silence."[3] Of the nine modes of participation listed by the Council, the first five involve singing!

Since the promulgation of the Council's Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, official liturgical documents have placed increasing emphasis on the critical role of singing in the liturgy. The most recent edition of the *General Instruction of the Roman Missal*, for example, devotes a complete section to "The Importance of Singing,"[4] considering it first—along with movement, posture, and silence—as ways in which the entire assembly takes an active part in liturgical celebrations. The bishops of the United States likewise recognize the importance of sung participation in their most recent guidelines on music in the liturgy, *Sing to the Lord: Music in Divine Worship.* The bishops direct that "music should be considered a normal and ordinary part of the Church's liturgical life."[5]

## A Primary Language

The Church's teaching and guidance on the singing role of the worshiping assembly and on the musical character of the liturgy itself strongly suggest that music is a primary language of Christian worship. In order to fulfill the Church's call to take an active part in the liturgy through singing, both members of the congregation and their ministers need to develop the skills used for singing the liturgy. The acquisition of these skills involves more than learning songs and responses. Preparing people for active participation includes developing an appreciation of music and musical art, learning the fundamentals of musical language, fostering a sense of joy in singing, and nurturing the practice of singing with others on a regular basis.

Choir camp, St. James Cathedral, Seattle, Washington

Because active participation in worship is at the heart of the Christian life and because music is a primary language of the liturgy, music education is an essential element in Christian formation. An integral part of faith formation surely needs to include the experience of singing together and basic training in the musical notation used for communal singing. Music education ought to be considered an essential part of catechesis. Musical formation of Christians equips them to embrace that participation in the liturgy that is their right and duty.

Formation for liturgical participation must also include exposure to the richness of musical art. Pope Benedict

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XVI has written: "Beauty, then, is not mere decoration, but rather an essential element of the liturgical action, since it is an attribute of God himself and his revelation."[6] Education in the arts prepares men and women to experience the beauty of music, art, and architecture as a glimpse of God's presence and action in our midst.

## The Formation of a Community

Like other elements of faith formation, music education is a life-long enterprise. Ideally it begins in families and social settings where singing, music, and art are valued and where children are encouraged to sing in choirs, learn to play instruments, and participate in other arts-oriented activities.

The U.S. bishops devote a section of *Sing to the Lord* to the role of Catholic schools and other educational institutions in promoting participation in liturgical music. Not only must these institutions form students in the songs of the liturgy but they should also "foster the joy of singing and making music."[7] They should draw on musical treasures from the past, from contemporary musical expressions, and from the rich cultural diversity of the Church.[8] Sadly, when faced with budget problems, Catholic schools have sometimes followed the practice of public school systems in regarding music and the arts as dispensable, failing to recognize that these are integral elements of faith formation. Most Catholic children in the United States do not attend Catholic schools, and so programs of faith formation need to assist in forming young people for sung worship.

The musical formation of priests and deacons is a particularly important element in the continuing renewal of the liturgy. *Sing to the Lord* follows other liturgy documents since Vatican II in emphasizing the importance of the sung dialogues between priest and people and in encouraging priests to sing their own particular parts of the liturgy. In order for ordained ministers to sing their parts with confidence, they need practical, hands-on training as part of their seminary formation. The official guidelines for formation of priests and deacons in the United States, however, offer disappointingly little support for solid training in this area. This lack reveals an unfortunate gap between the actual skills needed for liturgical ministry and the musical formation that is provided in many—if not most—seminaries and deacon formation programs.

## People Make It Happen

Pastors, directors of music ministries, and other pastoral music leaders have an important role to play in the continuing musical formation of the liturgical assembly. A starting point for this formation is to recognize that singing and music are ordinary elements of liturgical celebration—at all Sunday and holy day Masses, of course, but also at other sacramental celebrations and, even to a limited degree, at weekday Masses.

Providing musical notation for the songs of the liturgy is an important building block in the continuing formation of the assembly for its musical participation. It is a sign of respect for those who read music, and it can assist those with limited reading ability to grow in their familiarity with musical language.

Music leaders also foster the musical formation of the assembly in their choice of repertoire, gradually building familiarity with music to accompany the actions and texts of the liturgy and drawing on treasures new and old to draw the assembly into the mysteries celebrated in the liturgy. In *Sing to the Lord*, the bishops encourage music leaders to take the limitations of the assembly into account but caution against underestimating their ability to learn.[9] At times it may be helpful for the cantor or director to take a few minutes before the liturgy to prepare people for their musical participation. Yet good leaders can provide most musical formation without ever speaking a word—by skillful use of the organ and other instruments, by the clear and confident singing of the cantor, and by obvious musical cues.

## A Life-Long Enterprise

Music education, like other aspects of faith formation, is a life-long activity that requires the leadership and support of families, pastoral leaders, and church institutions. Like those other aspects, music education's aim is the formation of a community of praise, prayer, witness, and service: "Christ, whose praises we have sung, remains with us and leads us through church doors to the whole world, with its joys and hopes, griefs and anxieties."[10]

**Notes**

1. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 14. Official English translation online at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html.

2. See ibid.

3. Ibid., 30.

4. *General Instruction of the Roman Missal* (2002), 39–41. Online at http://www.usccb.org/liturgy/current/revmissalisromanien.shtml.

5. U.S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (STL), 110. Online at http://www.usccb.org/liturgy/SingToTheLord.pdf.

6. Benedict XVI, Post-synodal Apostolic Exhortation *Sacramentum Caritatis* (February 22, 2007), 35. Official English translation online at http://www.vatican.va/holy_father/benedict_xvi/apost_exhortations/documents/hf_ben-xvi_exh_20070222_sacramentum-caritatis_en.html.

7. STL, 54.

8. See ibid.

9. Ibid., 132.

10. STL, 8. See Second Vatican Council, Pastoral Constitution on the Church in the Modern World *Gaudium et Spes*, 1. Official English translation online at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19651207_gaudium-et-spes_en.html.

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# Professional Concerns

By Jim Wickman

## Preparing for a Job Change

There are many reasons for job changes in pastoral music—family circumstances, new opportunities, staff changes, a new pastor, and sometimes just because it is time to make a change. Whatever the reason, most of us will face the prospect of changing jobs from one parish to another at some point, and some of us will go through it several times.

It is important to keep a professional point of view when moving from one parish to another. As pastoral ministers, we must take care of ourselves professionally as well as pastorally. This article will briefly examine several job change issues and encourage everyone to build up the professional skills required.

Many of us feel that the parish becomes part of our family because of the close bonds we form. While this is one of the great rewards of the work we do, we need to balance this bonding against our career and employment goals. One can stay too long at a parish because of relationships when it clear that it is time to leave. Also, no matter what the circumstances when making a move, leave the former parish behind. It is never appropriate to move to a new parish and recruit musicians from the old one to join you.

Sometimes pastoral musicians are forced to change jobs because of budget cutbacks or a new pastor. One of the most important things we can do to take care of ourselves is continuing education and professional development. Is there an institution nearby where you can study music or liturgy further? What about the NPM/DMMD certification program? Certification provides an excellent opportunity for professional growth and strengthening musical, liturgical, and pastoral skills. This approach will help each of us prepare for changes more thoroughly, especially when they are unexpected.

Benefits are an important issue for professional pastoral musicians. If there will be a period of time between the two jobs, consider extending health insurance coverage from the position you are leaving through COBRA. Also consider that many employers will not begin coverage for new employees in their plan for thirty days. Be sure to ask about this when negotiating terms at the new parish.

Preparing for a change in retirement benefits is crucial. Many dioceses have self-funded plans. When one changes parishes within the diocese, the plan stays the same. Also, if one is vested and leaves the diocese, benefits are retained, although they will no longer accrue. Stay in touch with the personnel office of the diocese and make sure they have your current address, so that you receive the updates and will have the proper benefit when the time comes.

Many dioceses and parishes now have 403b retirement plans. These plans may be converted to another plan or "rolled over" to a new plan when you leave. Do not "cash out" the plan if you are no longer able to participate in it when you make a change: You will pay big penalties and risk retirement if you do. Educate yourself and ask questions. If you do not have a 403b, start one now. The combination of resources from a self-funded diocesan plan, a 403b, and other tools such as an IRA is essential to the future if you hope to step down from the organ bench one day—before you have to have someone carry you off!

### The Bottom Line

The essential bottom line, when contemplating making a job change, is to keep a professional attitude in all matters, from résumé development, giving notice, and preparing for an interview/audition to negotiating an offer. Many pastors rely on human resources professionals to handle the details of job offers and letters of agreement. As professional pastoral musicians, we owe it to ourselves to understand what is involved and ask for what we need. This includes—but is not limited to—salary and health benefits, continuing education, retirement, and moving expenses.

Finally, in regard to salary negotiation, cultivate a professional approach. Use the NPM/DMMD workbook *Work and Remuneration* for statements on the professional work of the pastoral musician and an approach to salary guidelines—online at http://www.npm.org/Sections/DMMD/salaryguidelines.htm. (Guidelines are updated regularly in collaboration with the AGO). A professional approach, with due consideration for the parish budget and demographic, can lead to surprising results.

*Mr. Jim Wickman is the pastoral associate for liturgy at Holy Trinity Church in Georgetown, Washington, DC, and a candidate for the doctor of ministry degree at The Catholic University of America.*

# Chapter News

## From the Chapters

### Baltimore, Maryland

In the past few months, the Baltimore Chapter has been busy hosting events around the archdiocese. In September 2008, Elaine Rendler-McQueeney joined us to lead a two-part retreat focusing on the re-energizing of the music director and on the volunteer's vital role in week-after-week music ministry. October introduced the chapter to the Archdiocesan Catechetical Institute, where members of our executive board led four workshops centered on the importance of music in the rites of initiation. Attendance at our three November vocal institutes exceeded our expectations and confirmed the fact that our volunteer singers are thirsting for development in technique. In January, NPM-Baltimore hosted a session at St. Joseph Passionist Monastery, presented by Michael McMahon, NPM president, in which *Sing to the Lord: Music in Divine Worship* was explained and discussed. In preparing for the celebrations of Holy Week, two topics were presented at a chapter luncheon and workshop: producing worship aides and the proper use of copyrights.

Future events include *Stations of the Resurrection* on April 27, a wonderful opportunity to learn more about planning devotional events for your community, and a *Marian Song Festival* on May 17, in which participating choirs will each present one anthem honoring Mary. Refreshments will follow, "for the Lord fills the hungry with good things."

*Michael Ruzicki*
*Chapter Director*

Baltimore Chapter retreat with Elaine Rendler-McQueeney

Participants in the 2009 Camden Diocesan Choir Festival

### Baton Rouge, Louisiana

In late July our chapter hosted the NPM Pastoral Liturgy Institute (our *third* institute since 2003!). Our plans for our September Social hit a snag when Hurricane Gustav blew in and most of us were either displaced or without power (electricity) for as much as two weeks, but in October we were able to host a vocal technique workshop for cantors presented by Hayden Blanchard in conjunction with the Office of Worship.

On December 16, 2008, Steve Galliano, director of music and liturgy at St. Louis King of France Parish, hosted an especially beautiful Advent Taizé Prayer—an annual event.

Future plans include a Lenten morning of reflection in addition to a spring social and choral reading session.

*Beth Bordelon*
*Chapter Director*

## Camden, New Jersey

On Friday, November 14, 2008, we held our annual clergy-musician dinner at Masso's Catering in Glassboro to celebrate the Feast of St. Cecilia. Here we honored eleven musicians in our diocese who have served the Church for forty years or more. We read a short history of each person and presented each one with a beautifully engraved plaque commemorating the event and expressing our appreciation. The awards are called "The St. Cecilia Lifetime Music Award." The guest speaker was Steven Obarski, new director of worship for the Diocese of Camden.

On February 8, 2009—deliberately planned one week after the Super Bowl—we held our annual choral festival. Participating parishes gathered at St. Isidore Church in Vineland to perform their latest and greatest pieces. Refreshments and a "new to you" music sale followed with music, tapes, CDs, and instruments sold to benefit our scholarship program.

Sometime in the spring our Board will gather to examine applications as we award as many as three monetary awards for middle, high school, and college students to be used for their continuing musical education.

*Barbara Sykora*
*Chapter Director*

## Columbus, Ohio

Our Columbus NPM Chapter celebrated St. Cecilia Sing with guest conductor Robert Batastini on November 16, 2008, at St. Agatha Church in Columbus. This hymn fest was based on new texts set to familiar hymn tunes. Examples included: "Go the World" (tune Sine Nomine, text by Sylvia Dunstan) and "As We Gather at Your Table," (tune Holy Manna, text by Carl Daw). This program followed a format similar to the one used at the NPM regional convention in Cleveland. A reception followed.

Our January 10, 2009, Chew and Chat, which was to include a free continental breakfast, unfortunately had to be canceled due to inclement weather.

*Liz Carle*
*Chapter Director*

## Grand Rapids, Michigan

On November 18, 2008, at St. Paul the Apostle Parish, our chapter hosted "Sing It with Feeling: Praise Music in the Liturgy." The presenter was the NPM director of continuing education, Father Paul Colloton, who led us through a thoughtful process of evaluating music by merit not style. Using texts from the *General Instruction of the Roman Missal* and *Sing to the Lord: Music in Divine Worship,* Paul encouraged us to cross musical borders while still being true to the liturgy.

On December 8, members joined together at St. Mary Church to celebrate Taizé Prayer for a Renewal of Peace in Our World. This prayer, a mixture of song, silence, and Scripture, is held on the second Monday of every month.

Our pre-Easter hymn festival, "Tunes through the Centuries, Hymns for Today," took place on Sunday, March 22.

*Aline Snoeyink*
*Chapter Director*

## Lafayette, Louisiana

The Acadiana Chapter of Pastoral Musicians held an evening of reflection at Holy Cross Church on January 16, 2009, at 6:00 pm. Our speaker was the much-loved pastor Father Howard Blessing, who spoke to us on the important topic "The Spirituality of the Pastoral Musician." Michele Binnings served as cantor for this event, and Lisa Roy as accompanist. After the service, the chapter met to chart a course of action for the coming year.

*Lyn Doucet*
*Chapter Director*

## Newark, New Jersey

Our Newark NPM Chapter has had a busy year. During October 2008, the Chapter hosted a four-evening-session NPM Cantor School (Part Two) at Immaculate Conception Church in Montclair, with Clare McAlee and Janet Natale as instructors. Pre-registration was required. The NPM Cantor School (Part One) was held at the same site during January and February 2008.

In November, our Chapter celebrated "A Liturgical Gathering of Organists: Celebrating the Centenary of Olivier Messiaen's Birth" at the Cathedral. Renee Louprette was the speaker and recitalist. This was a combined event with the AGO Metro Chapter and Montclair State University.

In March 2009 we offered a master voice class at St. Theresa of Avila Church in Summit, with Angela Intili as the instructor, and a mini-convention on *Sing to the Lord: Music in Divine Worship,* with Robert Batastini, retired GIA editor, as speaker.

*John Miller*
*Chapter Director*

## Philadelphia, Pennsylvania

This past year our Philadelphia Chapter joyfully celebrated two anniversaries—our fortieth anniversary as an archdiocesan association and our tenth as an NPM chapter. Our chapter had its origins as the Association of Church Musicians in Philadelphia (ACMP). Founded in 1968, its purpose has been the educational, musical, and spiritual benefit of church musicians. We became an affiliate chapter of NPM in March 1998.

Our anniversary year opened in February 2008 with our eighth annual winter workshop, led by Dr. James Jordan of Westminster Choir College. Our chapter also held two Lenten retreat days for music ministers in March and three cantor workshops after Easter. Our annual May membership meeting was the occasion for introducing newly elected members of the board of directors; it also included the presentation of awards to eighth- and twelfth-grade students who had contributed significantly to the liturgical life of their parishes. All nominees received a certificate of achievement, and the top ten received a $100 U.S. savings bond. On November 23 we sponsored a St. Cecilia Festival at the Cathedral-Basilica of Ss. Peter and Paul, with approximately forty parish choirs represented and with Elaine Rendler-McQueeney, a native Philadelphian, as our guest speaker. Our anniversary year officially concluded at this year's winter workshop on February 7, where the topic was the U.S. bishops' document *Sing to the Lord: Music in Divine Worship.*

*Cally Welsh*
*Chapter Director*

## Pittsburgh, Pennsylvania

Beginning in 2009, Mr. Herbert Dillahunt, director of music ministries for Good Shepherd Parish, assumed the leadership of our Pittsburgh Chapter. He follows a long line of distinguished past chapter directors: Rick Gibala, John Romeri, John Miller, and Rev. James Chepponis. Pittsburgh recently celebrated its twenty-fifth anniversary, making it one

of the oldest NPM chapters.

To focus on long range planning, our chapter met at St. Catherine of Sweden Church in Wildwood on February 2 for Mass and a town hall meeting. Father Chepponis presided, and Jim Skalos was our host. Following dinner, we broke into several focus groups to discuss what is most needed in NPM PGH. Focus groups were led by: Gayle Wittman (St. Joseph, Cabot), Tom Franzak (St. Catherine, Wildwood), Lou Valenzi (St. James, Sewickley), and Stephen Schall (St. Bernard, Mt. Lebanon). One of our topics: How can our chapter help you in your ministry?

*Herbert Dillahunt*
*Chapter Director*

## Richmond, Virginia

A dozen Hampton Roads musicians gathered on Sunday, November 16, 2008, at Blessed Sacrament Church in Norfolk to plan the first gathering of the Diocese of Richmond's temporary NPM chapter. The organizational meeting began with a prayer service offered in the church's beautiful acoustics. Michael Williams was the cantor, and Sylvia Chapa directed from the piano with Gregg Marino at the organ and Maureen Hayes on trumpet. Bette Thomas was the reader and led the prayers. Using the NPM *Chapter Formation Guidelines*, the business meeting produced three meeting dates (January 10, February 21, and May 9, 2009), elected two required officers, and accepted member offers to coordinate the events. A wine and cheese reception followed. Father Joe Metzer and Gregg Marino hosted this event. The chapter's first official meeting (January 10) was held at Star of the Sea Church in Virginia Beach, hosted by Veronica Ortt. The topic of the musical showcase at that meeting was "How to Teach New Music to the Assembly" (specifically, one of the new liturgical texts).

*Sylvia Chapa*
*Temporary Chapter Director*

## Rochester, New York

The Rochester NPM Chapter celebrated the Feast of St. Cecilia with a concert on Friday, November 14, 2008, at Sacred Heart Cathedral. This program of vocal and instrumental selections was structured around four readings: "About the Saint," "Cecilia's Life," "Her Martyrdom," and "Cecilia's Role as Patroness of Musicians."

This celebration was also the occasion for giving several awards. The Chapter's annual St. Cecilia Award was given to Beatrice Hack of St. Louis Parish, Pittsford, for her long-time service to both the church and school. Following that, Music Ministry Recognition Awards of $100 each were given to twenty high school students. These awards, made possible through the generosity of the James and Kathleen Leo Scholarship Fund, encourage these young people to continue their music ministry into adulthood. A free-will offering collected at this event will fund a continuing education scholarship to be awarded at the annual Spring Musicians Dinner.

*Ginny Miller*
*Chapter Director*

## St. Louis, Missouri

The St. Louis Duchesne Branch of the St. Louis Chapter took an opportunity this past fall for members to celebrate the Eucharist together. This event was held on October 27 at Precious Blood Motherhouse in O'Fallon and was followed by fellowship.

Monday, November 17, the St. Louis Chapter sponsored "St. Cecilia Sing," a hymn festival featuring music for November days. This evening was planned by board members Jim Randazzo and Heather Martin Cooper and was held at St. Monica in Creve Coeur.

The St. Louis Chapter also held a choral festival on Monday, January 19, 2009, at

which eight choirs performed music of Christmas and Epiphany. This was hosted by Thomas Stephan at the Church of Our Lady of the Pillar in St. Louis.

*Paul Hasser, Chapter Director*
*St. Louis Chapter*
*Joan Maher, Chapter Director*
*Duchesne Branch*

## San Antonio, Texas

NPM-CASA, the NPM chapter of the Archdiocese of San Antonio, had a busy 2008, which began in the summer, when we hosted both a GIA Choral Reading Session led by Paul Tate (August) and a WLP Choral Reading Session led by Mary Beth Kunde-Anderson (September).

On October 25, we hosted "The Gospels of Mark and John: An Overview of Year B." This important workshop was led by Rev. James Empereur, SJ. Our November 15 session was devoted to the topic of funerals with a three-pronged approach: "Planning the Funeral Liturgy," "Music for Funerals," and "The Text of the Song of Farewell" (with a new setting by Don Bernhard).

A most important event for us was our January 9–10, 2009, Triduum workshop in Spanish: "*Una Liturgia: Muchas Voces*." This was led by San Antonio Auxiliary Bishop Oscar Cantu, Dr. Dolores Martinez, and Sally Gomez-Jung and was attended by seventy-seven musicians representing fourteen different parishes.

Our chapter is proud of our recruitment strategies, including development of a Hispanic Music Subcommittee, attempts at personally meeting our parish musicians, and use of weekly e-mails to a 500-member e-mail list.

*John Halloran*
*Chapter Director*

## Trenton, New Jersey

Our Trenton Chapter has had an exciting year that began on October 3, 2008, at St. Anthony of Padua Church in Hightstown, where we celebrated a Liturgy of the Word service followed by a presentation by NPM President Michael McMahon on the new document *Sing to the Lord: Music in Divine Worship*. The event was also attended by members from the Camden and Newark Chapters.

We had two other events before Christmas. Our St. Cecilia celebration on November 21 at St. Joseph Church in Toms River included a remembrance of pastoral musicians living and deceased, a celebration of the International Year of the Organ, and a celebration as part of the Year of St. Paul. We also celebrated Advent Lessons and Carols at Our Lady of Good Counsel Church in Moorestown on December 14, led by director Stephen Lucasi.

Since New Year's Day, we have sponsored an Epiphany concert which featured choirs from around the region—one of our favorite activities of the year—and a Mass on the Feast of the Conversion of St. Paul at St. Paul Church in Princeton.

Upcoming: Our annual choral festival with NPM members from the Trenton and Metuchen dioceses.

*Thomas Halpin*
*Chapter Director*

High school recipients of the Rochester Chapter's 2008 St. Cecilia Recognition Awards.

## Venice, Florida

On Saturday, November 15, 2008, the composer Dan Schutte presented "A Workshop for Those Who Minister at the Lord's Supper," in which he discussed music and other liturgical ministries involved in serving at Mass. One hundred and fifty people attended the workshop. Following the workshop there was a luncheon and a meeting of the musicians in the diocese led by Father John Mark Klaus, TOR, director of worship, and the diocesan music subcommittee.

*John Mark Klaus, TOR*
*Chapter Director*

## Washington, DC

The Washington, DC, NPM Chapter has sponsored many events this year. On Friday, November 21, 2008, we celebrated our seventh annual St. Cecilia Evening Prayer and Social at St. Matthew Cathedral. This was also the site of our January 31, 2009, cantor workshop, at which cathedral musicians Jennifer Goltz and Tom Stehle covered basic cantor skills in the morning and in-depth study and practice in the afternoon.

January 24 saw the fourth annual Southern Maryland Neighborhood Meeting at Ann Duchesne's home on Breton Bay. Ann served her usual delicious lunch followed by a lively discussion of the bishops' document *Sing to the Lord*. The sing-along that has become a tradition for the last hour of these meetings used hymns and songs with "Sing" in the title.

On February 7, sixty-five young pastoral musicians from nine parishes gathered for a day of music making at St. Peter in Olney, Maryland. Donna Kinsey brought her wild and wonderful West Virginia charm to lead the singers and to demonstrate rehearsal techniques for their directors; she also gave a quick introduction to handbells, which one fourth grader thought was "the coolest thing ever." MaryLu Hartsell served as accompanist. Musical selections included: *All the Earth Sing Forth* (J. S. Bach, arr. Hopson); *God of Earth and Sky and Sea* (Tucker); and *This Little Light of Mine (*arr. Berg). St. Peter parishioners were delighted by the children's heavenly music at their 5:00 PM liturgy.

Ronald Stolk gave us a new appreciation of the organ repertoire in sixteenth and seventeenth century France at the organ event on February 21 at St. Patrick in DC. In this repertoire long, elaborate organ renditions of traditional chant were interspersed with short, simple choir verses. Organs were the stars of worship in France! While much of this repertoire does not fit today's liturgy, some of it could be used to enhance certain celebrations.

After our March 14 Lenten retreat with Father Ray East, we look forward to an April 28 hymn festival: "Tunes throughout the Centuries, Words for Today."

*Mary Beaudoin*
*Chapter Director*

# Hotline

Hotline is a service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering salaried positions to include the salary range in the ad and to indicate whether that range accords with NPM salary guidelines (http://www.npm.org/Sections/DMMD/salaryguidelines.htm). Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs, and the names of music resources/hymnals in use at the parish.

A listing may be posted:

- on the web page—www.npm.org—for a period of two months ($50 for members/$75 for non-members);
- in print twice—once in each of the next available issues of *Pastoral Music* and *Notebook* ($50 for members/$75 for non-members);
- both on the web page and in print ($75 for members/$125 for non-members).

Ads will be posted on the web page as soon as possible; ads will appear in print in accord with our publication schedule.

Format: Following the header information (position title, church or organization name, address, phone, fax, e-mail, and/or website addresses), ads are limited to a maximum of 100 words.

Ads may be submitted by e-mail to npmmem@npm.org, faxed to (240) 247-3001, or mailed to: Hotline Ads, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. When submitting your ad, please include your membership number and the name of the person to whom or institution to which the invoice should be mailed.

## Position Available

California

**Director of Music and Liturgy.** Resurrection Parish, 303 Stony Point Road, Santa Rosa, CA 95401. Phone; (707) 544-7272; fax: (707) 544-2901. Progressive parish in Sonoma County Wine Country seeking coordinator of music and liturgy. Responsibilities include collaborative liturgy planning for Sunday and holy day Masses and special occasions, volunteer choir, occasional bilingual choir, children's choir. Yamaha grand piano and Allen digital organ. Please fax résumé. HLP-7268.

District of Columbia

**Graduate Assistant for Music Ministry.** The Catholic University of America, Office of Campus Ministry, 620 Michigan Avenue NE, Washington, DC 20064. Phone: (202) 319-5575; fax: (202) 319-4431. E-mail: Deprizio@cua.edu; website: www.ministry.cua.edu. Part-time position (nineteen hours per week) responsible for a large portion of the University's music ministry program, planning and participating in a variety of liturgies. Spiritual life on campus is vibrant and diverse. Compensation: full tuition scholarship (graduate level) and $15,000 stipend for the academic year. Minimum requirements: experience in music ministry in a wide variety of liturgical genres, esp. contemporary Christian music, knowledge of Catholic liturgy, proficiency in keyboard and choral directing, accepted into or in good standing in a CUA graduate program. Preference given to students of Sacred Music Program in Rome School of Music or Liturgical Studies Program in School of Theology. HLP-7284.

Hawaii

**Director of Music.** North Kona Catholic Community, 75-5769 Alii Drive, Kailua Kona, HI 96740. Website: www.stmichaelskona.org. Begin and end your days in paradise, where the weather is always warm and sunny. Responsibilities include: planning and implementation of parish liturgies for weekend Masses, holy days, and special occasions. Work with English, Hawaiian, and Hispanic choirs and youth group. Requirements include keyboard skills, enthusiasm about working in ethnically diverse parish, commitment to bilingual liturgies when appropriate, and the ability to exercise exceptionally good interpersonal skills. Degree in music and two years experience working in parish preferred. Interested candidates should send cover letter and résumé to Father Lio Faletoi, Pastor, at the above address. HLP-7283.

Illinois

**Director of Music Ministry.** Mary Seat of Wisdom Parish, 920 W. Granville Avenue, Park Ridge, IL 60068. Phone: (847) 825-3153; fax: (847) 825-3484; e-mail: ggunderson@maryseatofwisdom.org. Our primary aim is full, active, conscious participation in the liturgy. Our well-developed program (six weekend liturgies) provides opportunity for diverse expression. Intentional hospitality is our primary goal. Rodgers organ, Yamaha baby grand, two octaves handbells. The successful candidate is energetic, organized, and collaborative; possesses effective leadership and communication skills; holds credentials in music and Catholic liturgy; demonstrates strong keyboard, vocal, and directing skills; and fosters positive relationships. Position is full-time, salary commensurate with education and experience and includes benefits. Send résumé and references to Rev. Gerald Gunderson at above address. HLP-7274.

Maryland

**Director of Music Ministries.** Immaculate Conception Parish, 455 Bow Street, Elkton, MD 21921. Phone: (410) 398-1100; fax: (410) 398-1175. Parish comprises two churches in two nearby towns: Elkton and North East, Maryland. Seeking a self-motivated, organized musician with computer skills for full-time position. Duties include: playing at parish liturgies, directing choir, working collaboratively with other members of the parish staff, and rehearsal and training of members. The candidate will be comfortable in blending different styles of music and will schedule other musicians and vocalists for all liturgies and other parish celebrations. Knowledge of Catholic liturgy is a must. Salary negotiable based on education and experience. Send or fax letters, résumés, and three recent references to: Fr. Stanislao Esposito, re: Search Committee. HLP-7270.

**Director of Music.** 4902 Berwyn Road, Holy Redeemer Church, College Park, MD 20740. Website: www.holy-redeemer.org/parish. An active parish of 670+ families seeking FT/PT director. As a member of pastoral team, the director is responsible for planning/coordinating music for weekly and special liturgies, directing/accompanying cantors/ensembles. Requirements: excellent keyboard skills, three or more years progressive experience/responsibility in planning music for liturgies. Ideal candidate will have strong background in Catholic liturgy, background in both contemporary and traditional liturgical music repertoires, experience working with adults and children. BA in music preferred, salary commensurate with qualifications/experience. For more information on application process visit website. Send résumé and salary requirements to: Chairman, Search Committee. HLP-7271.

North Carolina

**Director of Music and Liturgy.** St. Ann Catholic Church, 4057 US 70 Business West, Clayton, NC 27520. Phone: (919) 934-2084; website: www.st-annschurch.org. Active parish of 1,200 households near Raleigh, North Carolina, seeks full-time director of music and liturgy beginning July 1, 2009. Successful candidate is capable of serving a bilingual community and possesses skills to develop four existing choirs and a cantor program. Three weekend Masses in English, one in Spanish. Successful candidate is a Catholic credentialed in music, possesses strong musical skills, has five or more years of successful experience in parish music ministry, is excellent in detail work, knowledgeable about Catholic liturgy, can motivate people positively, and speaks adequate Spanish. Salary commensurate with qualifications/experience and includes benefits. Send résumé/references to Search Committee. HLP-7285.

Virginia

**Director of Music.** St. Edward the Confessor Church, 2700 Dolfield Drive, Richmond, VA 23235. E-mail: dot.dvorak@stedwardch.org; website: www.stedchurch.com. Full-time position in a vibrant, modestly diverse, 2,800-household parish in the greater Richmond area. Responsibilities: planning and implementation of music for parish liturgies. Requires familiarity with contemporary music. Proficiency in voice, choral music, choir development, keyboard skills, orchestration, and conducting. Good rapport with all age groups. Master's degree in music or comparable preferred. Experience in parish setting. Salary and benefits commensurate with education and experience. Position description and application available on website, or contact Mrs. Dorothy Dvorak at above e-mail. Start date July 1. HLP-7275.

## More Hotline

Check the NPM website for additional Hotline ads and for the latest openings and available resources: http://www.npm.org/Membership/hotline.html.

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Fostering the growth of young pastoral musicians...

one saint at a time!

**Check out our new website**
**for applications and more info**
**www.musicministryalive.com**
**Don't be late!**
**Final Deadline: May 11, 2009**

# 11th Annual Summer Music Ministry Institute for Young Adults and Adult Leaders

## July 28 - August 2, 2009, The College of St. Catherine, St. Paul, MN

Youth Track: For musically gifted students entering 10th, 11th, 12th grade, or their first two years of college.
Early Bird Pricing (must be received on or before April 1st) $ 450.00
Cost after 4/1 thru May 11th: $ 500.00 (includes registration, meals and housing)

Adult Track: For adult music directors, teachers, religious educators, youth ministers, priests, and all mentor youth into ministry leadership roles
Cost: $ 400.00 (includes registration and meals)
(limited dormitory rooms for adults are available for an additional $250)

**Led by team leader David Haas**, and a nationally acclaimed team of liturgical musicians, youth ministers, teacher, and mentors including: Fr. Ray East, Lori True, Kate Cuddy, Fr. Michael Joncas, Donna Pena, Dr. Michael Carotta, Tim Westerhaus, Paul Tate, Rob Strusinski, Leisa Anslinger, David Dreher, Bonnie Faber, Stephen Petrunak, Bobby Fisher, Eileen Bird, Barbara Bridge, George Miller, Joe Camacho, Dominic MacAller, Matt Reichert, Tom Franzak...!

MMA 2008 Festival Sing!

# NPM Bookstore

*Publications and other resources available from the National Association of Pastoral Musicians*

## Liturgy Formation Resources

*Ministries in Sung Worship:*
*A Documentary and Pastoral Resource*
Documentation from official instructions and ritual books and pastoral applications for each musical ministry.
*J. Michael McMahon and Gordon E. Truitt*
***Item #LFR-5*****.....**Single copy .....$15.00

*Psalmist & Cantor:*
*A Pastoral Music Resource*
A collection of practical articles drawn from *Pastoral Music* and *Liturgical Singer. Various authors*
***Item #LFR-6*****.....**Single copy .....$7.00

*The Choir in the Liturgy:*
*A Pastoral Music Resource*
Practical advice for choirs and choir directors about the role of the choir in liturgy, rehearsals, and how to form children's and youth choirs. *Various authors*
***Item #LFR-8*****.....**Single copy .....$7.00

*Why We Sing* Pamphlet
***Item #LFR-1*****.....**Packet of 50.....$7.50

Updated!

*Keep Silence* Pamphlet
***Item #LFR-2*****.....**Packet of 50.....$7.50

*Singing Our Worship*
A Pastoral Musician's Guide to the General Instruction 2000 with American adaptations.
*J. Michael McMahon*
***Item #LFR-3*** .....Single copy .....$4.00
.....10 or more copies .....$3.50 each

*The Way We Worship*
Pastoral Reflections on the *General Instruction of the Roman Missal.*
*Various authors*
***Item #LFR-4*****.....**Single copy .....$7.00

*Blessings for Musicians*
Texts and ideas to celebrate the gifts, contributions, and ministry of pastoral musicians. *Compiled by Gordon E. Truitt*
***Item #LFR-10*** .....Single copy .....$5.00

## Professional Issues

*NPM Workbook: Job Descriptions, Contracts, Salary. Revised Edition, 1996*
A method for developing a contract, job description, and an appropriate salary for a pastoral musician, with sections for the pastoral musician, parish, and diocese. *Virgil C. Funk*
***Item #PRO-4*** .....Single copy ..... $15.00

*Sample Contract*
The sample contract found in the *NPM Workbook.*
***Item #PRO-5*****.....**Single copy .....$2.00

*Work and Remuneration: A Statement and Worksheet*
Because music is integral to liturgy, the employment of well-trained directors of music ministries is vital, and the Church has a moral obligation to pay its musicians fair and equitable salaries. *Director of Music Ministries Division*
*Download free pdf at http://www.npm.org/Sections/DMMD/salaryguidelines.htm.*
***Item #PRO-6*****.....**Single copy .....$5.00

*Hiring a Director of Music Ministries:*
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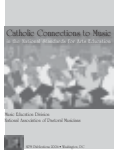

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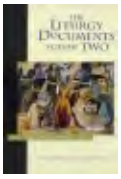

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# Reviews

## Piano

### Piano Meditations for Worship

*Douglas Briley. Jabez Press. Book, 11005, $15.95. CD, 91005, $15.95.*

When I was a child in a small Mennonite church in Oklahoma, on Sunday mornings we sang the solid and serious hymns of the faith. Gospel songs were the fare for Sunday evening services, however. It was the slow moving harmonies of those gospel songs on Sunday night that provided room for improvisation on the piano. If I had been a seasoned pianist at that time, my meager efforts might have sounded more like Douglas Briley's collection. While one might argue about his choice to set gospel songs, there is no argument about the pianism of these settings. They are sensitive to texts, faithful to the musical substance of these pieces, and use the tools of a trained pianist and musician to realize the best of what these songs have to offer. Because these tunes are meaningful to many worshipers, this will be a valuable collection for certain pianists. Be warned that these are not, for the most part, sight-readable pieces. But any of the intricacies are familiar to a pianist's hands and fall naturally under the fingers. Fingerings are provided in tricky spots; melodies are indicated clearly.

"Great Is Thy Faithfulness" is the first and perhaps best-crafted of the collection, with its interesting key changes and melodies in different octaves. Filigree in "He Hideth My Soul," strong chordal outlines in "Blessed Assurance," quick sixteenths in "Come, Thou Fount of Every Blessing"—all bring vigor to these sturdy tunes. I would only hesitate at the number of flourishes in "Oh, How I Love Jesus," "Jesus Paid It All/Without Him," and "The Old Rugged Cross/Down at the Cross," wondering if the simplicity of these tunes coheres with the complexity of the arranging. "I'd Rather Have Jesus" quotes Chopin's Etude, Op. 25, No. 12, rather curiously. But this volume has enough fresh material to warrant its purchase, if gospel songs are the desired fare.

### The Creative Use of the Piano in Worship

*Hal H. Hopson. Hope Publishing, 8392, $39.95.*

Volume Eight in the *Creative Church Musician Series,* this publication is a treasure for anyone who uses piano accompaniment for congregational singing. Mr. Hopson, who has for many years devoted himself to writing music for worship, now has given pianists introductions and free accompaniments for one hundred sixty-six hymn tunes found in almost every hymnal. Because this volume is one of a series, an index is included which cross references this book with others in the series. "Traditional Harmony" designation for the piano accompaniment indicates that a particular setting can be played with other instruments covered in the series.

The Hopson volume is similar in nature to *Let It Rip! At the Piano* published by Augsburg Fortress in 2000. A number of composers are contributors to the Augsburg collection. The Hopson collection, with only one composer, is more coherent in style and difficulty level and in the consistent treatment of the hymn tunes. Each introduction is written to introduce the tune clearly to the congregation so that they will know exactly how to begin singing. While the user of this volume will want to check the text of the hymn before using the accompaniment with any particular stanza, it is apparent that Mr. Hopson has written the accompaniment with sensitivity to text. The writing uses the piano's capabilities to augment chorale style and to mark harmonies with left hand octaves. The demands for the pianist are always idiomatic and generous. This is an addition to a pianist's liturgical resources that quickly will become indispensable.

*Charlotte Kroeker*

## Piano Recitative

**Traditional Spirituals for Solo Piano.** *Fred Offutt. GIA Publications, G-6741, $24.00.* In the tradition of John Carter's *Spirituals for Piano,* Fred Offutt gives us ten settings of spirituals that are tastefully written and musically interesting. Of particular mention are the six variations on "I Want Jesus to Walk with Me." If spirituals are appropriate to a particular liturgy, these settings will be appropriate. Included are "Were You There," "Nobody Knows the Trouble I See," "Steal Away to Jesus," "Swing Low, Sweet Chariot," "My Lord, What a Morning," "Let Us Break Bread Together," "Go Tell It on the Mountain," "We Are Climbing Jacob's Ladder," and "Every Time I Feel the Spirit." All fit the hands well, though fingerings will need to be added.

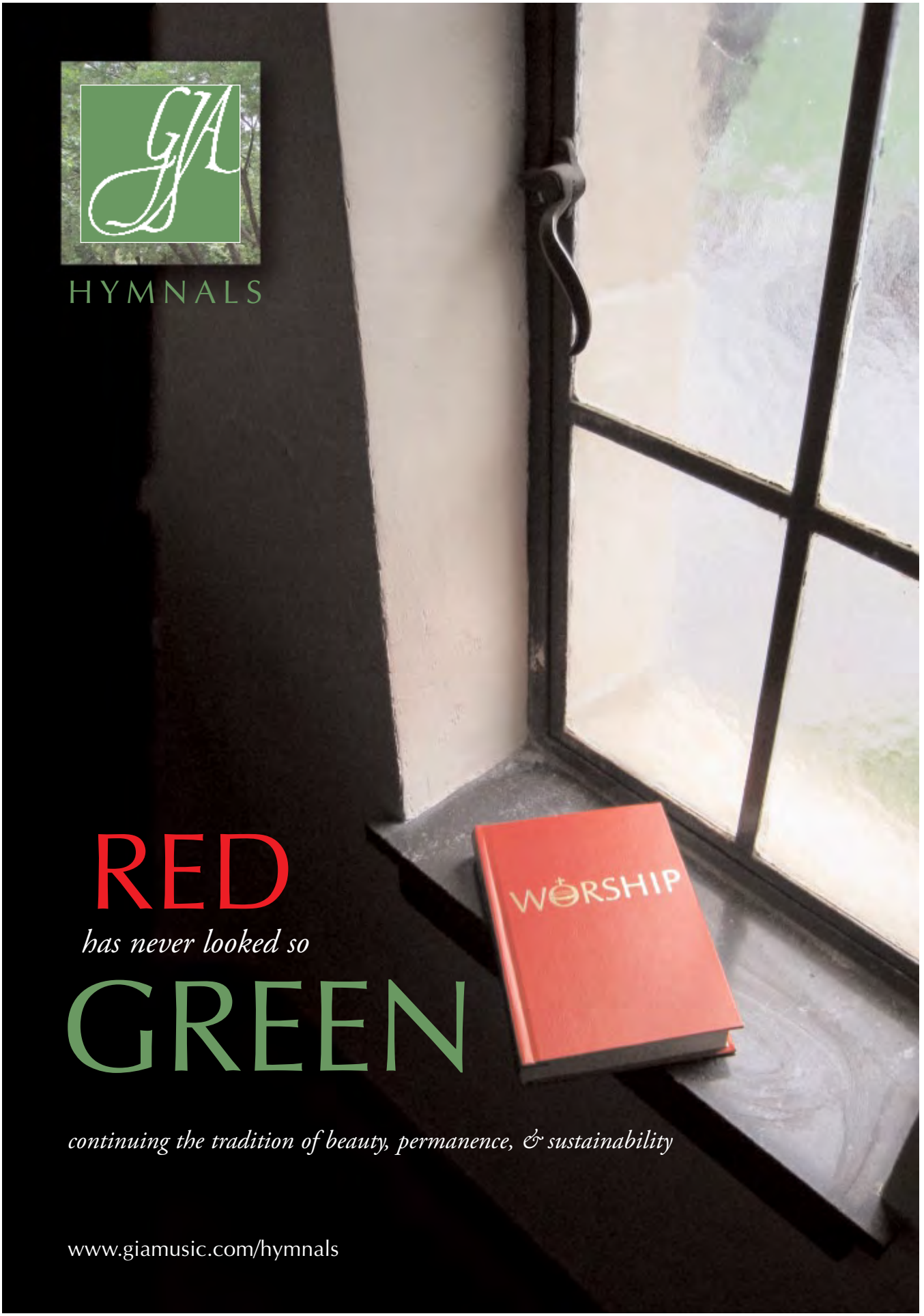
**Times and Seasons: Seven Liturgical Meditations for Flute and Piano**. *Kathleen M. Basi. GIA Publications, G-6758, $25.00.* Though the title for this set of pieces indicates these are liturgical and could easily be used for liturgy when placed appropriately, their individual titles indicate program music based on themes in life and nature: "Rainmaker," "Bud Break," "Falling Snow," "Nocturne," "Morning Glory," "Far from Home," and "Morning Mist." The writing is simple without being simplistic and meditative in nature. Melodies are effectively spread and interwoven between flute and piano. Perhaps the best aspect of the volume is an intermediate difficulty for both the flute and piano parts, making these pieces accessible to good junior high or high school musicians.

*Charlotte Kroeker*

## Choral Recitative

**Here Are We in Bethlehem**. *Austin C. Lovelace. SATB, organ. E. C. Schirmer, 7003, $1.50.* This piece, which will be most appropriate for Epiphany, should be in every choir's repertoire. Except for its longer note cadences, its beautifully shaped and singable melodic lines move at a simple quarter note pace in a two- or four-voice chorale texture. This is extremely skillful writing, using the simplest of means to produce a most effective and satisfying work.

**O Gladsome Light**. *David Ashely White. SATB, organ. E. C. Schirmer, 6607, $1.85.*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There is a wonderful twilight mood exuding from this evening anthem whose text is based on the third century Greek *Phos hilaron*, which makes Trinitarian references. While it builds to a climax on "O God with us," it ends with a quiet *Alleluia* followed by the solo organ melody with which the piece began. The vocal texture ranges from unison to a few short passages in five parts, the bass being divisi.

**Country Burial.** *Thomas Bold. SATB, tenor solo. E. C. Schirmer, 6777, $1.85*. The tenor solo, except for the introduction, sings throughout in a somewhat florid manner. Underneath is a fresh harmonization of the hymn tune St. Columba. Choirs with a sophisticated sense of how the melodic line of each voice contributes to the harmonic tension and release will be most successful with this music. While the choir sings the traditional text of this tune, the text for the tenor solo is from "Country Burial," a poem by Janet Lewis.

**I Cannot Dance, O Lord**. *Steven Sametz. SSA, organ. E. C. Schirmer, 6682, $2.15.* With its lively character, this three-minute piece lives up to the word "dance" in the title. Great rhythmic precision will be needed in performance. It begins with a somewhat long solo. While the texture is rather contrapuntal toward the beginning of the choral part, it becomes less so as the piece progresses. The text is from Mechtild of Magdeburg. Delightful.

**Faith Is**. *Austin C. Lovelace. SATB, organ. E. C. Schirmer, 6951, $1.85*. The text is derived from Hebrews 11:1–2; 12:1–2, 13, and 16. While generally diatonic, there is some tonal diversion in the middle section. The texture is chorale-like. Another successful piece by this composer, who has effective ways of using simple materials that do not tax the skills of musicians, singers, or organists.

**Spirit of God within Me**. *Scott Soper. SATB, keyboard, guitar, solo instrument. OCP, 20175, $1.50.* This is a not-too-elaborate arrangement of the hymn tune Dharma with text by Timothy Dudley-Smith. The solo instrument, given its tessitura, is probably best played by an oboe or possibly a violin. It is well within the reach of a semi-skilled player. There is also a straightforward hymn version included in this publication.

**Come, Follow Me**. *Gael Berberick, Barney Walker. Congregation, SATB, descant, keyboard, guitar, solo instrument. OCP, 20063, $1.70*. The tessitura of the refrain is quite low, so the assembly can sing it quite comfortably. Its short phrases will also contribute to this comfort. Its use of the chord on the sixth degree of the scale is a bit repetitious, but the inevitability of the harmonic flow toward the end of the phrase is quite strong. The activity of the keyboard part, along with the guitar, will provide good rhythmic leadership.

**May Love Be Ours**. *Stephen Dean. SATB, descant, keyboard, guitar, solo instruments. OCP, 20409, $1.50.* A wonderful hymn tune using a text by Timothy Dudley-Smith. Solo instruments in C and clarinet in B-flat.

**Spirit and Grace**. *Ricky Manalo, csp. Congregation, SATB, descant, keyboard, guitar, solo instrument. OCP, 20319, $1.70*. The melody for this Communion song might seem quite ordinary in its way, but because of its lyric flow, comfortable tessitura, and well-arranged voice parts it will satisfy all those singing and hearing this work.

**In the Mornin', O My Lord**. *M. D. Ridge. Congregation, SATB, descant, keyboard, guitar, solo instrument. OCP, 20600, $2.40*. Beginning with a solo voice, soon assisted by the choir and accompaniment, this spiritual has a strong steady pulse which gives a great sense of power and dignity. Each verse is in a higher key, perhaps illustrative of the rising sun. This arrangement is uncomplicated yet compelling.

**Bow Down Your Ear**. *Aaron David Miller. Unison, piano. Augsburg Fortress, 0-8006-7795-1, $1.60*. There is a simplicity here that is a result of great compositional skill. The piece is in ABA form; the text is derived from Psalm 86. A piano is the necessary keyboard instrument. A soloist could sing part or all of this piece.

**The Eye of the Lord**. *Mark Hill. SATB, piano. World Library Publications, 8605, $1.25*. Based on Psalm 33, this piece, in ABCA form, develops a climax in the C section with the words "Lord, who is our strength, who is our shield." While it is not that complicated or difficult, this is simply the best piano accompaniment that one might encounter. The exploitation of various registers and layout of the chords produce a most resonant, idiomatic, and satisfying sound. The choral parts—at times quasi contrapuntal, at others in unison—are easily sung. The tessitura is rather low except for the tenors. A choir will find great pleasure singing this piece.

**Mantras for the Seasons.** *Paul F. Page. SATB, congregation, soloist. World Library Publications, 007195, $2.50.* The seasons represented here are Advent, Christmas, Epiphany, Lent, Easter, Pentecost, and Ordinary Time, along with Holy Thursday and Good Friday. All the texts are derived from the psalms. Most of these mantras are eight measures long, easy for the assembly to remember. Above this repetitive chanting the soloist sings the verses. Each mantra contains one or two unexpected harmonies, which lifts them out of the ordinary.

**An Advent Diptych**. *Joseph Gregorio. SATB. E. C. Schirmer, 6790, $1.85*. The text for this work is adapted from Luke 2:8–11, 14. The first choral section is straight SATB, the second contains divisi. These two sections are preceded by a solo chant-like section, which is less tonal than might be expected. The writing is sensitive in exploring the meaning of the text. This is a different approach to a text that is so familiar from Handel's *Messiah*.

*The following works all require skilled choirs that can produce a full body of sound, both loud and soft, and are large enough to allow for the divisi of parts.*

**Salve Regina**. *Michael Joncas. SSAATTBB. Trinitas, 4613, $2.00*. Actually this piece is for double choir. The two outer sections are characterized by fairly consistent use of equal value half notes while the middle section uses quarter notes. But the harmonic, coloristic, and textural variety is a result of the use of imitative techniques applied to choir vs. choir or even section

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vs. section. The harmonic tension and release result from the clusters of various thicknesses and their resolution to more stable harmonies. The pitch material is diatonic, based on mode V. In fact there is not a single accidental in the piece. Control over dynamic shapes will be an important performing requirement.

**Alleluia-Amen**. *Steven Sametz. SATB, brass, percussion, organ, harp. E. C. Schirmer, 6645, $1.85*. The two words of the title constitute the entire text. There are only brief moments of choral divisi. The first section is imitative while the middle and ending sections are more homophonic. A fullness of sound and power is a requirement here. This three-minute, thirty-second piece will work for a big occasion.

**Rejoice, the Lord Is King**. *Stephen R. Fraser. SATB, organ. E. C. Schirmer, 6992, $3.90.* In this piece, the winner of the 2006–2008 AGO/ECS Publishing award for choral composition, the text is derived from *The Sacred Harp*, Carmathen 473, by Charles Wesley. It is a grand and difficult piece. The virtuoso organ part was written by a virtuoso organist. The choir requires sustained power. Various unison, homophonic, and contrapuntal textures are used. The metronome marking is accurate! A slower performance tempo will only allow the ABA form to feel repetitious, rather than exuding the excitement that comes from unfettered sense of joy.

**Alleluia for Peace**. *Robert Kyr. SATB. E. C. Schirmer, 6280, $3.90*. There is a fairly consistent use of divisi here. Great control has to be exerted over the dynamic shapes. There are many meter changes, which actually feel very natural. The harmonic language leans towards the use of diatonic seventh chords. The text consists entirely of "*Alleluia! Dona nobis pacem!*" While there is a variety of moods, the jubilant tends to predominate.

*James Callahan*

## Children's Choir

### Enter the Journey, Volume II.

*Mark Friedman and Janet Vogt. SATB choir, two-part choir, unison, cantor, congregation, brass, woodwinds, guitar, keyboard. OCP. Songbook, 11477, $25.00. CD, 20015, $25.00.*

This second volume of songs for the children's choir from Mark Friedman and Janet Vogt gives the choir director many options. The collection is divided into three sections: part one with five songs for the school year, part two with four songs and corresponding readings for dramatic use, and part three with five songs about the life of Jesus. The usefulness of this collection cannot be overlooked! Some of the songs may be usable for congregational singing, especially at a weekday school Mass. Other songs I could imagine being reserved for your children's choir to present as a musical offering during liturgy. But consistent with the duo-composers' output, the melodies are accessible, and the accompaniments are interesting and still helpful for unsure singers. Where the range dips below middle C, optional notes for higher voices are given. Several of the thirteen songs are worth particular notice: "Celebrate Freedom" is a wonderful song with a rhythmically engaging energy. The message is strong, challenging the singer to walk, love, pray, and teach as Jesus did by his own example. What a great song to sing throughout the school year! I found the "Salve Regina Litany" fascinating. While the original chant might be out of reach for some choirs, this piece can act as an introduction to the chant. The invocations could provide a nice challenge for your advanced young cantors. The piece is long but well worth the effort. The bilingual arrangement of the popular "Enter the Journey" is well worth the purchase of this collection. This song is a favorite of many choirs, and the added text opens doors for this work.

*Steven Betancourt*

## Children's Choir Recitative

**Ave Maria**. *Camille Saint-Saëns, ed. Douglas J. Walczak. Two-part choir of equal voices and organ. World Library Publications, 009601, $1.40*. This gem of a piece by Camille Saint-Saëns will do well for choirs looking to expand their classical choral repertoire. The parts sit well for children's voices, especially the unchanged male voice. For those choirs just beginning to venture into part singing, this could be an excellent challenge. The organ part is easily playable on the piano.

**Make a Manger in Your Heart/We Hear Angels**. *Jack Miffleton. Congregation, two-part choir, keyboard, and solo instrument. OCP, 20394, $1.50*. This octavo features two pieces for your children's choir. Both are easily learned by rote or memorized and could be excellent for your younger choral groups. The first one, "Make a Manger in Your Heart," features a nice counter-melody in the refrain, while the second provides a harmonized refrain melody. Both are accessible for all choirs. The keyboard and instrument parts are suitable for experienced student accompanists and instrumentalists.

**We Go Forth**. *James Marchionda, OP. Unison choir or cantor, congregation, guitar, keyboard. World Library Publications, 008411, $1.15*. I found myself imagining many uses for this piece. The simple call-and-respond refrains and the short choir or cantor verse really add to the simplicity. School Masses with younger children, especially with those who are just learning to read, would benefit highly from using this well-written work as a dismissal or recessional song. Or it could be used in a prayer service in

the classroom with a cantor and guitar or keyboard. I could even see this piece being sung a cappella with a confident song leader. The possibilities are endless, thanks to Jim's clever style.

*Steven Betancourt*

## Books

### Listening to the People of God: Closing, Rebuilding, and Revitalizing Parishes

*Charles E. Zech and Robert J. Miller. 65 pages, paperback. Paulist Press, 2008. ISBN 978-0-8091-4535-5, $18.95.*

Charles Zech, director of the Center for Church Management at Villanova University, and Robert Miller, director of the Office of Research and Planning for the Archdiocese of Philadelphia, report findings from a national survey of parish council members in parishes that have undergone restructuring, and they offer suggestions for easing the process. Their approach promotes more of a bottom-up than the traditional top-down approach

to the process.

Zech and Miller note that "In 2006, nearly a quarter of Latin-rite Roman Catholic parishes in the United States were organized in a nontraditional manner, that is, with no resident priest-pastor." They also report that "seventy-two percent of dioceses reported making structural changes to parishes between 1995 and 2000." Most commonly these involved linking or clustering parishes, merging parishes by closing one or more parishes, or in some cases establishing new parishes in areas of growth.

Against this background, the book addresses "what happens when parish families have to break up. It tries to answer the question of the best way for parishes to restructure themselves, for two or more parish families to become a blended family, and the best way for pastors and parishioners to deal with their blended family parishes." The book includes an analysis of parish structures and reasons for their organizational change as well as consideration of what parishes can learn from corporate mergers and blended families. The authors offer some recommendations in a final chapter, which are summarized here:

1. *Make certain that parishioners feel a sense of ownership over the restructuring process.* One way to accomplish this is to provide participants with choices. In their survey responses, many parishioners expressed resentment over the fact that they perceived that the restructuring had been dictated from above.

2. *Provide parishioners with the factual information on the causes contributing to the need to restructure, such as the diocesan shortage of priests and demographic shifts.* Also, educate parishioners on Catholic traditions such as their role as the people of God and Church teachings on the communion among all parishes and the diocese. Two of the great enemies of both the organizational restructuring and the blended family are surprise and uncertainty. Unexpected decisions will almost certainly be followed by resistance.

3. *Don't forget about the implementation phase*. By any measure, activities that occur during implementation are critically important. The lack of information (or even worse, the dissemination of misinformation) during implementation and the discontent that might accompany it can be just as destructive as they are during preparation and planning.

4. *Provide appropriate diocesan support*. Clearly, an organization undergoing a major change needs support from above. Someone needs to set priorities as the change unfolds. Someone has to determine the ultimate managerial roles and responsibilities resulting from the change. Frequently, additional resources are required to support the change.

5. *Parishioners undergoing a restructuring need supportive leadership, especially from the pastor*. Parishioners ranked aspects of pastoral leadership as two of the five most important preparation and planning phase activities. Their responses to the open-ended question confirmed the importance of a pastor who is supportive of the restructuring yet sensitive to parishioner needs.

6. *Form groups to get parishioners involved in various facets of the restructuring*. There are a number of ways to get parishioners involved in the restructuring, such as forming committees to coordinate the restructuring, involving parishioners in planning ceremonies to mark the restructuring, and sponsoring socials to introduce parishioners to one another in the case of a restructuring involving more than one parish.

7. *Pray, Pray, Pray.* It is difficult to imagine a faith-based community such as a diocese and its parishes undertaking an enterprise like parish restructuring without relying on prayer. In fact, prayer during the planning state and prayer during the implementation stage are among the most important activities of each stage.

The factors that led to the recent need for restructuring parishes continue today. Nearly every diocese in the United States has restructured some of its parish boundaries in recent years or is in the process of planning for future restructuring. This book provides solid guidance for all those involved in the process—diocesan pastoral planners, pastors, other parish leaders, and parishioners—to help them carry out parish restructuring in a pastoral way and survive the process as "blended family parishes."

*Mary L. Gautier*

## Christian Worship Worldwide: Expanding Horizons, Deepening Practices

*Charles E. Farhadian, editor. 301 pages, paperback. Eerdmans, 2007. ISBN 978-0-8028-2853-8, $20.00.*

This set of essays reads like a colloquium of papers attempting to tackle the very important and yet complex question of how and in what ways Christianity speaks to, shapes, and is shaped by the cultural contexts in which it is expressed. The collection of essays provides a unique and comprehensive study on the inculturation of the Christian movement through a variety of topic areas. It reveals that while the Catholic Church has struggled with the challenges and affirmations of expressing Catholicism in various cultural contexts for a number of decades, it is not the only Christian denomination faced with such transitions. The perspective here is essentially that of the Reformed traditions in the church, in particular the mainline Protestant communions. The scholars who contribute to this work come from a variety of fields; while primarily representing ritual studies and missiological backgrounds, they also represent liturgical and worship studies, such as the writers Thomas Kane, Bryan Spinks, and John Witvliet. The thrust of the text is primarily on how worship and liturgy enact and communicate the mission of Christianity and how that mission takes root in the lives of people in diverse and competing cultural contexts.

Farhadian divides the text into three parts prefaced by his introduction. This introduction sets the tone for the trajectories of the essays. Farhadian posits three crucial reflections, which, because they characterize Christianity's mission, can also be viewed as challenges to its relevance and intelligibility, particularly among non-Western cultures of the southern hemisphere. First, as an "open" movement, "living, organic, and celebrative," Christian worship is inherently open to sharing and amendment by the times and places in which it finds itself. Second, as living and organic, the range of influence on worship is not only local but also global. Third, Farhadian sets out probing questions concerning worship practices that can both contribute to and hinder acceptance of the Christian message. As guideposts, these considerations resurface throughout the text of the study.

Part One of the study begins with a biblical reflection on the global character of Christianity by Andrew Walls, using Revelation 21 (the church as the New Jerusalem, the "wife of the Lamb," open to all the world and to which all the world streams) and the second chapter of Ephesians, which explores the struggles and challenges of the place of "the Gentiles—that is, the nations—in the scheme

of salvation." He follows this analysis with a short excursus on the variety of "migrations," which the church has experienced in the first two millennia, which brought Western Christian worship practices and beliefs to non-Western cultures, and the reversal of this pattern as the third millennium dawns. The point for Walls is that at no time since its inception was the church ever "unicultural" but in fact always had to deal with multicultural influences and demands in the proclamation of the Gospel. He sees the third millennium of Christianity faced with a second "Ephesians moment," with decisive implications for an authentic expression of the body of Christ—"Ephesians 2 on the way to Revelation 21."

Part Two offers a series of case studies of Christian worship experiences in non-Western cultural contexts, primarily from the southern hemisphere. From South Africa to India to the Amazon to Samoa, the contributors analyze the worship practices of communities as they negotiate social and cultural influences on these practices and then comment on the social relationships formed with these contexts. Farhadian provides reflection questions to accompany readers as they study these experiences.

Part Three tackles the connection between the practice of worship, as described through the case studies, and the purpose of worship, one of Farhadian's introductory focus questions. The essays in this section demonstrate "how a deeper understanding of both the practice and the purpose of worship in turn illuminates each other." The contributors focus on four aspects: participation in worship, the joys and struggles of liturgical plurality, the relationship of theology (hence, worship) to culture, and the use of interfaith models to show how the act of prayer transcends cultures and traditions. An afterword by Witvliet draws connections between the liminality of Christian worship and the restlessness of the Christian mission. This connection fully expresses, he observes, through the worldwide dimensions of worship, what it means to "cultivate the awareness of the breadth of God's activities," which in turn "open up the mysteries and power of Christian prayer."

The essays provide a thorough and thoughtful survey on the challenges of plurality and inculturation of worship facing the larger Christian tradition. The observations and studies would make for lively and well-informed conversation partners with the Catholic Church's own work on multicultural liturgical experiences.

*James G. Sabak, OFM*

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# Enseñando música: Enseñando el lenguaje de la liturgia

Cuando los niños empiezan a hablar, primero imitan a sus padres, hermanos y demás familiares. Pero luego llega el momento en que la mayoría de los niños asisten a la escuela para recibir una formación más formal en el lenguaje que ya aprendieron a hablar (y, a veces, a escribir) en casa. Mientras están en la escuela quizás aprendan otros lenguajes—el lenguaje de las matemáticas, de las ciencias y de la música así como también otras formas habladas y escritas de lo que comúnmente aceptamos como el "lenguaje" humano.

Cuando los niños estudian estos lenguajes, ellos aprenden algo más que la gramática y el vocabulario. Aprenden a pensar y a movilizarse en el mundo expresado en esos lenguajes. Aprenden matemáticas y aprenden a pensar matemáticamente sobre la numeración de las cosas y la relación que existe entre los números. Aprenden el lenguaje de la ciencia pero sólo pueden utilizar ese lenguaje en forma efectiva si aprenden el método científico—si aprenden a ver el mundo a través del lente de la ciencia. Y cuando aprenden el lenguaje de la música, aprenden que las diferentes notas, las armaduras, los signos de expresión, las tablaturas para las guitarras y otros elementos del "lenguaje" escrito de la música expresan sonidos, la relación entre los sonidos, el volumen y hasta los tiempos en el espacio que son parte del mundo de la música. También aprenden que la música lleva consigo un significado humano—la relación entre los sonidos de ciertas culturas que expresan una emoción o el anhelo humano de "nombrar" lo que no tiene nombre: así realmente como son las cosas.

Los niños—y hasta los adultos convertidos al cristianismo—aprenden los variados lenguajes de la liturgia en la misma forma como aprenden un lenguaje hablado y escrito. Primero, observan a sus padres, hermanos, familiares y amigos y aprenden de ellos la manera en que uno utiliza el movimiento y el silencio y el sonido y el gesto en el mundo litúrgico. Lentamente, aprenden también lo que significan las diversas partes del vocabulario litúrgico y la manera en que éstas moldean este mundo de rituales y hasta la cosmovisión que apuntala y da origen a los actos litúrgicos. Pero luego llega un momento en que necesitan más instrucción o hacen preguntas que sus padres, hermanos y amigos no pueden (o no desean) contestar. Ellos necesitan más instrucción formal en los lenguajes de la liturgia. A veces obtienen esta instrucción en las escuelas católicas o en los programas de educación religiosa; a veces alguna homilía puede echar luz al significado de uno u otro aspecto del lenguaje de la liturgia. A veces los niños no obtienen la instrucción necesaria y la liturgia permanece como un lenguaje foráneo cuyos símbolos y sonidos ellos no entienden.

La instrucción formal en liturgia usualmente incluye enseñanzas sobre la configuración general del acto litúrgico y su significado y sobre algunos de los detalles: gestos, oraciones, responsorios y hasta el uso del silencio. Si un niño o un catecúmeno tiene suerte, esta instrucción incluirá también una ayuda para aprender el lenguaje litúrgico de la música, para que estos estudiantes puedan unirse en forma más plena en la canción que "expresa tan bien la presencia sacramental de Dios a su pueblo" (*Sing to the Lord*, 2).

El momento para empezar a enseñar esta canción es, por supuesto, ofreciendo una base sólida sobre el lenguaje de la música, ya que ésta es una parte esencial de la comunicación y de la cultura humana y el desarrollo musical afecta aspectos del ser humano que no están siendo afectados por otras formas de comunicación. Una vez que se conoce lo básico, entonces los profesores de música litúrgica pueden empezar a construir sobre esa base enseñando los tipos de música y el repertorio usado en el culto.

La atención a este lenguaje litúrgico tan especial creará congregaciones de canto que estarán familiarizadas con el repertorio, que se sentirán cómodas cantando en voz alta y que entenderán por qué cantan lo que están cantando. Esa participación "a la vez expresa y fortalece la fe que está dentro de nosotros" (*Sing to the Lord*, 13). Asimismo, envía a los fieles "a proclamar el Evangelio con mucho vigor y compasión" (*Sing to the Lord*, 9).

Pero si a los miembros de la asamblea litúrgica no se les enseña a elevar sus voces en cantos de alabanza, entonces "el deseo de nuestro corazón de cantar juntos nuestro amor por Dios" (*Sing to the Lord*, 13), no tendrá forma alguna de expresarse, o la expresión será inadecuada frente al deseo de hacerlo y aquellos que lo hagan se sentirán como extraños en una tierra foránea, sin estar familiarizados con el lenguaje y las costumbres del lugar, menos aptos para formar parte mediante una participación plena, consciente y activa en el culto de la Iglesia—una parte a la cual "tienen derecho y obligación en virtud del bautismo" (Constitución sobre la Sagrada Liturgia *Sacrosanctum Concilium*, 14).

La declaración *Sing to the Lord: Music in Divine Worship* fue aprobada por la U.S. Conference of Catholic Bishops en noviembre de 2007.

# Teaching Music: Teaching Liturgy's Language

Growing children first learn to speak by imitating their parents, siblings, and other relatives. But there comes a time when most children go to school for a more formal introduction to the language that they have already learned to speak (and, sometimes, to write) at home. While in school, they will probably learn other languages—the languages of mathematics, science, and music as well as other spoken and written forms of what we usually think of as human "language."

When they study these languages, children learn more than grammar and vocabulary: They learn to think and move in the world expressed in those languages. They learn math, and they learn to think mathematically about numbering things and the relationships of numbers. They learn the language of science, but they can only use that language effectively if they learn the scientific method—if they learn to see the world through the lens of the sciences. And when they learn the language of music, they learn that the various notes, key signatures, expression marks, guitar chord tablature, and other elements of the written "language" of music express sounds, the relations among sounds, volume, and even movements in space that are part of the world of music. They also learn that music carries human meaning—the relationships among sounds in certain cultures express emotion or the human longing to "name" the nameless: the way things really are.

Children—and even adult converts to Christianity—learn the various languages of liturgy in the same way that they learn a spoken and written language. First, they observe their parents, siblings, relatives, and friends and learn from them how one uses movement and silence and sound and gesture in the liturgical world. Slowly, they also learn what these various parts of the liturgical vocabulary mean and how they shape this world of ritual and even the worldview that undergirds and gives rise to liturgical acts. But there comes a time when they need further instruction, or they ask questions that parents, siblings, and friends can't (or won't) answer. They need more formal schooling in the languages of liturgy. Sometimes they get this instruction from a Catholic school or religious education program; sometimes a homily might illuminate the meaning of one or another aspect of liturgy's language. Sometimes children don't get the instruction they need, and liturgy remains a foreign language whose symbols and sounds are not understood.

Formal instruction in liturgy usually includes teaching about the general shape of the liturgical act, its meaning, and some of the details: gestures, prayers, responses, even the use of silence. If a child or a catechumen is lucky, that instruction will also include help in learning the liturgical language of music, so that these learners can join more completely in the song that "expresses so well the sacramental presence of God to his people" (*Sing to the Lord*, 2).

The place to begin teaching this song, of course, is by offering a strong foundation in the language of music, since it is an essential part of human communication and culture and since musical development affects aspects of the human being that are unaffected by other forms of communication. Once someone knows the basics, then teachers of liturgical music can build on that foundation by teaching the forms of music and the repertoire used in worship.

Attention to this very special liturgical language will develop singing congregations who are familiar with the repertoire, are comfortable singing aloud, and understand why they are singing what they sing. Such participation "both expresses and strengthens the faith that is in us" (*Sing to the Lord*, 13). It also sends the faithful "forth to spread the Gospel with full force and compassion" (*Sing to the Lord*, 9).

But if members of the liturgical assembly are not taught how to raise their voices in sung praise, then "the desire of our hearts to sing together of our love for God" (*Sing to the Lord*, 13) will have no way to express itself, or the expression will be inadequate to the desire, and those who would sing will be left like strangers in a foreign land, unfamiliar with the language and customs of the place, less able to take up their part through full, conscious, and active participation in the Church's worship—a part that is "their right and duty by reason of their baptism" (Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 14).

The statement *Sing to the Lord: Music in Divine Worship* was approved by the U.S. Conference of Catholic Bishops in November 2007.

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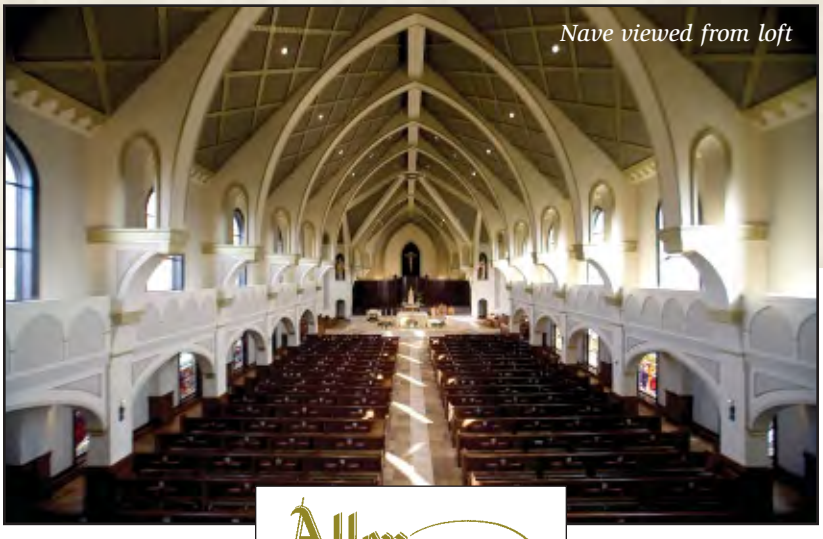

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