

THE TRANSFORMATIVE POWER OF LITURGICAL MUSIC:

A Case Study of an Australian Catholic Parish

Submitted by

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STATEMENT OF AUTHORSHIP AND SOURCES

This thesis contains no material published elsewhere or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma.

No other person's work has been used without due acknowledgement in the main text of the thesis.

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All research procedures reported in the thesis received the approval of the Human Research Ethics Committee.

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ABSTRACT

This thesis comprises a case study of liturgical music practice in one Australian Catholic worshipping community, the parish of Our Lady of the Rosary Waitara NSW (situated in the suburban Sydney Diocese of Broken Bay). The principal aim has been to employ qualitative and ethnographic methods to explore and assess the effect of music on the faith life of an Australian Catholic parish, where music is a constitutive part of that community's liturgical prayer, taking into account the experience of clergy, music leaders and members of the assembly.

Recent scholarly literature and local anecdotal evidence reveal grave concerns that the transformative power of liturgical music is not generally being achieved in Australian Catholic worship. Yet there exist a number of parishes whose commitment to quality liturgical music practice could provide useful models in addressing the problem. This research thus entails an ethnographic study of one such parish, and seeks to demonstrate that in an Australian context the faith life of a worshipping community can be enriched and transformed by liturgical music.

While the field of liturgical theology provides the primary basis for the research, this interdisciplinary study draws also on the fields of ethnomusicology and ritual studies. An appraisal of major church documents and relevant research literature is provided, along with an account of the development of the research design. Central to the thesis are three chapters which present an ethnographic portrait of current liturgical music practice in Our Lady of the Rosary Waitara, with analytic commentary based on data collected over a twelve-month period from interviews and conversations, and

observations made during regular participation in parish liturgies and other events. A final chapter summarizes significant findings of the study, with recommendations for liturgical music practice at the local, diocesan and national levels of the Australian Catholic Church.

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LIST OF ABBREVIATIONS

AG	Second Vatican Council. <i>Ad gentes divinitus</i> (Decree on the Church's Missionary Activity), 1965.
BBMMF	Broken Bay Music Ministry Forum
CCC	<i>Catechism of the Catholic Church</i> , 1994.
DMS	Sacred Congregation of Rites. Instruction <i>De musica sacra</i> (Sacred Music and the Sacred Liturgy), 1958.
DOM	Director of Music
DV	Second Vatican Council. <i>Dei verbum</i> (Dogmatic Constitution on Divine Revelation), 1965.
EACW	United States Bishops' Committee on the Liturgy. <i>Environment and Art in Catholic Worship</i> , 1978.
EN	Pope Paul VI. Apostolic Exhortation <i>Evangelii nuntiandi</i> (Evangelization in the Modern World), 1976.
GDC	Congregation for the Clergy. <i>General Directory for Catechesis</i> , 1998.
GFC	Bishops' Conference of England and Wales. <i>The Roman Missal – A Guide for Composers. Draft Text</i> , 2003.
GILH	Congregation for Divine Worship. <i>The General Instruction of the Liturgy of the Hours</i> , 1971.
GIRM	Congregation for Divine Worship and the Discipline of the Sacraments. <i>General Instruction of the Roman Missal</i> , 1975, 2002.
GS	Second Vatican Council. <i>Gaudium et spes</i> (Pastoral Constitution on the Church in the World of Today), 1965.
HREC	Human Research Ethics Committee (ACU National)
ICEL	International Commission on English in the Liturgy
LG	Second Vatican Council. <i>Lumen gentium</i> (Dogmatic Constitution on the Church), 1964.
LMT	United States Bishops' Committee on the Liturgy. <i>Liturgical Music Today</i> , 1982.
MCW	United States Bishops' Committee on the Liturgy. <i>Music in Catholic Worship</i> , 1972, 1982.

- MR** *Milwaukee Symposia for Church Composers: A Ten-Year Report*, 1992.
- MS** Sacred Congregation of Rites. Instruction *Musicam sacram* (On Music in the Liturgy), 1967.
- MSD** Pope Pius XII. Encyclical Letter *Musicae sacrae disciplina* (Sacred Music), 1955.
- OLR** Our Lady of the Rosary Parish (Waitara NSW)
- SC** Second Vatican Council. *Sacrosanctum concilium* (Constitution on the Sacred Liturgy), 1963.
- SS** *Snowbird Statement on Catholic Liturgical Music*, 1995.
- TLS** Pope Pius X. Motu proprio *Tra le sollecitudini* (The Restoration of Church Music), 1903.
- TPAC** Pontifical Council for Culture. *Towards a Pastoral Approach to Culture*, 1999.
- UL 1 & 2** *Universa Laus. Music and Liturgy: The Universa Laus Document and Commentary*. Document I, 1992. Document II, 2002.
- VL** Congregation for Divine Worship and the Discipline of the Sacraments. *Varietates Legitimae: Fourth Instruction on the Roman Liturgy and Inculturation*, 2001.

CHAPTER ONE

INTRODUCTION TO THE STUDY

Introduction

The concept of music forming an integral part of Christian liturgy is fundamental. In 1903 Pope Pius X (1903-1914) introduced the phrase “integral part of the solemn liturgy,”¹ and the Second Vatican Council’s *Constitution on the Sacred Liturgy* of 1963 placed the phrase at the heart of musico-liturgical reform² by stating: “The musical tradition of the universal church . . . makes a necessary and integral contribution to solemn liturgy.”³ Mary McGann believes that “music carries a unique power to enable access to the experience of God, and to bind persons together in community.”⁴ Music in worship is clearly valued by the majority of Catholics as a vital and essential element, yet anecdotal evidence and written sources frequently attest to a widespread dissatisfaction with the general dysfunctionality of music in contemporary Australian Catholic worship.

This thesis proposes a study of the theological significance of the liturgical music practice of one Catholic community, the parish of Our Lady of the Rosary Waitara, a Sydney suburban church in the Diocese of Broken Bay, New South Wales. Various

¹ Pope Pius X, Motu proprio, *Tra le sollecitudini* (The Restoration of Church Music), 22 November 1903, #1. Rome: ASS 36, 1903, 329-339, in R. Kevin Seasoltz, *The New Liturgy: A Documentation, 1903-1965* (New York, NY: Herder & Herder, 1966), 3-10. The motu proprio will be referred to hereinafter by the initials **TLS**.

² Edward Foley, “Toward a Sound Theology” in *Ritual Music: Studies in Liturgical Musicology* (Beltsville, Maryland, MD: The Pastoral Press, 1995), 107.

³ *Sacrosanctum concilium* (Constitution on the Sacred Liturgy), 4 December 1963, #112. The Latin text with English translation is found in *Decrees of the Ecumenical Councils: Volume Two Trent to Vatican II*, ed. Norman P. Tanner (Washington, DC: Georgetown University Press, 1990), 820-43. The Constitution will be referred to hereinafter by the initials **SC**. Any translations are from the Vatican Conciliar documents in Tanner, unless otherwise stated.

⁴ Mary E. McGann, “Interpreting the Ritual Role of Music in Christian Liturgical Practice” (Ph.D. diss., Graduate Theological Union, 1996), 1.

terms have emerged over the centuries for designating the music employed in the church's worship. The most common of these are: church music, liturgical music, religious music and sacred music. Though often used interchangeably, these terms are not synonymous. Joseph Gelineau points out that "liturgical music is more that which the church admits, both in law and in practice, to the celebration of her official and public worship."⁵ Edward Foley offers this definition: "Liturgical music can be defined as that music which weds itself to the liturgical action, serves to reveal the full significance of the rite and, in turn, derives its full meaning from the liturgy."⁶ The term "liturgical music" will thus be used throughout this study. Detailed discussions of the terms "liturgy" and "liturgical music" are to be found in **Chapter Two, 2.1.1 Definitions.**

In this first Chapter, the intention is to explain briefly the research problem, the research aim and associated questions, and the categories of interpretation on which the data analysis presentations in Chapters Four, Five and Six are based. The rationale for undertaking this study is then briefly explained. An outline of the interdisciplinary framework for the research follows, with some discussion relating to the fields of liturgical theology, ethnomusicology and ritual studies. Finally, the scope of the research and its parameters is outlined, with a brief overview of the thesis.

1.1 The Research Problem

It is argued in this thesis that the power of music to deepen people's faith and to build community is not generally being achieved in Australian Catholic worship. While the

⁵ Joseph Gelineau, *Voices and Instruments in Christian Worship: Principles, Laws, Applications*, trans. Clifford Howell (Collegeville, MN: Liturgical Press, 1964), 29.

⁶ Edward Foley, "Music, Liturgical," in *The New Dictionary of Sacramental Worship*, ed. Peter E. Fink (Collegeville, MN: Liturgical Press, 1990), 855.

current state of Catholic liturgical musical practice occasions widespread concern and criticism, it would appear that little effort is being made to investigate and address the reasons for a situation that has existed for many years, and which shows no evidence of improvement. This represents a serious deficiency in contemporary Catholic pastoral and liturgical knowledge, with a consequent lack of any collaborative model for the work of pastoral liturgical music, and for liaison with local faith communities. It suggests that resolution of the problem is ultimately the responsibility of lay and clerical leadership at local and diocesan levels.

1.2 The Research Aim

The problem, as stated, indicates a need to articulate a model for understanding how music affects the faith life of members of a worshipping community. While it is clear that the transformative power of liturgical music is not generally being achieved in Australian Catholic worship, it can also be observed that there are in existence a number of Australian Catholic parishes in which music is a constitutive and effective part of those communities' liturgical prayer.⁷ This suggests that a study of the liturgical music practice of one such community could provide a useful model. Thus, it is the hypothesis of this thesis that the power of music to deepen people's faith and to build community can be realized in an Australian parish context. The aim of the research is to employ qualitative and ethnographic methods to critically explore the effect of music on the faith life of members of one Australian Catholic worshipping community. In the final chapter it is suggested that data analysis results from such a process could provide significant benefits for liturgical music ministries in the Australian Catholic Church, as

⁷ Cf. Mary E. McGann, *Exploring Music as Worship and Theology: Research in Liturgical Practice* (Collegeville, MN: Liturgical Press, 2002), 3.

well as implications for further research in the field of “pastoral liturgical studies.”⁸ It is acknowledged that the research design of this study is an application of a method proposed by Mary E. McGann, whose scholarly work will be discussed in **Chapter Three (3.2.1 Research of Mary E. McGann)**. The research will involve a study of the liturgical musical practice of the Catholic community of Our Lady of the Rosary Parish, Waitara, New South Wales, in the Diocese of Broken Bay. While this particular community is an important centre within its diocesan context, it can also be viewed as a microcosm of suburban worship practices within the Australian Catholic Church.

1.2.1 Research Questions

The case study will be guided by the following questions:

- 1) What evidence of the transformative powers of liturgical music for individual believers and an ecclesial body has been found?
- 2) How does music affect the faith life of a worshipping community?
- 3) What are the factors by which music making becomes effective or ineffective for a particular community’s worship?
- 4) What is the impact of instructions in Church documents on the liturgical music practice of a parish community?

1.2.2 Categories of Interpretation for Data Analysis

The data from field studies discussed in Chapters Four, Five and Six will be drawn from observations and experiences of the researcher and information provided by members of the music ministry and members of the parish community who form, or have formed,

⁸ Mark Searle, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies,” *Worship* 57/4 (1983), 294.

the worshipping assembly. The presentation of the analysis of this data will rely on three categories of interpretation:

(1) Liturgical and Theological Perspectives

This research is concerned with exploring the theologies of worship that are inherent in a particular community, and the “embodied theology”⁹ that emerges in their liturgical performance. The developments in liturgical studies over past decades reflect a significant shift towards the interrelationship of theology and the liturgical music performance of local communities. This approach enables theological themes to emerge from the perspectives of studies of the local worship space, the current worship patterns, the liturgical books and documents used, and the often “complex forms of human communication and action a community cultivates.”¹⁰ The liturgical music performances of a community inevitably generate numerous understandings of, for example, music as prayer, as revelatory, as ecclesiological, as eschatological. “Local worship,” according to Aidan Kavanagh, “is embodied theology – a ritual encounter with the living God, present within the church-at-worship – that is at the heart of all theological activity.”¹¹

(2) Liturgical Music Leadership

It is clear from scholarly literature and from anecdotal evidence that the role of liturgical music leadership is of crucial importance for the Catholic Church in Australia and elsewhere. The authors of *The Milwaukee Symposia for Church Composers* consider that “the quality and character of the musical leadership has a major influence on the

⁹ McGann, *Exploring Music*, 8.

¹⁰ *Ibid.*, 17.

¹¹ Aidan Kavanagh, *On Liturgical Theology* (New York, NY: Pueblo Publishing Co., 1984), 75.

sung prayer of the assembly and on the entire celebration,”¹² while McGann and Foley are adamant that “of all the elements influencing the musical participation of the assembly, the role of the musical leadership is the most determinative.”¹³ Within this category, it will be possible to explore the roles of the priest(s) in all aspects of musical leadership, the various responses to leadership positions assumed by music ministers, and the extent to which the community reflects adherence to directions given in official church documents. An important focus of this category will be to observe the effect of musical leadership on the assembly and on congregational participation, as well as the level of awareness of the needs of the assembly. “Liturgical music used wisely by music leaders,” declares David Cole, “has the potential to project us into experiences of worship which are dynamic and liberating . . . and [which] open us to an acute awareness of the transcendent.”¹⁴

(3) Liturgical Music Repertoire

The years following the Second Vatican Council have witnessed a fundamental shift in the Church’s understanding of the purpose of music in worship, with a significant focus on the importance of liturgical music repertoire evident in church documents and scholarly discussion. The liturgical functions of the music chosen are clearly affirmed in *Sacrosanctum concilium*: “. . . the closer the music of worship is linked to liturgical activity, the holier it will be – whether it is expressing prayer more eloquently, or building unity of heart and mind, or enriching the rites of worship with greater

¹² *The Milwaukee Symposia for Church Composers: A Ten Year Report #64* (Washington, DC: National Association of Pastoral Musicians, 1992). The Report will be referred to hereinafter by the initials **MR**.

¹³ Mary McGann and Edward Foley, “Why Do Congregations Sing?” *Proceedings of the North American Academy of Liturgy*, January 1990, 77-86, cited in Edward Foley, “Liturgical Music: A Bibliographic Essay,” in *Liturgy and Music: Lifetime Learning*, ed. Robin A. Leaver and Joyce Ann Zimmerman (Collegeville, MN: Liturgical Press, 1998), 450.

¹⁴ David R. Cole, “The Prophetic Chorus,” *Australian Journal of Liturgy* 4/2 (1993), 61.

solemnity.”¹⁵ In *Liturgical Music Today* the focus for selection of repertoire is quite clear: “The first place to look for guidance in the use and choice of music is the rite itself.”¹⁶ Don Saliers has written that “the role and function of all the musical elements must enable the modes of prayer to respond fully to the initiating word of God and its emotional range and depth.”¹⁷ This category provides for an exploration of attitudes to and levels of awareness of the liturgical functions of repertoire, the processes involved in selecting music for the Mass and the various issues of congregational participation associated with these processes. In this context, the document *Music in Catholic Worship* continues to provide a major contribution for the work of evaluating music that is appropriate in liturgical celebration: “To determine the value of a given musical element . . . a threefold judgment must be made: musical, liturgical and pastoral.”¹⁸ Judith Kubicki believes that “attentiveness to those three judgments can enable music ministers to make the choices and facilitate music-making that will challenge the worshipping assembly to be open to the call to conversion proclaimed by the word of God and confessed in the Eucharistic Prayer.”¹⁹

1.3 The Significance of the Study

The study of liturgical performance has been recognized as integral to liturgical scholarship for at least two decades. In 1983, Mark Searle referred to “a new development in the field by which scholars were attempting to grapple with the question

¹⁵ SC #112.

¹⁶ United States Bishops’ Committee on the Liturgy, *Liturgical Music Today* #8, in *The Liturgy Documents: A Parish Resource*, Volume One, 4th ed., ed. David Lysik (Chicago, IL: Liturgy Training Publications, 2004). The document will be referred to hereinafter by the initials **LMT**.

¹⁷ Don E. Saliers, “The Integrity of Sung Prayer,” *Worship* 55/4 (1981), 208.

¹⁸ United States Bishops’ Committee on the Liturgy, *Music in Catholic Worship* #25, in *The Liturgy Documents: A Parish Resource*, Volume One, 4th ed., ed. David Lysik (Chicago, IL: Liturgy Training Publications, 2004). The document will be referred to hereinafter by the initials **MCW**.

¹⁹ Judith Marie Kubicki, “The Role of Music as Ritual Symbol in Roman Catholic Liturgy,” *Worship* 69/5 (1995), 43.

of how the liturgical celebrations of the church actually operate in the worship life of local congregations.”²⁰ In coining the phrase, “pastoral liturgical studies,” Searle urged liturgical scholars to “actively pursue investigations into how the symbolic words and gestures of the liturgy operate when they engage the believing community. How does the contemporary believer enter into the rite and become engaged by it?”²¹

In 1995 Edward Foley identified a need for scholars to create an “experience-based method for ascertaining how music actually functions in worship and faith through the techniques of field observation.”²² He reiterated this concern some years later, emphasizing his belief “that further field work in liturgical music is critical for the advancement of the field today. While there is always need for historical and theological studies of worship music, it is necessary to balance those efforts so that we not only acquire adequate knowledge of the liturgical music in our past, but develop an understanding for how it can serve our worship in the future.”²³

Again, some years later, Foley lamented the fact “that the theological dimension of contemporary studies of worship music continues to be the least explored aspect of liturgical music in the West, even among scholars whose work on the topic is explicitly faith-based. The basic presupposition is that liturgical music is a privileged form of theological discourse which both expresses and shapes belief. Masked within that statement is a seldom asked – much less answered – question of primary concern: What

²⁰ Searle, “New Tasks,” 291.

²¹ *Ibid.*, 300.

²² Edward Foley, “Judaean-Christian Ritual Music: A Bibliographic Introduction to the Field,” in *Ritual Music: Studies in Liturgical Musicology* (Beltsville MD: Pastoral Press, 1995), 13.

²³ *Ibid.*, “Liturgical Music: A Bibliographic Essay,” 451.

is an appropriate method for interpreting the nature of the belief that is expressed and created in liturgical music?”²⁴

In 2003, commenting on the centrality of Sunday worship in Catholic parish life, Peter Steinfelds, respected American author and *New York Times* journalist, pointed out that “there is an almost complete lack of empirical studies in the area of weekend worship practice.”²⁵ “Music,” he said, “is perhaps the weakest link in Catholic worship today, and is in urgent need of investigation.”²⁶ Similar criticisms and debates concerning liturgical music regularly surface in books, newspapers and journals, expressing grave concern about congregational singing and related issues in Catholic churches.²⁷ There are, for example, Thomas Day’s scathing evaluations of American Catholics’ musical taste and ability,²⁸ and Donald Boccardi’s recent question, “Why is the music one hears in Catholic churches often so listless and pallid?”²⁹

As noted above, music in Australian Catholic churches is often fiercely criticized, particularly with regard to the quality of participation in congregational singing.³⁰ In recent years, a number of issues of the *Catholic Weekly*, a Sydney based newspaper, have signified not only criticism of music in worship, but pleas for improvement. An article and an editorial on this subject in May 2002 claimed that most young people are

²⁴ Ibid., “Liturgical Music as Theological Discourse: Analogy, the Human Body, and Ecclesiology,” in Gerard Austin et al., *Singing Faith into Practice: Essays in Honor of Robert W. Hovda*, Series II (Silver Springs, MD: NPM Publications, 2005), 83

²⁵ Peter Steinfelds, “Fixing the Liturgy: What We Have Done and What We Have Failed to Do,” *Commonweal*, 18 July 2003, 19.

²⁶ Ibid., 20.

²⁷ See, for example, M. Francis Mannion, “Pastoral Answers,” *Our Sunday Visitor* 92 (2003), 16, “Catholic Church Music is in a Terrible Mess.”; John Wilkins, “Why don’t Catholics Sing?” *The Tablet* 20/27 December 2003, p. 29; Geoffrey Leach, “Wrong Notes,” *The Tablet* 10 January 2004, p.17.

²⁸ Thomas Day, *Why Catholics Can’t Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York, NY: Crossroad, 1992); idem., “Why Catholics Shouldn’t Bother to Sing,” *U.S. Catholic* (June 2003), 24-28.

²⁹ Donald Boccardi, *The History of American Catholic Hymnals since Vatican II* (Chicago, IL: GIA Publications, 2001), ix.

³⁰ For example, Jo Hakim, “Sounds of Silence,” *Australian Catholics* 12/1 (2004), 9.

dissatisfied with the lack of modern music in Catholic liturgies. Music, the writers claimed, can be either a route to faith and to youthful participation in parish life, or a hindrance to both.³¹ This provoked passionate responses that appeared weekly until the end of that year, and continued intermittently into the following years. Some readers queried whether “anyone really believes that if teenagers go into a church and can’t tell whether they are at Mass or a dance party, they will be tempted to stay,” and that a lack of education of youth in Catholic beliefs is more likely to be at the heart of falling church attendance.³²

However, the major concern of contributors to this debate centred on both the texts and the melodies of the liturgical-music repertoire in Catholic worship. A reader demanded the eradication of “some of the woolly words of songs that cannot be dignified with the name hymns,” and an overthrow of the “pop psychology of a few decades ago”³³ while other writers declared that “the suitability of the music of the hymns sung in our churches is almost as important as the suitability of the words,”³⁴ and that “we need to pay attention to the theology of the words of the hymns we sing.”³⁵ As the discussion continued, letters from readers included pleas for appropriate and competent accompaniment, in particular for that of the pipe organ:

The pipe organ is indeed fitting for all solemn occasions and it is a pity that many churches have embraced secular type songs, out-of-tune guitars, and generally a mediocre standard of musicianship. Let us hope that musicianship, good hymn sense and tradition surfaces in many churches.³⁶

³¹ Kathleen Carmody, “Message is Loud and Clear – Parishes Must Do More to Attract Young People,” *Catholic Weekly* 19 May 2002, 1.; “Is Your Parish in Tune?” *Catholic Weekly*, 19 May 2002, 8.

³² Lance Eccles, “Dance Party or Mass?” *Catholic Weekly*, 2 June 2002, 8; Richard Stevens, “Hitting the Right Note,” *Catholic Weekly*, 2 June 2002, 8; Jack O’Regan, “Mass Appeal,” *Catholic Weekly*, 25 August 2002, 8.

³³ Anthony English, “Change the Words,” *Catholic Weekly*, 25 August 2002, 8.

³⁴ Lance Eccles, “Words and Music,” *Catholic Weekly*, 27 October 2002, 8.

³⁵ Joan Longmore, “Meaning of Words,” *Catholic Weekly*, 24 November 2002, 8.

³⁶ Stephen Hirst, “Pipe Organ,” *Catholic Weekly*, 30 May 2004, 8.

In an historical investigation into the current state of congregational singing in Australian Catholic communities, Dianne Gome contended that “congregational singing would hardly rate as one of the most impressive manifestations of contemporary Australian Catholicism.”³⁷ This investigation revealed that “traditions of congregational singing have certainly existed in Australia, particularly within the liturgy of Vespers and various paraliturgies. However, it appears that such traditions have been fragmentary, that is, fairly strong in the nineteenth century but of much less significance from the middle decades of the twentieth century. With the advent of the Vatican II reforms during the 1960s, congregational singing experienced a move to a new liturgical context, that of the Eucharist, in which such a tradition had not previously existed to any extent. Coupled with the unsuitability of much of the repertoire that has accompanied the shift, this historical precedent has undoubtedly contributed significantly to the poor quality of congregational participation.”³⁸

In his doctoral dissertation on twentieth-century liturgical-music reform in the Sydney Catholic Church, John de Luca deplored the unregulated state of contemporary liturgical musical practice, and concluded that this is a reflection of a general liberalizing of Catholic attitudes since the Second Vatican Council, failure of ecclesiastical administrators to promote higher standards of liturgical music practice, and a declining standard in musical expertise and leadership.³⁹

³⁷ Dianne Gome, “Australian Catholics and Congregational Singing: An Historical Investigation,” *Australasian Catholic Record* LXXIV/4 (1997), 417.

³⁸ *Ibid.*, 431.

³⁹ John Anthony de Luca, “A Vision Found and Lost: The Promotion and Evolving Interpretation of the Movement for Liturgical Musical Reform within the Sydney Catholic Church during the Twentieth Century” (Ph.D. diss., University of New South Wales, 2001).

The foregoing accounts serve to reinforce the perception that music is indeed valued as a vital and essential element in the worship event, but that the potential of music to transform the faith lives of members of the assembly is not generally being achieved in Australian Catholic worship. In spite of anecdotal evidence that this occasions widespread concern within Catholic worshipping communities, it is significant that, to date, there have been no studies in Australia seeking to explore this crucial issue.

1.4 Interdisciplinary Framework of the Research

While the field of liturgical theology provides a primary basis for this research, the study will reflect an interdisciplinary process, drawing also on the fields of ethnomusicology and ritual studies.

1.4.1 Liturgical Theology

Mary Collins and Gordon Lathrop have pointed out that liturgy, like everything in the church, has been subject to historical developments.⁴⁰ McGann notes that “liturgical theology as a distinct scholarly approach began to emerge in the 1960s, a period when many Christian churches were involved in the extensive revision of existing rites – Vatican II within the Catholic tradition and similar movements in other Christian denominations.”⁴¹ Liturgical theologians,” continues McGann, “have played a significant role in all stages of the recovery and renewal of liturgical patterns. This has involved a critical presentation of historical understandings of worship, and the implementation of those understandings in formulating revised rites. This critical direction continues to be an important dimension of the discipline, although its focus

⁴⁰ Mary Collins, “Liturgy,” in *The New Dictionary of Theology*, ed. Joseph A. Komonchak, Mary Collins and Dermot A. Lane (Dublin: Gill & Macmillan, 1987), 592; Gordon Lathrop, *Holy Things: A Liturgical Theology* (Minneapolis, MN: Fortress Press, 1993), 6.

⁴¹ McGann, “Interpreting the Ritual Role of Music,” 6.

has been expanded to include how contemporary cultural contexts in which liturgy is celebrated critique the official rites themselves.”⁴² It is important to emphasize this critical function of liturgical theology in relation to the present study, given that it proposes to explore the theological significance of a particular community’s liturgical music practice.

1.4.2 Theological Assumptions Regarding Liturgy and Music

Music and the expressive arts are vital in shaping liturgical action. “The liturgy,” says Don Saliers, “is intrinsically musical. Music making is part of the whole aural character of liturgy, and is understood to be a powerful formative element in our embodied theology.”⁴³ Liturgical scholars, in particular Mary McGann, have identified a number of assumptions within the field of liturgical theology that can provide useful starting points towards an understanding of the role of music and other expressive arts in liturgical prayer.⁴⁴ McGann’s assumptions are listed below with amplification drawn from her understandings and those of others:

1.4.2.1 Liturgy is an Act of Local Church.⁴⁵

Liturgy is an actualization of an ecclesial and social body in a particular time and place.⁴⁶ Perceptions of social and ecclesial relatedness become articulate within a

⁴² Ibid., 7.

⁴³ Don E. Saliers, *Worship as Theology: Foretaste of Glory Divine* (Nashville, TN: Abingdon Press, 1994), 161-2; SC#7: ‘Christ is always present . . . when the church is praying or singing hymns . . .’.

⁴⁴ The idea of exploring these assumptions is taken from McGann, *Exploring Music*, 15-20.

⁴⁵ McGann, *Exploring Music*, 15. The term ‘local church’ may have several meanings. Here it is used to refer to a single community that shares life and worship. For further discussion, see Robert J. Schreiter, *Constructing Local Theologies* (Maryknoll, NY: Orbis Books, 1993).

⁴⁶ Joseph A. Komonchak, “The Local Realization of the Church,” in *The Reception of Vatican II*, ed. Giuseppe Alberigo, Jean-Pierre Jossua and Joseph A. Komonchak (Washington, DC: Catholic University of America Press, 1987), 77-90; Jean Corbon, *The Wellspring of Worship*, trans. Matthew J. O’Connell (New York, NY: Paulist Press, 1988), 80.

worshipping assembly.⁴⁷ The communal horizon mediated by music, as liturgical symbol, includes the memories, desires and vision of the collective subject, as well as the meanings which are part of its present experience.⁴⁸ It is important to explore what kind of church is being disclosed and created by musical performance within worship. Ideally, it is a church that is faithfully proclaiming the message of Christ.⁴⁹

1.4.2.2 Worship is always Contextualized.⁵⁰

Context plays a crucial role in how ritual patterns are undertaken and how they are understood.⁵¹ Ethnomusicologists assume that context is an essential part of how music comes to have meaning for a community, and why music is made in particular ways.⁵² “To understand and interpret a community’s current musical practice, it is essential,” contends Timothy Rice, “that we appreciate how the formative processes – historical, social and personal – have shaped its patterns and choices.”⁵³

1.4.2.3 Local Celebration of Liturgy is a Relational Activity.⁵⁴

Ritual activity is always about relationships. Within a community’s liturgy, its shared patterns of action become paradigmatic for action outside the sphere of liturgy.⁵⁵ Music as a ritual occasion provides for the affirmation of communal values and the renewal of the bonds and sentiments that bind community members, both within the ritual and beyond. There is thus an ethnographic or cultural perspective from which musical

⁴⁷ Foley, “Toward a Sound Theology,” 107-126.

⁴⁸ Margaret Mary Kelleher, “Liturgy: An Ecclesial Act of Meaning,” *Worship* 59/6 (1985), 496.

⁴⁹ *Ibid.*, 497.

⁵⁰ Schreier, *Constructing Local Theologies*, 1-21.

⁵¹ McGann, *Exploring Music*, 16.

⁵² *Ibid.*, 21.

⁵³ Timothy Rice, “Toward the Remodeling of Ethnomusicology,” *Ethnomusicology* 31/3 (1987), 469-88.

⁵⁴ McGann, *Exploring Music*, 16.

⁵⁵ Theodore W. Jennings, “Liturgy,” in *The Encyclopedia of Religion* vol.8, ed. Mircea Eliade (New York, NY: Macmillan Publishing, 1987), 582; Saliers, *Worship as Theology*, 175, 183.

interaction in ritual events can be viewed, enabling the researcher to approach meaning and significance from the point of view of participants.⁵⁶

1.4.2.4 Local Worship is Embodied Theology.⁵⁷

Posture, gesture and attitude within ritual assume considerable importance as they articulate and encode meanings that permeate the intellectual, social and spiritual lives of those who practise them.⁵⁸ The body is the medium for the generation and internalization of attitudes and values that operate within the ritual environment.⁵⁹ The strategies of music within the action are embodied through postures, gestures and ways of moving, through timbres of singing, and through the bodily ways persons interact or resist interaction,⁶⁰ involving rich potential for participant observation and interpretation.

1.4.2.5 The Whole Assembly is the Subject of the Liturgical Action.⁶¹

Kelleher points out that the Second Vatican Council, while noting the ecclesial nature of the liturgy,⁶² also gave a definite primacy to the Eucharist as the liturgical event in which the church is realized, and recognized that this happens in local communities.⁶³

“Music by its very nature is a unitive event, uniting the singer with the song, and singers with each other. In Christian ritual song the unitive event weds assembly with the

⁵⁶ J.H. Kwabena Nketia, “Musical Interaction in Ritual Events,” in *Music and the Experience of God*, ed. Mary Collins, David Power and Mellonee Burnim (Edinburgh: T.& T. Clark, 1989), 112, 123.

⁵⁷ McGann, *Exploring Music*, 17.

⁵⁸ Ronald L. Grimes, “Liturgical Supinity, Liturgical Erectitude: On the Embodiment of Ritual Authority,” *Studia Liturgica* 23/1 (1993), 51.

⁵⁹ Catherine Bell, *Ritual Theory, Ritual Practice* (New York, NY: Oxford University Press, 1992), 92, 97.

⁶⁰ McGann, *Exploring Music*, 31.

⁶¹ *Ibid.*, 18.

⁶² See SC #2, #7, #26.

⁶³ Margaret Mary Kelleher, “Ritual Studies and the Eucharist: Paying Attention to Performance,” in *Eucharist: Toward the Third Millennium*, ed. M.F. Connell (Chicago, IL: Liturgy Training Publications, 1997), 52. See, for example, SC #2, #41, #42.

source and the content of the song, who is Christ.”⁶⁴ The song of the assembly is so rich that according to the Constitution on the Sacred Liturgy⁶⁵ it is an event of the presence of Christ.

1.4.2.6 Persons in Community are Interpreters of the Liturgical Action.⁶⁶

Members of a worshipping community are capacitated by the Holy Spirit in baptism to speak to and about God, that is, to theologize. This capacity is honed and developed over time through faithful practice.⁶⁷ In music, as in ritual, interpretation and meaning making involve a confluence of several factors: the past personal and cultural experience of those engaged, the perceived relevance of the music to their present situation, their anticipated response, and all other aspects of the ritual context itself. Differing meanings will emerge for different participants.⁶⁸ Bohlman observes that “music has a powerful capacity to embody differing meanings because of its complex forms of signification.”⁶⁹ In this time of globalization, McGann advises that “it is important for the researcher to recognize also that musical systems are often juxtaposed and mutually influential, and must be understood and interpreted from within each system and its cultural context.”⁷⁰

⁶⁴ Clement of Alexandria, *Protrepitkos* 1.6.5, quoted in Foley, “Toward a Sound Theology,” 123.

⁶⁵ SC #7.

⁶⁶ McGann, *Exploring Music*, 19.

⁶⁷ Mary Collins, “An Adventuresome Hypothesis: Women as Authors of Liturgical Change,” Response to the Berakah Award, in *Proceedings of the North American Academy of Liturgy, 1993* (Valparaiso, IN: Valparaiso University, 1993), 48, quoted in McGann, *Exploring Music*, 19.

⁶⁸ McGann, *Exploring Music*, 28

⁶⁹ Philip Bohlman, “World Musics and World Religions: Whose World?” in *Enchanting Powers: Music in the World's Religions*, ed. Lawrence E. Sullivan (Cambridge, MA: Harvard University Press, 1997), 72.

⁷⁰ McGann, *Exploring Music*, 21.

1.4.2.7 Liturgical Events are Forms of Human Expression.

These modes of human expressiveness are essential to the kind of communication that must happen if God is perceived to be present and active within the community, and the community is to know itself as church.⁷¹ Music making is a particularly rich and complex mode of human expression. Alan Merriam proposes that “music involves not only musical sound and the evaluation of those sounds, but also people’s conceptualization about music and the broad range of human behaviour involved in the making of music.”⁷² All of these dimensions are important for the interpretation of music in ritual events. While the range of behavioral aspects can be separated for purposes of analysis, the performative nature of musical-ritual requires that they be understood and engaged as integrally related.⁷³

These assumptions regarding liturgy and music are considered to carry important implications for the design of the research, and throughout the entire implementation of the interdisciplinary process.

1.4.3 Ethnomusicology

Ethnomusicology⁷⁴ is the division of musicology in which special emphasis may be given to the study of music in its cultural context – the anthropology of music. “In general,” notes Helen Myers, “music in oral tradition and living musical systems are the realms that have most appealed to ethnomusicologists. Often they have studied cultures

⁷¹ Frank Burch Brown, *Religious Aesthetics: A Theological Study of Making and Meaning* (Princeton, NJ: Princeton University Press, 1989), 124-5; McGann, “Interpreting the Ritual Role of Music,” 23.

⁷² Alan Merriam, *The Anthropology of Music* (Evanston, IL: Northwestern University Press, 1964), 32.

⁷³ McGann, “Interpreting the Ritual Role of Music,” 44.

⁷⁴ In 1950 the Dutch scholar, Jaap Kunst, first used the term ‘ethno-musicology,’ to replace the label ‘comparative musicology’ on the grounds that comparison is not the principal distinguishing feature of this work. See William P. Malm, “Fifty Years among the Natives: A Private History in Ethnomusicology,” *SEM Newsletter* 37 (2003), 6.

other than their own, a situation that distinguishes this field from most historical musicology.”⁷⁵ In describing music as “humanly organized sound,” John Blacking argues that “we ought to look for relationships between patterns of human organization and the patterns of sound produced as a result of organized interaction. We need to ask who listens and who plays and sings in any given society – and why? It is a sociological question.”⁷⁶ Anthony Seeger speaks of music as “a system of communication involving structured sounds produced by members of a community to communicate with other members.”⁷⁷

Alan Merriam, whose “model” has become a primary paradigm in this field, defined ethnomusicology as “the study of music in culture,” a view that has remained one of the core concepts in the discipline. From his broad experience, Merriam ventures a three-fold formula for analyzing and apprehending all music. “Any musical experience consists of the musical concept, the musical event itself, and the attending behavioral circumstances.”⁷⁸ Insofar as his definition is meant to be all inclusive, Mark Bangert proposes that we are being asked here to think about liturgical music in new ways. “How might notions about church music be repitched?” “At the heart of Merriam’s view,” suggests Bangert, “are questions that have to do with the social meanings and patterns of the music making process itself.”⁷⁹ This extends the research into the fields of liturgical ethnography and Christian ethnomusicology.

⁷⁵ Helen Myers, “Ethnomusicology,” in *Ethnomusicology: An Introduction*, ed. Helen Myers (New York, NY: W.W. Norton, 1992), 3.

⁷⁶ John Blacking, *How Musical is Man?* (London: Faber & Faber, 1973), 32.

⁷⁷ Anthony Seeger, “Ethnography of Music,” in *Ethnomusicology: An Introduction*, ed. Helen Myers (New York, NY: W.W. Norton, 1992), 89.

⁷⁸ Merriam, *The Anthropology of Music*, 32.

⁷⁹ Mark Bangert, “Liturgical Music, Culturally Tuned,” in *Liturgy and Music: Lifetime Learning*, ed. Robin A. Leaver and Joyce Ann Zimmerman (Collegeville, MN: Liturgical Press, 1998), 380.

1.4.3.1 Liturgical Ethnography and Christian Ethnomusicology

Liturgical ethnography has historic roots in liturgical scholarship. The fourth-century pilgrim Egeria stumbled on it as she created a travel-diary of her pilgrimage to the Holy Land for the community from which she came.⁸⁰ McGann points out that “despite its necessary limitations, Egeria’s work has proved invaluable to liturgical scholars.”⁸¹ Centuries later, ethnography has emerged as a source of insight into contemporary worship and theology. “The purpose of liturgical ethnography,” explains McGann, “is to open to new insights, to make new connections. Its goal is appreciation rather than critique, understanding rather than evaluation.”⁸²

“Christian ethnomusicology,” writes Roberta King, “can provide opportunities for researchers to become involved in the lives of a people via their music.”⁸³ McGann argues that “music is able to serve as the critical lens through which to explore a community’s worship practice and its embodied, ritualized theology. For all peoples, music expresses their deep intuitions about themselves and their world, the values they hold, and the particular ways they perceive and relate to the mysterious wisdom at the heart of life.”⁸⁴ As King points out, “Christian ethnomusicology is an ideal discipline for the task of exploring the faith life of a worshipping community. When thoughtfully and intentionally considered, Christian ethnomusicology has the potential to inform numerous ministries of the church, especially Christian witness, worship, spiritual formation, and leadership.”⁸⁵

⁸⁰ “Egeria 4th-5th centuries, Psalm and Hymn Singing Practices in Early Christianity,” in *Hymnology: A Collection of Source Readings*, ed. David W. Music (Lanham, MD: Scarecrow Press, 1996), 13-16.

⁸¹ Mary E. McGann, *A Precious Fountain: Music in the Worship of an African American Catholic Community* (Collegeville, MN: Liturgical Press, 2004), xviii.

⁸² *Ibid.*, xx.

⁸³ Roberta R. King, “Toward a Discipline of Christian Ethnomusicology: A Missiological Paradigm,” *Missiology: An International Review* 32/3 (2004), 303.

⁸⁴ McGann, *A Precious Fountain*, xxi.

⁸⁵ King, “Toward a Discipline,” 301.

1.4.3.2 Inculturation

“One of the most obvious applications of Christian ethnomusicology,” suggests King, “lies in understanding and developing culturally appropriate music for use in ways that function at deep cultural levels. This involves bringing together the sociocultural dynamics of a particular music-culture in alignment with the purposes of Christian mission. It is not a linear process, but rather cyclical. Multiple decisions take place throughout the process as participants continually reconsider, rethink, and reintegrate the Christian message within the creative process.”⁸⁶

Catherine Vincie believes that “in this present time, liturgical musicians and artists are finding their way toward an appreciation of what it takes to draw a diverse community into a praying assembly. Composers and musicians are musically rethinking our ecclesial self-understanding. This is,” suggests Vincie, “one form of inculturation. Musicians are thinking from within our culture what it means to be a Gospel community, and are expressing it ritually. Our lyricists can be much more responsive to changes in church, theology and culture, and thus they can challenge the status quo and bring us to new insight and new being.”⁸⁷

1.4.4 Ritual Studies

While the field of ritual studies is still articulating its own history, Helen Phelan points out that “it is also seeking to define itself. Definitions of ritual can be broad enough to include any biologically or culturally patterned behaviour, or narrow enough to be

⁸⁶ Ibid.

⁸⁷ Catherine Vincie, “How can We Sing Our Own Songs in Our Own Land? The Impact of the Constitution on the Sacred Liturgy on Liturgical Inculturation,” in Gerard Austin et al., *Singing Faith into Practice: Essays in Honor of Robert W. Hovda* (Silver Spring, MD: NPM Publications, 2005), 58-9.

defined by a single denomination with exclusive reference to its own ritual activities.”⁸⁸ Interest in the nature of ritual,⁸⁹ writes Kelleher, “emerged during the post-conciliar reform of the rites of the church, as people became more sensitive to the fact that liturgy is a form of ritual action. Liturgical scholars, who have realized that insights into the nature and dynamics of ritual would illumine their understanding of liturgical action, have turned to a variety of disciplines in which ritual has been a subject of study.”⁹⁰

1.4.4.1 Contemporary Understandings of Ritual Studies

A number of contemporary scholars offer valuable insights toward an understanding of Ritual Studies. Catherine Bell maintains that “ritual is not some universal category of human activity, which can be defined and analyzed apart from other forms of human action, but rather a mode of human practice, a strategic way of acting.”⁹¹ In her later writings, Bell describes “the emergence of performance theories that recognize how meaning can reside in performative components such as music, gesture and drama.”⁹² Ronald Grimes notes that ritual is not a “what,” a “thing,” but a “how,” a quality of action,⁹³ while McGann quotes Nathan Mitchell who has described “the gradual emergence of a ‘classic paradigm’ by which ritual was understood to be a carrier of social meaning – at once symbolic, enduring, invariable, and independent of those who engage in it.” Mitchell suggests that “this consensus has been challenged both by developments within the field of anthropology, and by new approaches within the field

⁸⁸ Helen Phelan, “*Amor Loci: Theory and Method in the Study of Christian Ritual Music*,” in *Anail De: The Breath of God. Music, Ritual and Spirituality*, ed. Helen Phelan, 55-67. (Dublin: Veritas Publications, 2001), 61.

⁸⁹ The term “ritual” can be used to refer to a book, that is, a collection of rites, or to a particular form of action. It is the latter sense that is operative in this study.

⁹⁰ Margaret Mary Kelleher, “Ritual”, in *The New Dictionary of Theology*, ed. Joseph A. Komonchak, Mary Collins & Dermot A. Lane (Dublin: Gill & Macmillan, 1987), 906.

⁹¹ Bell, *Ritual Theory, Ritual Practice*, 67-93.

⁹² *Ibid.*, *Ritual: Perspectives and Dimensions* (Oxford: Oxford University Press, 1997).

⁹³ Ronald L. Grimes, *Ritual Criticism: Case Studies in its Practice, Essays on its Theory* (Columbia, SC: University of South Carolina Press, 1990), 13.

of ritual studies, offering liturgists alternative ways of interpreting ritual and the processes by which meaning is made within ritual events.”⁹⁴

1.4.4.2 The Role of Music in Ritual Events

“The conception of the role of music in ritual events,” insists McGann, “will affect all modes of analysis and interpretation. Music making and ritualization must be interpreted as an integrated whole.”⁹⁵ Foley observes that “music, as one of the key symbolic languages of our worship, not only expresses faith but also helps create faith.”⁹⁶ Worship is ‘event theology,’ our most important enactment of what it means to be Church in the world today. If worship is about encountering God, and living differently because of that encounter, how vital, even indispensable, is a medium such as music for that encounter which, like liturgy, is also about encounter and transformation?”⁹⁷

An assembly’s musical performance inevitably influences the whole ritual process.⁹⁸ “Singing,” says Funk, “is one of the basic, elementary forms of ritual expression. Each individual assembly becomes itself the ideal yardstick for measuring the liturgical quality of all the ritual signs, singing and music included.”⁹⁹ Kubicki believes that “in a unique way, music as symbol invites the worshipper to participate and inhabit its world. Activities such as singing, playing, listening, or moving with rhythms of the music can mediate a participatory knowledge that allows our bodies and our spirits to breathe with

⁹⁴ Nathan Mitchell, *Liturgy and the Social Sciences* (Collegeville, MN: Liturgical Press, 1999), quoted in McGann, *Exploring Music*, 28-9.

⁹⁵ McGann, *Exploring Music*, 35.

⁹⁶ Edward Foley, “Musical Forms, Referential Meaning and Belief,” in *Ritual Music: Studies in Liturgical Musicology* (Beltsville, MD: The Pastoral Press, 1995), 165.

⁹⁷ Ibid., “Musical Mystagogy: A Mystagogy of the Moment,” in *Finding Voice to Give God Praise: Essays in the Many Languages of the Liturgy*, ed. Kathleen Hughes (Collegeville, MN: Liturgical Press, 1998), 283.

⁹⁸ McGann, *Exploring Music*, 36.

⁹⁹ Virgil C. Funk, “Music at the Crossroads: Liturgy and Culture,” in *Sung Liturgy: Toward 2000 A.D.*, ed. Virgil Funk (Washington, DC: Pastoral Press, 1991), 69, 75.

its rhythms and phrases in such a way that they reveal the saving presence of God and our communion with the entire assembly.”¹⁰⁰

1.5 The Scope of the Research

1.5.1 Parameters

This study is concerned with the theological effect of music within the ritual practice of Australian Catholic worshipping communities in the present time. The following parameters will apply:

1.5.1.1 Choice of One Community

While a comparative study of more than one community has been seriously considered and would undoubtedly have significant value, the decision to undertake field studies in one community only is based largely on the time constraints of a doctoral thesis. It is felt that a concentrated association with members of one parish community will elicit more intensive and relevant data, and will promote a closer relationship between the researcher and members of the community than would be the case in a more broadly-based study. The ultimate selection of one particular Catholic worshipping community, the parish of Our Lady of the Rosary Waitara (hereinafter to be referred to by the initials **OLR**), was made on clear evidence that music is indeed a constitutive, effective and highly valued part of that community’s liturgical prayer. Within the Diocese of Broken Bay, this community - with its gender, age and nationality mix, its socio-economic and geographical contexts - can be viewed as a microcosm, generally representative of other parish communities throughout the Diocese. The results of the study could thus have ultimate benefits for the Diocese and the wider church.

¹⁰⁰ Kubicki, “The Role of Music as Ritual Symbol,” 441.

1.5.1.2 Sunday Worship Events

In the main, the field studies have been concentrated on attendance, on a rotation basis, at the four major celebrations of Mass in the parish each Sunday. The assemblies at each of these liturgies are various in character and nationality, and musical leadership is the responsibility of different groups. At other times, research participation has been undertaken when special occasions make this advantageous: interaction with the parish community at liturgical committee meetings, choir practices, seminars, workshops and social gatherings, all of which are a rich source of data.

1.5.1.3 Age Limit of Participants

To comply with ethical requirements, which are described in detail in **Chapter Three, 3.5 Ethical Procedures**, no person under the age of eighteen has been interviewed. In the course of casual conversation it has sometimes occurred that young people under the stipulated age limit have become involved, and in the interests of courtesy this has not been avoided nor discouraged. However, these conversations have been neither recorded nor reproduced in any way.

1.5.1.4 The Korean Community

At the request of the Bishop of Broken Bay, a Diocesan Korean ministry has recently been established in the parish of Waitara. The long-term plan is that the Korean people will be integrated into the Waitara community, but it is envisaged that this will take some years to effect. At the present time, there are separate Korean Masses celebrated in the church at Waitara on Friday evening, Saturday evening and Sunday morning. Because of the present language and cultural barriers, and the recent inclusion of this ministry into the parish, the Korean community will not be included in this research.

1.5.1.5 Chronological Limitations

The Human Research Ethics Committee granted approval for field studies to be conducted during the period April 2004 to April 2005.¹⁰¹ This limitation requirement has been adhered to, and the presentation of data analysis is based on participant observation of events within that period. However, it should be noted that I have continued to receive and to respond to unsolicited communications from many of the participants after the approved period. This reflects the hospitality of the parish community and the positive relationships established during the field study period.

1.5.1.6 Geographical Location

In the main, field studies have been carried out in the parish church of **OLR**, and in various other venues within the parish grounds, the latter associated with attendance at relevant parish committee meetings, social gatherings, workshops or seminars. Many participants have invited me to their homes, obviously outside the boundaries of the parish church, for informal interviews and conversations.

1.6 Overview of the Study

It has been argued that, in spite of widespread problems concerning the effect of liturgical music in Australian Catholic worshipping communities, the transformative power of music can be realized in an Australian parish context. Towards achieving the stated aim, that is, to address this problem by way of a case study which explores the theological significance of liturgical music in contemporary Australian Catholic worship with an interpretive assessment of the resulting data, Chapter Two presents a critical appraisal of literature relevant to the topic, including major church documents

¹⁰¹ See Appendix A, "Human Research Ethics Committee Approval Form."

and related research studies. The purpose of Chapter Three is to discuss the development of an appropriate research design that employs qualitative and ethnographic methods to critically explore the effect of music on the faith life of members of an Australian Catholic worshipping community.

Chapters Four, Five and Six provide detailed analyses of the collected data based on three major categories of interpretation: 1) liturgical and theological perspectives; 2) liturgical music leadership and 3) liturgical music repertoire. In those three chapters the data, drawn from members of the worshipping assembly and members of the parish music ministry, as well as from my own observations, will be subject to detailed and critical scrutiny. The study concludes with a chapter that summarizes significant findings of the study, with recommendations for further research and for the development of liturgical music practice in Australian Catholic parish communities in the twenty-first century.

Conclusion

This introductory Chapter has offered a general outline of the research problem, the scope of the study and a brief explanation of the proposed interdisciplinary framework for the research. The critical function of liturgical theology has been explored from a number of perspectives relevant to a study of the theological significance of a particular community's liturgical music practice. A study of Mary McGann's research has indicated the way in which music in ritual can provide a rich source for an understanding of communal values, and of the bonds that unite community members. This profoundly relational activity enables the researcher to derive meaning and significance from the point of view of participants. We have seen that the human body

is central to an understanding of liturgical music-making as embodied theology. The strategies of the action can be mediated through postures and gestures, through timbres of speech and song, through the range of expressive behaviour used, through the bodily ways persons interact or resist interaction and through the varieties of rhythms and pulse of the action.¹⁰²

An understanding of the whole singing assembly as the subject of liturgical action is crucial for the research process, for it is the assembly as embodied presence of Christ that is the primary agent of the liturgy. For this reason, all of a community's action must be included in any interpretation of the worship, because persons acting in community are also its first interpreters.¹⁰³ Music-making is therefore a particularly rich and complex mode of human expression, involving a broad range of behavioral patterns and conceptualizations about music. It is important to recognize, as far as possible, these many theological and ethnographical dimensions for the interpretation of music in ritual events.

In the next Chapter, a critical appraisal of literature relevant to the focus of the research is presented. The review seeks to provide a basis for further development of the theme of the transformative power of liturgical music as articulated in Church documents and in scholarly literature, including the identification of some related studies.

¹⁰² McGann, *Exploring Music*, 31.

¹⁰³ *Ibid.*, 19.

CHAPTER TWO

A SURVEY OF CHURCH DOCUMENTS AND RELATED LITERATURE

Introduction

The preceding Chapter provided an outline of the research problem, and of the associated aims, questions and scope of the study. The proposed interdisciplinary framework for an exploration of the theological significance of liturgical music practice in the parish of Our Lady of the Rosary, Waitara, New South Wales, and the conceptualization of the role of music in ritual events have also been briefly discussed. The purpose of this second Chapter is to present a critical appraisal of the literature relevant to the topic, and from which the research problem, that is the perceived failure of liturgical music to be fully integrated into the faith life of Australian worshipping communities, has emerged. The assumptions that music in liturgy is primarily a mode of prayer, and that the acts of music-making within the worship event are profoundly theological in and of themselves, guide this discussion.

In order to more clearly situate the problems and aims of the research, this Chapter will explore two broad themes, both of which will be further developed in the thesis: (a) the theological significance of liturgical music as articulated in church documents and scholarly literature, and (b) the effect of liturgical music on the faith life of worshipping communities as a result of the development of contemporary liturgical music practice in the Catholic Church. The discussion will include the identification of some relatively recent studies that have certain parallels with the aims and strategies of this

investigation, although it must be noted that no such explorations appear to have been undertaken in the Australian context.

2.1 The Theological Dimensions of Liturgical Music

2.1.1 Definitions

Liturgy. The word “liturgy” is derived from the Greek *leitourgia*, a word compounded from two other Greek words – *laos* (people) and *ergon* (work). Within the Catholic tradition, the term “liturgy” signifies the official public worship of the church. *Sacrosanctum concilium* regards the liturgy as “the chief means through which believers are expressing in their lives and demonstrating to others the mystery which is Christ, and the sort of entity the true church really is.”¹

Kathleen Harmon has described liturgy as “ritual immersion in the paschal mystery. Every time we gather for liturgy we are the Church, visibly united in communal surrender to the dying and rising mystery which defines our lives.”² In the words of Mary Collins, “while all Christian assemblies focus on the paschal mystery of Christ as the way of salvation, the richness and complexity of the mystery have given rise to the development of a liturgical cycle of feasts and seasons commonly referred to as the liturgical year. In the movement of this annual cycle successive aspects of the mystery of salvation in Christ are celebrated. The principal Christian feast in every season is the weekly Sunday, when the church regularly assembles for its eucharistic memorial of the risen and glorified Lord Jesus. Other solemnities and feasts occurring in each season give expression to distinct aspects of the life, death, and glorification of Jesus . . .

¹ SC #2.

² Kathleen Harmon, *The Ministry of Music: Singing the Paschal Mystery* (Collegeville, MN: Liturgical Press, 2004), 2-3.

Within each one of the church's various liturgical rites," continues Collins, "certain constant structural elements are evident. These include a physical assembly; the ordering of ritual space and its furnishings; the public reading of scripture; the proclamation of designated ritual texts; the handling of symbolic objects, and performative postures, gestures, sounds and movements."³

Liturgical Music (Latin *musica liturgica*). In **Chapter One (Introduction)**, it was stated that the term 'liturgical music' would be used throughout this study, offering Foley's definition in support of this decision.⁴ In official Vatican documents, the term 'sacred music' is used to name the music used at, or appropriate for the liturgy, from Pope Pius X who presented his Motu proprio as "a juridical code of sacred music,"⁵ to Pope John Paul II who, in 2003, recalled "the important role of sacred music."⁶ Like the categories "religious music" and "church music", Funk points out that "'sacred music' has a broad and rather nebulous meaning which does not necessarily relate to the liturgy at all," and he notes that "the phrase 'liturgical music' was introduced to correct the older understanding."⁷

'Liturgical music' is thus the term that is increasingly used to cover the whole range of the worship music of the Judeo-Christian tradition. Leaver suggests that it does, however, have a possible weakness, explaining that "in the past, 'liturgy' has been singularly interpreted to mean the text(s) of worship. The term 'liturgical music'

³ Collins, "Liturgy," 591-4, 598.

⁴ Foley, "Music, Liturgical," 855: 'Liturgical music can be defined as that music which weds itself to the liturgical action, serves to reveal the full significance of the rite and, in turn, derives its full meaning from the liturgy.'

⁵ TLS [Introduction].

⁶ Pope John Paul II, "The Place of Sacred Music in Liturgical Celebration. Chirograph for the Centenary of the Motu Proprio *Tra le sollecitudini* on Sacred Music" (November 22, 2003), *The Pope Speaks: The Church Documents Bimonthly* 49/4 (2004), 243-50.

⁷ V.C. Funk, "Liturgical Music, Theology and Practice of," in *New Catholic Encyclopedia* 2nd ed., ed. et al. Berard L. Marthaler (Washington, DC: The Catholic University of America, 2003), 702.

therefore is in danger of being interpreted as the music of liturgical texts, which could possibly be taken to imply only liturgical, monodic chant. It is for this reason that ‘ritual music’ is the preferred alternative by some because of its stress on rite rather than on text alone.” Leaver points out, however, “that the contemporary use of the term ‘liturgy’ is not restricted to text and embraces all that is designated by ‘rite.’ Used in this way, ‘liturgical music’ is an appropriate term for the music of worship.”⁸

Clearly, liturgical music is not considered optional but indeed integral to the reformed liturgy.⁹ “It is,” declares Collins, “the vocalization of transformed human spirits united in prayer. Liturgical structures provide for the solo song of the cantor and the presiding minister, for the song of the choir, and for that of the assembly, according to varying degrees of solemnity, dependent upon the size and the skill of the assembly and the nature of the liturgical event being celebrated. Instrumental music to accompany and to enhance liturgical action is another form of ritual sound structurally integral to liturgical celebration.”¹⁰

As Harmon points out, “the understanding of liturgy as ritual enactment of the paschal mystery has implications for the ministry of liturgical music. A great deal of music exists which, although religious, is not appropriate for liturgy. Liturgical music stands in a category all its own. Acclamations, responsorial psalms, chants, and litanies are unique musical forms intended explicitly for liturgical use.”¹¹ Prayerful and informed liturgical music decision-making has a profound capacity to transform assemblies “ever

⁸ Robin A. Leaver, “What is Liturgical Music?” In *Liturgy and Music: Lifetime Learning*, ed. Robin A. Leaver and Joyce Ann Zimmerman (Collegetown, MN: Liturgical Press, 1998), 217.

⁹ Cf. SC #112.

¹⁰ Collins, “Liturgy,” 598-9.

¹¹ Harmon, *The Ministry of Music*, 5, 11.

more fully into the Body of Christ living the paschal mystery, [thus] channeling the power of music to serve this purpose.”¹²

2.1.2 Toward a Theology of Liturgical Music

In attempting to examine and articulate a theology of liturgical music attuned to the sacramental framework of the Catholic Church in the post-Vatican II era, two understandings, according to Foley, are useful. “Firstly, it is necessary to understand something of the nature of music, with specific reference to sound and the sociological effects of its acoustic properties. Secondly, the dynamic relationship between music and ritual must be addressed.”¹³

2.1.2.1 The Sound Phenomenon

“Like colours,” explains Roger Scruton, “sounds are presented to a single privileged sense-modality. We can hear them, but we cannot see them, touch them, taste them, or smell them. They are objects of hearing in something similar to the way that colours are objects of sight.”¹⁴ Foley observes that “human beings experience the world around them through a rich variety of senses. As a particular type of sense perception, hearing allows for distinctive kinds of knowing. This is true both because of the nature of sound as well as the physiology of human hearing. One of the most frequently cited characteristics of sound events such as music is their transitory nature, but it is especially music, as the most sophisticated sound event produced by humans, that is marked by impermanence, change, sequence, and passing time.”¹⁵ The particular

¹² Ibid., 16.

¹³ Foley, “Toward a Sound Theology,” 108.

¹⁴ Roger Scruton, “Sound,” in *The Aesthetics of Music* (Oxford: Oxford University Press, 1997), 1.

¹⁵ Foley, “Toward a Sound Theology,” 110-12. Foley outlines more of the essential influences of sound phenomenon and the physiology of hearing on the way we know in the following terms: ‘sound as an

characteristics of sound as applied to music making are important considerations for the interpretive process.

It is also important to acknowledge, as Saliers has done, that “in all music, sound and silence work together. Some Christian traditions deliberately accent silences, thus providing a more contemplative environment for texts and ritual action. Those periods of silence are as important as the sounds themselves, for both operate together in the process of primary participation. Silences for reflection and spaces between liturgical units can create sources of participation and celebration.”¹⁶

2.1.2.2 Music in Ritual

There are few rituals known to us that do not employ music. Saliers claims that “over the centuries, human beings have consistently invested their rituals and ceremonies with the lyricism of the human voice and the sounds of instruments.”¹⁷ “The interaction that takes place on ritual occasions,” suggests Nketia, “is not confined to musical behaviour that seeks to establish a relationship with the unseen or affirm the bonds of a common faith and shared values that bind members of a ritual assembly; it extends to the music-making process itself in order to ensure not only effective communication but also the required atmosphere for action and interaction.”¹⁸

Ethnomusicologist Alan Merriam proposes that “music involves not only musical sound and the evaluation of those sounds, but also people’s conceptualization about music and

experience of the intangible; sound as an experience of activity; sound as an invitation to engagement; sound as an experience of the personal.’

¹⁶ Saliers, *Worship as Theology*, 160.

¹⁷ *Ibid.*, 114.

¹⁸ Nketia, “Musical Interaction,” 121.

the broad range of human behaviour involved in the making of music.”¹⁹ Each of these dimensions is important for the interpretation of music in ritual events. Timothy Rice expands Merriam’s model in order to “identify the formative processes involved in how people experience, create and use music. These formative processes, he suggests, are at once historical, social, and individual.”²⁰ “Music-making and ritualization,” continues Rice, “are always situated within historical traditions which have been constructed over time through processes of change and continuity. Within particular ritual events, this historical process continues, as the forms and legacy of the past are recreated in the present.”²¹ McGann suggests that “how this process takes place has a great deal to do with the social processes at work within the community that engages in ritual action. Within these social processes, individual creativity and personal experience take on particular importance.”²²

Anthony Way believes that “an important way in which music weds itself to rite is through its capacity to differentiate and highlight the particular nature and function of ritual texts and of the particular status of the various persons participating in the rite: celebrants, cantors, choir and assembly. In so doing, music pays special respect to each part of the liturgy.”²³

Foley offers yet another perspective of the function of music in ritual. He maintains that “rituals, by means of symbols, can achieve the inexpressible. Furthermore music, as non-discursive symbol, has little capacity for fixed definitions, and is not easily

¹⁹ Merriam, *The Anthropology of Music*, 32.

²⁰ Rice, “Toward the Remodeling of Ethnomusicology,” 469-88.

²¹ *Ibid.*, 475.

²² McGann, “Interpreting the Ritual Role of Music,” 44.

²³ Anthony David Way, “Lift up Your Hearts: A Musico-Liturgical Study of the Eucharistic Prayer of the Roman Rite 1963-2004” (Master of Music diss., Australian Catholic University, 2004), 47.

explained as a language. Music is well suited for accomplishing the task of expressing, reaching, conveying, intending, and effecting what otherwise would never be. In fact, music so easily serves ritual and so readily weds itself to various rites, that sometimes the music itself becomes the ritual, and defines the ritual moment.”²⁴ “The ability of music to serve the rite,” says Foley, “is not unrelated to the various characteristics of sound that undergird the power of music in and out of the ritual context. As a powerful event created by seemingly intangible forces, as a point of entry into experience, as an invitation to engagement or relationships, and as an experience of the personal, music creates that acoustic space which enables ritual to express precise meaning and purpose that cannot be put into words alone, in the face of some reality larger than ourselves.”²⁵ Thus, concludes Nettl, “the most important and frequent use of music takes place in religious rituals.”²⁶

2.1.2.3 Music as Ritual Symbol

Ritual symbols, as Kelleher explains, “are dynamic systems of meaning that originate in a community’s shared experience and common knowledge, and are transmitted from generation to generation.”²⁷ “The power of symbols,” writes Cole, “lies in the various and seemingly inexhaustible levels of meaning which they generate. There is a meaning communicated at one’s first interaction with a symbol, but as one contemplates it, more and more meanings are revealed, which themselves seem to ‘spark off’ further new meanings and fresh insights. The next time one views the same symbol the whole process begins again, with even more revelations.”²⁸

²⁴ Foley, “Toward a Sound Theology,” 116.

²⁵ Ibid.

²⁶ Bruno Nettl, *Music in Primitive Culture* (Cambridge, MA: Harvard University Press, 1965), 6.

²⁷ Kelleher, “Liturgy: An Ecclesial Act of Meaning,” 489.

²⁸ Cole, “The Prophetic Chorus,” 49.

Kubicki observes that “in a unique way, music as symbol invites the worshipper to participate and inhabit its world. Such activities as singing, playing, listening, or moving with the rhythms of music can mediate a participatory knowledge . . . that allows our bodies and spirits to breathe in such a way that they reveal the saving presence of God, and our communion with the entire assembly.”²⁹ Saliers believes that “the symbolizing activity of music in ritual has the power of transformation by forming, over time, the imagination and affectivity of the Christian assembly. It does this by forming and expressing those emotions which constitute the very Christian life itself.”³⁰ “Music-making in liturgy,” concludes Kubicki, “symbolizes our connectedness with an even broader context, that of all of God’s creation. The liturgical texts constantly urge us to join our own voices with the voice of all creation in praising the creator. Music making allows us to ritualize our bodiliness in the act of worship, situating us in creation and helping us to find our identity in the world.”³¹

2.1.2.4 A Theology of Liturgical Music

“Music, the art of sound,” declares Oskar Sohngen, “has been commonly regarded from ancient times as one of the highest creations of the human spirit, and, in contrast to other arts, as a creation which the human spirit has brought out of nothing and always brings forth anew. In view of this spiritualistic mode of consideration, the theology of music seeks to remind us that music in its elemental foundations is a gift of God in creation.”³² The observation that music is developed out of and upon the basis of the

²⁹ Kubicki, “The Role of Music,” 440-1.

³⁰ Saliers, “The Integrity of Sung Prayer, 293.

³¹ Kubicki, “The Role of Music,” 444-5.

³² Oskar Sohngen, “Music and Theology: A Systematic Approach,” in *Sacred Sound: Music in Religious Thought and Practice*, ed. Joyce Irwin (Chico, CA: Scholars Press, 1983), 6.

sounding order of creation suggests that God himself wanted to arrange his praise in this manner. Music can rightly be called ‘a sounding image of the wisdom of God.’”³³

Steckel believes that there are three ways in which music can be theologically significant: “music provides (a) expressive, (b) envisioning, and (c) transforming moments in the life of a culture and of the individuals who comprise that culture.”³⁴ Religious music expresses the feelings and meanings associated with the texts it accompanies or with their usage in worship. A theological interpreter of such music will want to assess the degree to which the musical means employed are congruent with the text or usage. For example, does the hymn tune, with its harmonies and rhythms, function in accord with the words? Where it does not, the theological interpreter will look for clues about the contrary feelings or meanings conveyed by the music.³⁵ The same interpreter will also search for ways in which a particular musical experience sets forth an alternative vision to the way things are, a vision of a new and better time in which life’s customary pains and sorrows, including death and grief, will finally be overcome.”³⁶ “Finally,” Steckel continues, “the theory that participation in musical experience is in itself transforming will pose the greatest difficulties for a theological interpreter of music. Expressing and envisioning can be perceived in the musical works themselves and in their continuing life in a society, religious or secular; but the transforming power of music is more elusive and field research is needed to identify and explore this phenomenon. Such transformations attested by participants and the observer must be carefully analyzed and assessed by the researcher, so that neither too much nor too little is claimed, while continuing to recognize that the weight of historical

³³ Ibid., 7, 14.

³⁴ Clyde J. Steckel, “How Can Music Have Theological Significance?” *Theomusicology* 8/1 (1994), 20.

³⁵ Ibid., 21.

³⁶ Ibid., 24.

evidence and personal experiences is overwhelmingly on the side of the transforming power of music.”³⁷

The transforming power of music as integral to the liturgy has been frequently articulated in official documents. Pope Pius X begins his 1903 *motu proprio* thus:

Sacred music, as an integral part of the solemn liturgy, participates in its general object, which is the glory of God and the sanctification and edification of the faithful. It tends to increase the decorum and the splendor of the ecclesiastical ceremonies, and since its principal office is to clothe with befitting melody the liturgical text proposed for the understanding of the faithful its proper end is to add greater efficacy to the text, in order that by means of it the faithful may be the more easily moved to devotion and better disposed to receive the fruits of grace associated with the celebration of the most holy mysteries.³⁸

The theology of **TLS** was affirmed by the Second Vatican Council:

And so, the closer the music of worship is linked to liturgical activity, the holier it will be – whether it is expressing prayer more eloquently, or building unity of heart and mind, or enriching the rites of worship with greater solemnity . . . this holy council, continuing the norms and rules of church tradition and discipline, and keeping in mind the purpose of music in worship, that is, the glory of God and the growth in holiness of believers . . .³⁹

“The great purpose of music in the liturgy,” declares Joncas, “is clearly that of mediating God’s transformation of human beings in holiness as they encounter and acknowledge God’s deeds of creation and redemption in Christ.”⁴⁰ Any consideration of the theological dimensions of liturgical music must stem initially from the conciliar legislation. In 1967 the Sacred Congregation of Rites issued an “Instruction on Music in the Liturgy”.⁴¹ Quoting **SC** #112, *Musica sacra* reiterated the true purpose of sacred

³⁷ *Ibid.*, 30.

³⁸ **TLS** #1.

³⁹ **SC** #112.

⁴⁰ J. Michael Joncas, “Re-Reading *Musica Sacra*: Twenty-Five Years of Development in Roman Rite Liturgical Music,” *Worship* 66/3 (1992), 230.

⁴¹ Sacred Congregation of Rites, Instruction *Musica sacra* (On Music in the Liturgy), 5 March 1967, Rome: AAS 6 (1967) 300-320, Not 3 (1967) 87-105, in ICEL, *Documents on the Liturgy 1963-1979: Conciliar, Papal, and Curial Texts* (Collegeville, MN: The Liturgical Press, 1982). The Instruction will be referred to hereinafter by the initials **MS**.

music, that is, “the glory of God and the sanctification of the faithful.” In addition, **MS** offered further possibilities towards exploring a theology of liturgical music:

A liturgical service takes on a nobler aspect when the rites are celebrated with singing, the ministers of each rank take their parts in them, and the congregation actively participates. This form of celebration gives a more graceful expression to prayer and brings out more distinctly the hierarchic character of the liturgy and the specific make-up of the community. It achieves a closer union of hearts through the union of voices.⁴²

In his address to an audience on 26 February 2003, Pope John Paul II spoke of the importance of music of praise:

We must allow ourselves to be drawn by the insistent call to praise the Lord [in Psalm 150]: ‘Praise God . . . give praise . . . give praise!’ At the beginning, God is presented in two fundamental aspects of His mystery. Without a doubt, He is transcendent, mysterious, beyond our horizon. His royal abode is the heavenly ‘sanctuary,’ His ‘mighty firmament’ an inaccessible fortress to man. And yet, He is near to us: He is present in the ‘sanctuary’ of Zion and acts in history through His ‘mighty deeds’ . . . Hence, between heaven and earth a sort of channel of communication is established in which the action of the Lord and the song of praise of the faithful meet . . . The highest music, therefore, is the one that arises from our hearts. It is precisely this harmony that God wants to hear in our liturgies.⁴³

Our understandings of the theological dimensions of liturgical music are further informed by the following insights that feature in the contemporary literature.

2.1.2.5 Liturgical Music as Prayer

Article 84 of *Music in Catholic Worship* develops the role of liturgical music as prayer:

When all strive with one accord to make the Mass a prayer, a sharing and celebration of faith, the result is unity. Styles of music, choices of instruments, forms of celebration – all converge in a single purpose: that men and women of

⁴² Ibid., #5. Cf. Joncas, “Re-reading *Muscam Sacram*,” 214: ‘Notice that all three documents [**TLS**, **SC**, **MS**] associate the purpose of sacred music with the purpose of the liturgy itself . . . Removing the phrase “and edification” from **TLS**’s definition suggests that the council fathers and the post-conciliar commissions wanted to emphasize the objective, sacramental character of sacred music in liturgical worship.’

⁴³ Pope John Paul II, “Give Praise through the Beauty of Music,” *Adoremus Bulletin Online Edition IX* (March 2003) [bulletin on-line]; available from <http://www.adoremus.org/0303JP11-Music.html>; Internet; accessed 12 July 2006.

faith may proclaim and share that faith in prayer and Christ may grow among us all.⁴⁴

“At the heart of the vocations of church musicians and liturgical leaders,” asserts Saliers, “is the question of how they enable the church to pray well – to sing faithfully and with integrity. Music in Christian worship is an embodied form of praying.” He maintains that “leaders must honestly face the demands placed upon them as liturgical musicians for the uses of music which will speak to our people, shape their faith and enable deeper prayer and praise.”⁴⁵ Saliers’ sentiments are echoed by Harmon, who notes that “in the prolonged, ongoing, disciplined process of making music, liturgical musicians are offered the opportunity to confront themselves and to undergo transformation. They are also offered the opportunity both to discover and to help create the church at prayer.”⁴⁶

Frank Quinn believes that “the renewal by Vatican II of the role of the assembly in worship has necessitated significant changes in order for this renewed role to be actualized. The concept of the assembly as active rather than passive has demanded extensive catechesis and formation.”⁴⁷ Such catechesis was made a priority by

Sacrosanctum concilium:

This full and active sharing on the part of the whole people is of paramount concern in the process of renewing the liturgy and helping it to grow, because such sharing is the first, and necessary, source from which believers can imbibe the true Christian spirit. Therefore, in all pastoral activity, those charged with responsibility must work strenuously towards this sharing by means of appropriate formation. However, there is no clear prospect of this coming about

⁴⁴ MCW #84.

⁴⁵ Saliers, “The Integrity of Sung Prayer,” 291, 293.

⁴⁶ Kathleen Harmon, “Liturgical Music as Prayer,” in *Liturgy and Music: Lifetime Learning*, ed. Robin A. Leaver and Joyce Ann Zimmerman (Collegeville, MN: Liturgical Press, 1998), 276.

⁴⁷ Frank C. Quinn, “Why Catholics Must Sing,” in *Finding Voice to Give God Praise: Essays in the Many Languages of the Liturgy*, ed. Kathleen Hughes (Collegeville, MN: Liturgical Press, 1998), 62.

unless those who are responsible for pastoral care first get thoroughly immersed in the spirit and power of the liturgy themselves, and become competent in it.⁴⁸

Zimmerman points out that “when the *Constitution on the Sacred Liturgy* placed liturgical formation in the same section of the document as full, conscious, and active participation, it inextricably linked participation and catechesis. Every good celebration of liturgy promotes liturgical formation and catechesis. This link also shows the way to sure liturgical catechesis and formation – not first through the classroom or workshops but through God’s presence to us and within us in liturgy’s mystical rhythm of dying and rising.”⁴⁹ Quinn suggests, however, that “such formation and catechesis needs to be ongoing, a process that still remains to be fully actualized in the life of many parishes. Although there is a specific and formal location for catechesis within the process of Christian initiation, for those baptized in infancy other means must be found.”⁵⁰

The General Directory for Catechesis identifies some problems with this process within the Catholic Church:

“Catechesis is intrinsically bound to every liturgical and sacramental action.”⁵¹ Frequently, however, the practice of catechesis testifies to a weak and fragmentary link with the liturgy: limited attention to liturgical symbols and rites; scant use of the liturgical fonts [of doctrine]; catechetical courses with little or no connection with the liturgical year; [and] the marginalization of liturgical celebrations in catechetical programs.⁵²

⁴⁸ SC #14.

⁴⁹ Joyce Ann Zimmerman, “Liturgical Catechesis and Formation in Light of the *Constitution on the Sacred Liturgy*,” in Gerard Austin et al., *Singing Faith into Practice: Essays in Honor of Robert W. Hovda* Series II (Silver Spring, MD: NPM Publications, 2005), 26.

⁵⁰ Quinn, “Why Catholics Must Sing,” 62.

⁵¹ Pope John Paul II, *Catechesi tradendae* (On Catechesis in Our Time) (Washington, D.C.: United States Catholic Conference, 1979), reiterated in **GDC**.

⁵² Congregation for the Clergy, *General Directory for Catechesis*, 1998, #30 [Directory on-line]; available from www.vatican.va/roman_curia/congregations/ccclergy/documents/rc_con_ccatheduc_doc_17041998_directory-for-catechesis_en.html; Internet; accessed 18 August 2006. The Directory will be referred to hereinafter by the initials **GDC**.

According to the *Catechism of the Catholic Church*:

Song and music fulfill their function as signs in a manner all the more significant when they are more closely connected with the liturgical action, according to three principal criteria: beauty expressive of prayer, the unanimous participation of the assembly at the designated moments, and the solemn character of the celebration.⁵³

Funk believes that a gap exists between what the documents say and what we experience, and asks “why the assembly often does not experience what Paul and Silas obviously understood about musical prayer – that public prayer and music are one (Acts 16-25)?⁵⁴ Musicians, as well as those responsible for catechesis, must be acutely aware that this type of public prayer is formative. It is the act that lifts prayer out of the realm of ordinary speech and enfolds it in its own unique medium above or beyond ordinary speech. It identifies the text as special, as being part of that unique vision of human existence in which liturgy, like catechesis, is grounded.”⁵⁵

While there is clearly serious responsibility entailed by both the assembly and all liturgical ministers to bring to fulfillment the vision of liturgical music as prayer, the whole enterprise can happen only if it begins with those directly responsible for planning, preparing, and carrying out liturgy. “How,” asks Zimmerman, “do liturgical leaders themselves enter into both full, conscious, and active participation and catechesis? How then, from this personal experience of God’s working, do they in turn help others enter fruitfully into the same process of encountering mystery?”⁵⁶

⁵³ *Catechism of the Catholic Church* #1157 (Homebush, NSW: St Pauls, 1994). The Catechism will be referred to hereinafter by the initials CCC.

⁵⁴ “Late that night [in prison] Paul and Silas were praying and singing hymns to God . . .”. Funk quotes scholarly research to suggest that a more faithful translation would be “But about midnight Paul and Silas sang their prayer.”

⁵⁵ Virgil C. Funk, “Blessed are the Catechists and Musicians,” *The Living Light* 36/2 (1999), 49.

⁵⁶ Zimmerman, “Liturgical Catechesis and Formation,” 27.

2.1.2.6 Liturgical Music as Revelatory

John Haught has defined Revelation as “the ongoing outpouring of God’s creative formative love into the entire world.”⁵⁷ While the history of revelation in Christian theology reveals considerable controversies, Haught believes that the Second Vatican Council, in its *Dogmatic Constitution on Divine Revelation*, “reflects the contemporary shift toward emphasizing the promissory nature of revelation and the notion of God’s self communication . . . Of particular importance is the document’s emphasis on the importance of the revelatory word of the Scriptures for theology and Christian life.”⁵⁸:

Scripture is the utterance of God as it is set down in writing under the guidance of God’s Spirit.⁵⁹ Thus God, the inspirer and originator of the books of both testaments, has brought it about in his wisdom that the new Testament should be hidden in the old, and the old Testament should be made manifest in the new.⁶⁰ By reading and study of the sacred books “may the word of the Lord speed on and triumph” (2 Th. 3,1), and the treasure of revelation entrusted to the church, fill human hearts ever more and more.⁶¹

“Musical process,” explains McGann, “allow the biblical word to be spoken within the religious and social history of a community, and thus provide a contextualization that is essential to God’s self-revelation.”⁶² “The integrity of sung prayer,” declares Saliers, “depends upon the faithfulness of our liturgical forms and musical styles to the word of God. Since the word of God is a living word, which unfolds over cycles of the Church’s time and memory, our music can and must show forth that same living quality.”⁶³ In

⁵⁷ John F. Haught, “Revelation,” in *The New Dictionary of Theology*, ed. Joseph A. Komonchak, Mary Collins, Dermot A. Lane (Dublin: Gill and Macmillan, 1987), 884.

⁵⁸ *Ibid.*, 886. Haught points out that the document “still holds to the view that ‘sacred tradition and sacred Scripture’ together constitute ‘one sacred deposit’ of the word of God.”

⁵⁹ *Dei verbum* (Dogmatic Constitution on Divine Revelation), 18 November 1965, #9. The Latin text with English translation is found in *Decrees of the Ecumenical Council: Volume Two Trent to Vatican II*, ed. Norman P. Tanner (Washington, DC: Georgetown University Press, 1990), 971-81. The Constitution will be referred to hereinafter by the initials **DV**. Any translations are from the Vatican Conciliar documents in Tanner, unless otherwise stated.

⁶⁰ *Ibid.*, #16.

⁶¹ *Ibid.*, #26.

⁶² McGann, “Interpreting the Ritual Role of Music,” 225.

⁶³ Saliers, “The Integrity of Sung Prayer,” 298.

noting the integral relationship between music and liturgy, **SC** pointed in particular to the binding of sacred song and text as the main reason for this integrality:

In order that believers can be provided with a richer diet of God's word, the rich heritage of the Bible is to be opened more widely, in such a way that a fuller and more nourishing selection of the scriptures gets read to the people within a fixed period of years⁶⁴ . . . For it is texts from scripture that form the readings and are explained in the homily; it is scripture's psalms that are sung; from scripture's inspiration and influence flow the various kinds of prayers as well as the singing in the liturgy; from scripture the actions and signs derive their meaning.⁶⁵

“The word in all its modes and range is to be restored. This points towards a recovery, or rather a rediscovery, of music as a way of feeding the word of God back and forth within the assembly. The integrity of sung prayer depends upon the extent and quality of experienced Scripture as ‘living word.’”⁶⁶ Foley writes that “music has an unparalleled capacity to wed itself to that central element of the church's worship, the word. As it bonds with the word, music fulfills its proper ministerial function.”⁶⁷

In July 1992, a group of twenty-nine liturgists, text-writers, musicians, composers, and pastoral practitioners issued “A Ten Year Report” on the Milwaukee Symposia for Church Composers. **MR** has no status comparable to papal, conciliar, curial or territorial bishops' conference texts. Nevertheless, these results of “ten years of observation, study, reflection and dialogue concerning the nature and quality of liturgical music . . . especially in the Roman Catholic tradition”⁶⁸ have much to offer in many areas, including the discussion of music as revelatory:

⁶⁴ **SC** #51.

⁶⁵ *Ibid.*, #24.

⁶⁶ Saliers, “The Integrity of Sung Prayer,” 298.

⁶⁷ Foley, “Toward a Sound Theology,” 121.

⁶⁸ **MR**, Foreword.

Music's power in ritual can be further understood by reflecting on the word-centered nature of Judaeo-Christian revelation and liturgy. The God of Abraham and of Jesus is not only perceived as a personal God but also as the God who speaks and whose word is both law and life. God's word is at the core of Judaeo-Christian revelation and worship. Just as the inflection of human speech shapes the meaning of our words, so can music open up new meanings in sung texts as well as the liturgical unit that is the setting for such texts. Furthermore, the extended duration that musical performance adds to a text, which usually takes more time to sing than to speak, can contribute to the heightening and opening up of a text.⁶⁹

Thus, observes McGann, "musical performance invites a more inclusive mode of reflective theology that flows from the revelatory center which is the whole Church's worship."⁷⁰

2.1.2.7 Liturgical Music as Ecclesiological

Liturgical theologians consider that worship events are actualizations of a community's identity as church, and that they are therefore ecclesiological.⁷¹ "The celebrating assembly," writes Louis-Marie Chauvet, "is the first place for the manifestation of . . . the church as the Church of Jesus Christ, animated by the diverse charisms of the Spirit."⁷² *Sacrosanctum concilium* clearly affirmed the principle of liturgy as an ecclesial action:

Christ is always present to his church, especially during the liturgy . . . He is present through the sacrifice which is the mass, at once in the person of the minister . . . and also, most fully, under the eucharistic elements. He is present through his power in the sacraments . . . He is present through his word, in that he himself is speaking when scripture is read in church. Finally, he is present when the church is praying or singing hymns, he himself who promised, 'where two or three are gathered in my name, there am I in the midst of them' (Mt. 18, 20).⁷³

⁶⁹ Ibid. #15.

⁷⁰ McGann, *Exploring Music*, 75.

⁷¹ See, for example, McGann, *Exploring Music*, 75-6; Kelleher, "Liturgy: An Ecclesial Act of Meaning," 482-9; Ibid., "Liturgical Theology: A Task and a Method," *Worship* 62/1 (1988).

⁷² Louis-Marie Chauvet, *Symbol and Sacrament: A Sacramental Reinterpretation of Christian Existence* (Collegeville, MN: Liturgical Press, 1995), 184.

⁷³ SC #7.

From the understanding that Christ is present when the Church prays and sings, we can assume, claims Jerome Hall, that “what we sing is a theological source – not a didactic or overly theoretical source but a prayer which tells us who we are and what God is doing in us as we embody Christ’s Pasch. Since few homilists preach about the singing, and since we do not have much of a tradition of reflecting on our song, our work as musicians is extremely important.”⁷⁴

Funk describes theology as “the study of God and, in a Christian context, of God’s involvement with humanity, including specific divine interventions on behalf of particular people in certain historical periods. A theology of liturgical music is embedded in the ecclesiology that is the foundation for Christian liturgy and in liturgical theology built on that foundation. Thus, the theological purpose or ultimate end of liturgical music falls,” says Funk, “within the general purpose of all liturgical action, which is to associate the church with Christ in the great work in which God is glorified and the faithful made holy.”⁷⁵

Edward Foley considers that liturgical music-making is significantly related to ecclesial expression, suggesting that the musical forms employed by a community in worship “carry implicit ecclesiological messages about the worshipping community.”⁷⁶ Foley points out that parallels can be drawn between “the musical structure of organization of . . . a genre of worship music and the ecclesial structure or image expressed and created

⁷⁴ Jerome Hall, “The Impact of the *Constitution on the Sacred Liturgy* on Ecclesiology,” in Gerard Austin et al., *Singing Faith into Practice: Essays in Honor of Robert W. Hovda, Series II* (Silver Spring, MD: NPM Publications, 2005), 35.

⁷⁵ Funk, “Liturgical Music, Theology and Practice of,” 703.

⁷⁶ Edward Foley, *Ritual Music: Studies in Liturgical Musicology* (Beltsville, MD: Pastoral Press, 1995), 165.

by such music.”⁷⁷ McGann reminds us that “theology is about relationships – relationships with God, with one another as ecclesial community, and with the rest of the human family. Insofar as musical performance evokes and enacts these relationships, engages persons in intuitions of God’s presence and action with the church-at worship, situates a community within its own political, social, and cultural history, and shapes their action in the world, it is an integral part of the theology embodied in worship.”⁷⁸

Catherine Vincie is convinced that “active participation in liturgical celebrations has changed the ecclesial imagination regarding the identity and capacities of lay people to engage in the mission and ministry of the church.” As Vincie points out, “the laity have enlarged their sense of responsibility and agency by ritualizing in new ways. This modification of the laity’s self-understanding is not so much a change of ideas as it is a change of identity achieved through ritual performance. The revised liturgies of Vatican II have made a difference because of what their celebration engenders.”⁷⁹

Kelleher believes that “since it is especially in its liturgical celebrations that the Christian community engages in corporate symbolic activity, the manner in which these central symbols appear in liturgical action is a significant factor in shaping the horizons of those within the community. The communal horizon mediated by music, as liturgical symbol, includes the memories, desires and vision of the collective subject, as well as the meanings which are part of its present experience.” Kelleher maintains that “it is important to explore what kind of church is being disclosed and created by musical

⁷⁷ Ibid., 148.

⁷⁸ McGann, *Exploring Music*, 66-7.

⁷⁹ Vincie, “How can We Sing Our Own Songs,” 53-4.

performance within worship. Ideally it is a church that is faithfully proclaiming the message of Christ.”⁸⁰

2.1.2.8 Liturgical Music as Eschatological

“Christian worship situates a community within the world, within the sphere of concrete human social-political history,” explains McGann, “and expresses its expectations of how the promises of God will be fulfilled within this history and beyond.”⁸¹ Worship is therefore understood to be eschatological in character, “an act of realized eschatology, by which a community opens to a future beginning now, in this time and place.”⁸² The *General Instruction of the Roman Missal* expresses the eschatological dimensions of the Church at worship: “In the earthly Liturgy, the Church participates, by a foretaste, in that heavenly Liturgy which is celebrated in the holy city of Jerusalem toward which she journeys as a pilgrim, and where Christ is sitting at the right hand of God.”⁸³

“For the Christian,” writes Kubicki, “reality reaches beyond the confines of present experience of time and space. If symbols allow us to find our place in time and space, and situate ourselves in it in a significant way, liturgical symbols can open us up to the eschatological dimension of our lives. The music of worship in time and space, points to the heavenly worship portrayed in the Book of Revelation: ‘Holy, holy, holy, the Lord God the Almighty, who was and is and is to come.’” (Rev. 4:8 NRSV).⁸⁴ *MusicaM sacram* recognized the eschatological function of liturgical music:

⁸⁰ Kelleher, “Liturgy: An Ecclesial Act of Meaning,” 495-7.

⁸¹ McGann, “Interpreting the Ritual Role of Music,” 237.

⁸² Saliers, *Worship as Theology*, 68.

⁸³ Congregation for Divine worship and the Discipline of the Sacraments, *General Instruction of the Roman Missal: Including Adaptations for the Dioceses of the United States of America*, 2002, #318, in *The Liturgy Documents: A Parish Resource*, Volume One, 4th edition, ed. David Lysik, 31-118 (Chicago, IL: Liturgy Training Publications, 2004). The Instruction will be referred to hereinafter by the initials **GIRM**.

⁸⁴ Kubicki, “The Role of Music,” 445-6.

A liturgical service takes on a nobler aspect when the rites are celebrated with singing . . . It raises the mind more readily to heavenly realities through the splendor of the rites. It makes the whole celebration a more striking symbol of the celebration to come in the heavenly Jerusalem.⁸⁵

Joncas is concerned that “this eschatological function of music is most neglected when liturgical music is considered to be no more than the self-expression of the worshipping assembly. Through the use of sacred music from many epochs, worshippers gain a sense of connection to those who have preceded them in faith, as well as the invisible presence of the blessed at their worship. An exclusive diet of ‘contemporary’ liturgical music could defeat this eschatological function.”⁸⁶ As Pope John Paul II writes, “The community’s musical and liturgical action has powerful potential for the expression of faith opening to the prospect of Christian hope,”⁸⁷ “and for identifying the role it might play in bringing God’s promises for the world to fulfillment.”⁸⁸

In summary, Foley believes that “music as the most refined of all sound events reflects the characteristics of sound phenomena to the highest degree. Music’s temporality, human genesis, dynamism and apparent insubstantial nature enable it to serve as a unique symbol of God, suggesting presence without confinement, eliciting wonder without distance and enabling union which is both personal and corporate. This time-bound art has the ability to engage the ecclesial community in the present reality of worship, and to signal that union with God in Christ is an existential possibility.”⁸⁹

⁸⁵ MS #5.

⁸⁶ Joncas, “Re-Reading *Musicam Sacram*,” 220.

⁸⁷ Pope John Paul II, “The Place of Sacred Music,” #5.

⁸⁸ McGann, *Exploring Music*, 77.

⁸⁹ Foley, “Music, Liturgical,” 868.

2.2 Contemporary Liturgical Music Practice

In the years following the Second Vatican Council, the Catholic Church, of all major Christian denominations, has undergone the most radical changes to its liturgical life and style. “The implementation of changes in liturgical music legislation has had far reaching consequences,” notes Quinn, “to the extent that it is now a foregone conclusion that music is integral to liturgical performance, and that no matter who else sings, the assembly’s is to be the dominant voice.”⁹⁰ However, despite official statements and an enormous growth industry in music for the liturgy, the adequacy of performance of the roles of assembly, ministers, cantors and choir in the majority of Australian Catholic parishes, and indeed in many other parts of the English speaking world, often appears to be in doubt.⁹¹

The theology of liturgical music is, without question, shaped by its pastoral practice, by the experiences of local worshipping communities. Our sung prayer shapes what we believe. “Our pastoral practices have changed our theological understanding of music. We have gone,” notes Funk, “from a common, shared experience of musical liturgy in the 1940s to a wide diversity of musical experiences that vary from parish to parish, and from diocese to diocese. To even begin to appreciate the theological dimensions of liturgical music, it is necessary to focus on the transformative power of music as it is experienced in everyday pastoral practice in the parish.”⁹² “What, we must ask,” according to Linda Clark, “is the relationship between the faith of the people who gather

⁹⁰ Quinn, “Why Catholics Must Sing,” 61.

⁹¹ This situation has already been briefly addressed in Chapter One (1.3 Significance of the Study).

⁹² Virgil C. Funk, “Liturgical Prayer: Twenty-Five Years of Change,” in *Toward Ritual Transformation: Remembering Robert W. Hovda*, ed. et al. Gabe Huck (Collegeville, MN: The Liturgical Press, 2003), 31.

in a particular congregation for worship on Sundays, and the music that they make there?”⁹³ A number of features are fundamental towards such an enquiry.

2.2.1 Full, Conscious and Active Participation

In his 1903 motu proprio, Pope Pius X touched briefly on an area that was to become foundational for post-conciliar liturgical practice:

It being our ardent desire to see the true Christian spirit restored in every respect and be preserved by all the faithful, we deem it necessary to provide before everything else for the sanctity and dignity of the temple, in which the faithful assemble for the object of acquiring this spirit from its foremost and indispensable fount, which is the active participation in the holy mysteries and in the public and solemn prayer of the Church.⁹⁴

The reintroduction of the liturgical principle of active participation,⁹⁵ is clearly of the highest priority in *Sacrosanctum concilium*:

The church very much wants all believers to be led to take a full, conscious and active part in liturgical celebration. This is demanded by the nature of the liturgy itself; and, by virtue of their baptism, it is the right and the duty of the Christian people, “the chosen race, the royal priesthood, the holy nation, the people of whom God has taken possession” (1 Pt 2, 9; see 2, 4-5).⁹⁶

‘Full, conscious and active participation’ became shorthand for this paragraph, and indeed for the whole document. “The document,” observes Huck, “has stated its own goal clearly: that it is the nature of the liturgy to be done by the people. It is not done *to* people. It is not done *for* people. It is not done *in the presence of* people. People do it,

⁹³ Linda J. Clark, “The View from the Pew,” *The Hymn* 43/1 (1992), 41.

⁹⁴ TLS, Introduction.

⁹⁵ See Rembert G. Weakland, “Active Participation: How Our Culture Affects Our Liturgy,” *Church* 17 (Spring 2001), 7: ‘The text did not come out of nowhere, but was an expression of the nature of liturgy itself, one that had been rediscovered and prepared for by the Liturgical Movement during several decades before the council. Nevertheless, because it shifted the accent from the individual to the communal, one would have to say that the church was not, in general, prepared for it.’

⁹⁶ SC #14.

and the plural is correct because it is as a Church assembled that people do liturgy.”⁹⁷

The *General Instruction of the Roman Missal* takes up this principle of participation as a requirement for the celebration of the Mass:

This will best be accomplished if, with due regard for the nature and particular circumstances of each liturgical assembly, the entire celebration be planned in such a way that it leads to a conscious, active, and full participation of the faithful both in body and in mind, a participation burning with faith, hope, and charity, of the sort which is desired by the Church and demanded by the very nature of the celebration, and to which the Christian people have a right and duty by reason of their Baptism.⁹⁸

“Thus,” as Weakland points out, “the documents clearly attest that full participation is demanded by the liturgy itself and rooted in one’s baptism. This is not a principle that can be consciously neglected or relegated to the category of optional.”⁹⁹

In an attempt to solve some problems about music and its ministerial function arising as a result of the “new norms relative to the faithful’s active participation and the structuring of the rites,”¹⁰⁰ **MS** both reiterated and extended the principles of **SC**:

The faithful carry out their proper liturgical function by offering their complete, conscious, and active participation. The very nature of the liturgy demands this and it is the right and duty of the Christian people by reason of their baptism. This participation must be:

- a. internal, that is, the faithful make their thoughts match what they say and hear, and cooperate with divine grace;
- b. but also external, that is, they express their inner participation through their gestures, outward bearing, acclamations, responses, and song.

The faithful are also to be taught that they should try to raise their mind to God through interior participation as they listen to the singing of ministers or choir.¹⁰¹

Forty years after the first document of Vatican II was issued, Pope John Paul II was concerned to affirm the function of sacred music as a means of participation:

⁹⁷ Gabe Huck, “The Very Nature of the Liturgy,” in *Finding Voice to Give God Praise: Essays in the Many Languages of the Liturgy*, ed. Kathleen Hughes (Collegeville, MN: Liturgical Press, 1998), 299.

⁹⁸ **GIRM** #18.

⁹⁹ Weakland, “Active Participation,” 7.

¹⁰⁰ **MS** #2.

¹⁰¹ *Ibid.*, #15.

. . . the constitution pays special attention to the importance of sacred music. The council praises it, pointing out as its objective the glory of God and the sanctification of the faithful. In fact, sacred music is a privileged means to facilitate the active participation of the faithful in sacred celebration.¹⁰²

In acknowledgement of the concept of internal participation (quoted above), Hughes points out that “the concept of ‘active participation’ indicates much more than external functions, and requires attending to the liturgy as it unfolds as well as attending to the movements of our hearts before, during and after the celebration. Active participation in the liturgy,” insists Hughes, “is primarily internal; it requires a mindful engagement in the rites, an attending to the words and gestures, the symbols, the choreography, the space, the season. Without interior participation the rites are empty formalism.”¹⁰³

In his Apostolic Exhortation *Sacramentum Caritatis*, Pope Benedict XVI referred to the personal conditions required by the Synod Fathers for fruitful participation of the faithful in the liturgy:

One of these is certainly the spirit of constant conversion which must mark the lives of all the faithful . . . A heart reconciled to God makes genuine participation possible . . . there can be no *actuosa participatio* in the sacred mysteries without an accompanying effort to participate actively in the life of the Church as a whole, including a missionary commitment to bring Christ’s love into the life of society.¹⁰⁴ The Church’s great liturgical tradition teaches us that fruitful participation in the liturgy requires that one be personally conformed to the mystery being celebrated, offering one’s life to God in unity with the sacrifice of Christ for the salvation of the whole world.¹⁰⁵

¹⁰² Pope John Paul II, “Toward Liturgical Spirituality in a Time of Secularization. Apostolic Letter *Spiritus et Sponsa*, on the 40th Anniversary of the Constitution on the Sacred Liturgy “*Sacrosanctum Concilium*” (December 4, 2003),” *The Pope Speaks: The Church Documents Bimonthly* 49/4 (2004), # 4.

¹⁰³ Kathleen Hughes, *Saying Amen: A Mystagogy of Sacrament* (Chicago, IL: Liturgy Training Publications, 1999), 17-18.

¹⁰⁴ Pope Benedict XVI, Post-Synodal Apostolic Exhortation *Sacramentum Caritatis. On the Eucharist as the Source and Summit of the Church’s Life and Mission*, to the Bishops, Clergy, Consecrated Persons and the Lay Faithful. Given at Rome, 22 February 2007 (Strathfield, NSW: St Pauls Publications, 2007), #55.

¹⁰⁵ *Ibid.*, #64.

It will be seen that the principle of participation in its various forms is a recurring theme throughout the three data analysis chapters.

2.2.2 Liturgical Music Leadership

MR leaves us in no doubt as to the importance of the role of liturgical music leadership:

. . . the quality and character of the musical leadership has a major influence on the sung prayer of the assembly and on the entire celebration. We read in MCW: “Good celebrations foster and nourish faith. Poor celebrations may weaken and destroy it.”¹⁰⁶ Given the importance of musical leadership in affecting the quality of the celebration, one can conclude that “good musical leadership fosters and nourishes faith; poor musical leadership weakens and destroys it.”¹⁰⁷

Since Christ is present in our song, it is crucially important that we sing, and that Directors of Music treasure the sound of the assembly’s singing. Jerome Hall points out that “if our choirs or instrumentalists displace the rest of the assembly, singing for them rather than with them, Christ’s presence in our liturgy is diminished. If, on the other hand, the whole assembly’s voices are enriched and augmented by the musical specialists in their midst, if they respond fervently to the cantors’ sung proclamation of faith and take their part in music which involves choir and instrumentalists, Christ is more richly present in our midst.”¹⁰⁸

The importance of musical competency in leadership is underscored by Foley in his reference to a small collaborative field project undertaken in 1988, in which it became clear that “the quality of musical leadership was the factor that consistently influenced the quality of congregational participation. How people led the music had more influence on congregational participation than what music was sung. The study

¹⁰⁶ MCW #6.

¹⁰⁷ MR #64.

¹⁰⁸ Hall, “The Impact of the *Constitution on the Sacred Liturgy*,” 41.

convinced the researchers that the quality of the musical leadership is at least as important as the quality of the liturgical composition.” Foley fears, however, that “both musical leadership and repertoire are struggling under the influence of an entertainment model of worship that could have devastating long-range effects on our common prayer. Entertainment techniques are increasingly apparent in the styles of our musical leadership, wherein we are in danger of trivializing divine truths or at least religious beliefs.”¹⁰⁹

According to **MR**, liturgical music leadership involves a number of responsibilities:

Teaching people the language of music . . . means forming the community to know its voice. It means leading the community to believe that its song is essential . . .¹¹⁰ The formation of leaders presumes that they acquire and develop basic musical skills. The church needs well-trained musicians. Beyond this, pastoral musicians must have an adequate grasp and love of the liturgy . . . Pastoral musicians cannot be in service of our common worship until they know the ritual thoroughly . . .¹¹¹ The formation of pastoral musicians is an ecclesial and not simply an individual responsibility. It requires the support of local parishes, dioceses, institutes of higher learning and national organizations . . . Collaborative ventures among dioceses, schools and national organizations need to address the formation of mature pastoral musicians who require both personal sustenance and advanced training.¹¹²

In 1995, the writers of *The Snowbird Statement* expressed concern:

We call for more adequate resources to improve the musical skills of parish musicians of all levels of competence. There exists a serious need for moral and financial support in this area from parishes, dioceses and episcopal conferences. The most important skill of the parish musician, apart from adequate understanding of the liturgy, is the actual ability to make music. When this is lacking, the song of the assembly cannot be actualized and the rites cannot be celebrated adequately . . . We regard the fostering of musical competence in

¹⁰⁹ Edward Foley, “Theater, Concert, or Liturgy: What Difference Does it Make?” in *Sung Liturgy: Toward 2000 A.D.*, ed. Virgil C. Funk (Washington, DC: Pastoral Press, 1991), 84-6. See also Day, “Why Catholics shouldn’t bother to Sing,” 24: “Big Voice will do it for you. Usually in the sanctuary but sometimes in the back, Big Voice is that man or woman – with lips practically on the microphone – who makes the singing congregation obsolete. Big Voice’s voice, enlarged by amplification, completely crushes any sound coming from the pews. No matter how many people in the congregation are singing, Big Voice loudly “on top” is all you really hear.”

¹¹⁰ **MR** #20.

¹¹¹ *Ibid.*, #23.

¹¹² *Ibid.*, #24.

liturgical musicians as a primary task of the diocesan music director and the obligation of every bishop.¹¹³

“Musicians,” claims Scott Pilarz, “have been entrusted with enormous power. More than any other common aesthetic experience, music, as we have seen, has the potential to shape hearts and minds and to inform imaginations. This is particularly true of liturgical musicians. He adds that people gather to share what is more important in their lives; and musicians - through their enormously effective ministry - are there to lead the worshippers with passion and power that must be channeled through the slow and endless process of acquiring understanding and skill.”¹¹⁴

At the same time, Funk urges us to remember that “since the Second Vatican Council, Catholic life has experienced an amazing surge of new energy in the lay apostolate. The numbers of dedicated lay musicians are a sign of the Spirit in our times. Their dedication, their loyalty to the Church, and the spirituality of living the Christian life in the most ordinary of settings are all signs of the life of the Spirit.”¹¹⁵

2.2.3 Liturgical Music Repertoire

Articles 2 and 3 of **TLS** indicate the standard of liturgical music that Pope Pius X expected to apply in worship:

Sacred music . . . should possess, in the highest degree, the qualities proper to the liturgy, and precisely sanctity and goodness of form . . . It must be holy, . . . exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it. It must be true art . . .¹¹⁶

¹¹³ Di Cello, Anthony J. et al., “The Snowbird Statement on Catholic Liturgical Music, 1 November 1995, The Solemnity of All Saints, Part I,” #10. *One Voice* 12/1 (Pentecost 1997), 8. The Statement will be referred to hereinafter by the initials **SS**.

¹¹⁴ Scott Pilarz, “Music and Mediation: Anamnesis and Catechesis,” *The Living Light* 36/2 (1999), 8, 12.

¹¹⁵ Funk, “Blessed are the Catechists and Musicians,” 54.

¹¹⁶ **TLS** #2.

These qualities are possessed in the highest degree by the Gregorian chant, which is, consequently the chant proper to the Roman Church . . . Upon these grounds, the Gregorian chant has always been regarded as the supreme model for sacred music, so that the following rule may be safely laid down: The more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it is; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.¹¹⁷

The primacy of Gregorian chant was affirmed by **SC**, while also extending the stipulations of **TLS**:

The church recognizes Gregorian chant as something special to the Roman liturgy, which should thus, other things being equal, be given a place of primacy in liturgical activity. Other sorts of sacral music, especially of course polyphony, are in no way excluded from the celebration of religious services, provided that they fit in with the spirit of the liturgical event . . .¹¹⁸

Joncas draws our attention to Article 9 of **MS** which, while presenting a taxonomy of styles and genres of sacred music based on the teaching of **TLS**, makes some interesting modifications to this earlier document.¹¹⁹ Pius X had listed three essential qualities for sacred music: holiness, beauty and universality.¹²⁰ Of these three, ‘universality’ has been dropped completely:

The choice of the style of music for a choir or congregation should be guided by the abilities of those who must do the singing. The Church does not exclude any type of sacred music from liturgical services as long as the music matches the spirit of the service itself and the character of the individual parts and is not a hindrance to the required active participation of the people.¹²¹

The liturgical musicians who regularly seek out and prepare the repertoire for worship events have, according to **SC**, a crucial responsibility to their communities:

Those who work with music . . . should bring together compositions which exhibit the characteristics of true worshipping music, and which can be sung not only by major choirs, but which are also suitable for more modest ones, and

¹¹⁷ **TLS** #3.

¹¹⁸ **SC** #116.

¹¹⁹ Joncas, “Re-Reading *Musicam Sacram*,” 221.

¹²⁰ See **TLS** #2.

¹²¹ **MS** #9.

encourage the whole gathering of believers actively to take part. The texts which are chosen for the music of worship should be in conformity with catholic teaching: indeed, they should draw principally on scripture and on sources from within the liturgy.¹²²

Article 12 of *Liturgical Music Today* explicitly affirms the requirement of the pastoral judgment expressed in **MCW**:

The pastoral judgment discussed in *Music in Catholic Worship*¹²³ must always be applied when choosing music. . . The music selected must express the prayer of those who celebrate, while at the same time guarding against the imposition of private meanings on public rites. Individual preference is not, of itself, a sufficient principle for the choice of music in the liturgy. It must be balanced with liturgical and musical judgments and with the community's needs.¹²⁴

Kubicki contends that “specific musical choices can either lead the assembly toward or away from the deep patterns of emotion that constitute the Christian life. Over time, for good or for ill, worshipping assemblies will be shaped by the acclamations, psalms and songs that they sing. The emotional range of the music will either enhance or inhibit their ability to enter into praisings, repentings, lamentings, hopings, longings, rejoicings, and thanksgivings that are peculiar to the heart of the Christian life. The potential for achieving such lofty goals depends on the unique combination of quality texts and music, appropriate selections, commitment to excellence, and pastoral sensitivity.”¹²⁵

During his Wednesday audience on 26 February 2003, Pope John Paul II urged a return to appropriate styles of liturgical music:

It is necessary to constantly discover and live the beauty of prayer and of the liturgy. One must pray to God not only with theologically precise formulas, but also in a beautiful and dignified way. In this connection, the Christian

¹²² **SC** #121.

¹²³ See **MCW** #39: “The pastoral judgment governs the use and function of every element of celebration . . . It is the judgment that must be made in this particular situation, in these concrete circumstances. Does music in the celebration enable these people to express their faith, in this place, in this age, in this culture?”

¹²⁴ **LMT** #12.

¹²⁵ Judith Marie Kubicki, “The Formative Power of Hymns, Psalms, and Liturgical Songs,” *The Living Light* 36/2 (1999), 42-3.

community must make an examination of conscience so that the beauty of music and song will return increasingly to the liturgy. It is necessary to purify worship of deformations, of careless forms of expression, of ill-prepared music and texts, which are not very suited to the grandeur of the act being celebrated.¹²⁶

For the majority of liturgical musicians involved in choosing repertoire, the contribution of composers is of paramount importance. The Bishops of England and Wales, in issuing a draft text of a *Guide for Composers* intended to support the eventual publication of the English and Welsh edition of the Roman Missal 3rd edition, describe the ministry of the composer as one of service:

Service to the word: allowing the text to be communicated, proclaimed and prayed. The insight of the composer can reveal new layers of meaning within a text but as liturgy is the activity of the whole Church care should be taken to avoid the sentimental and overtly individualistic . . . Service of the people of God: composers are called to write music that enables the assembly's participation in the liturgy in a diversity of communities with a variety of resources available to them, from the unaccompanied song of the assembly itself to communities with cantors, choir, organ and instrumentalists.¹²⁷

Christopher Willcock has explained that he, and many other composers, consider themselves “discharging this service with the conviction that the great mysteries of the Christian faith have no life as dogmas buried in theological treatises, but live rather in the hearts and senses of believers struggling to communicate with a God who at times speaks through many different mouths. To stir the hearts and senses of believers to communicate with such a God in worship is,” he believes, “the bed-rock of compositional convictions.”¹²⁸ Ray Repp urges fellow composers to “recognize how influential their music can be on the faith development of people, and to consciously use

¹²⁶ Pope John Paul II, “Give Praise through the Beauty of Music,” #3.

¹²⁷ Bishops' Conference of England and Wales, *The Roman Missal – A Guide for Composers. Draft Text, 2003* [draft text on-line]; available from www.Catholic_ew.org.uk/liturgy/Music/RMcomposers; Internet; accessed 2 July 2006. The document will be referred to hereinafter by the initials **GFC**.

¹²⁸ Christopher Willcock, “What’s This Composer Think He’s Doing?” *The Summit* 23/2 (1996), 10.

their gifts to write music that will express who we are and who we wish to become.”¹²⁹ Marty Haugen feels that it is important to “distinguish between composing as an art and writing liturgical music as a craft. Composers like John Rutter,” he says, “write sophisticated religious work, while his own music is functional art to be used and done by people, and to help them envisage what the reign of God could be like.”¹³⁰

For more than forty years, liturgical musicians have continued to struggle with the tensions of massive increases in the availability of new music, and the need to keep alive the “musical tradition of the universal church.”¹³¹ Price maintains that “there are huge theological issues inherent in this matter. It is possible, he suggests, that in order to symbolize musically the paradox of a God who is both transcendent and immanent, we need both the traditional song and the accessible, familiar, ‘music of the people.’”¹³²

Michael O’Connor has pointed out that Pope Benedict XVI does not necessarily see great music as restricted to that of the past, and that the Pope has referred to “a certain narrowness” in the way church music was promoted in the nineteenth and early twentieth centuries, perhaps even in papal documents. Benedict offers, explains O’Connor, “chant and polyphony not as models of style, but of orientation, as embodying the principles of good church music, that is, humble, incarnational, Word-centred. This not only does not limit the repertoire, but opens it up to directions as yet

¹²⁹ Ray Repp, “Current Trends: A Modest Proposal to Composers of Liturgical Music,” *Spirituality Today* 40/3 (1988), 3.

¹³⁰ Ellen Teague, “Minister of Sound,” *The Tablet*, 20 November 2005, 15.

¹³¹ SC #112.

¹³² Milburn Price, “The Impact of Popular Culture on Congregational Song,” *The Hymn* 44/1 (1993), 17.

unforeseen.”¹³³ For the authentic renewal of liturgical music within modern culture,

Pope Benedict continues to have great hope of creative possibilities:

Popular spiritual music will be enriched and purified by liturgical music on the one hand but will also prepare new styles of liturgical music. From the freer popular forms there can then mature what can join the common ground of the universal worship of the Church. This is also the area in which the group can test its creativity in the hope that what grows from this may one day belong to the whole.¹³⁴

In an address to the Domenico Bartolucci Foundation in the Sistine Chapel, following a concert which had included some contemporary works, the Pope had this to say:

An authentic renewal of sacred music can only happen in the wake of the great tradition of the past, of Gregorian chant and sacred polyphony. For this reason, in the field of music as well as in the areas of other art forms, the Ecclesial Community has always encouraged and supported people in search of new forms of expression without denying the past, the history of the human spirit which is also a history of its dialogue with God.¹³⁵

2.2.4 Liturgical Inculturation

Among the crucial concerns of liturgical musicians and artists in the actual celebration of the liturgy is the issue of inculturation and its place in communal life. Vatican II vigorously reaffirmed the validity and urgency of the church’s incarnational approach to all peoples:

The church . . . is not connected exclusively and inseparably to any race or nation, to any particular pattern of human behaviour, or to any ancient or recent customs. Loyal to its own tradition and at the same time conscious of its universal mission, it is able to enter into a communion with different forms of culture which enriches both the church and the various cultures.¹³⁶

¹³³ Michael O’Connor, “Return to the Source: Pope Benedict on the Way Forward for Church Music,” *Church Music Quarterly* (December 2005), 21.

¹³⁴ Joseph Cardinal Ratzinger, *A New Song for the Lord: Faith in Christ and Liturgy Today* (New York, NY: Crossroad, 1996), 159; see also idem., “Music and Liturgy,” in *The Spirit of the Liturgy* (San Francisco, CA: Ignatius Press, 2000), 136-56.

¹³⁵ Pope Benedict XVI, “Address: Concert Offered in Honour of the Holy Father Sponsored by the Domenico Bartolucci Foundation,” Sistine Chapel, Saturday 24 June 2006 [address on-line]; available from www.vatican.va/holy_father/benedict_xvi/speeches/2006/june/documents/hf_ben-xvi; Internet; accessed 12 July 2006.

¹³⁶ *Gaudium et spes* (Pastoral Constitution on the Church in the World of Today), 7 December 1965, #58. The Latin text with English translation is found in *Decrees of the Ecumenical Councils: Volume Two Trent to Vatican II*, ed. Norman P. Tanner (Washington, DC: Georgetown University Press, 1990), 1069-

“The Church, therefore,” declares Eugene Hillman, “must learn to experience and express itself through the cultural riches not only of Western peoples but of all peoples. ‘It must implant itself among all groups in the same way that Christ by his incarnation committed himself to the particular social and cultural circumstances of the people among whom he lived.’¹³⁷ The principle of inculturation is thus rooted in the mystery of the incarnation.”¹³⁸

In dealing with liturgical renewal in **SC**, the bishops spoke for the first time about the need for liturgy to be inculturated: “[the church] cultivates and encourages the gifts and endowments of mind and heart possessed by various races and peoples,”¹³⁹ and of the place of music in that process:

In some parts of the world, especially mission areas, peoples are found who have a musical tradition of their own, a tradition which has great importance for their religious and cultural way of life. This music must be taken with due seriousness; suitable scope is to be given for it to contribute both to their development of their sense of the religious, and to the adaptation of religious worship to their particular temperament. . .¹⁴⁰

The art of our own time, and ‘the art of every race and part of the world’ is also credited with adding to the rich heritage of the Church in the arts.¹⁴¹

Vincie draws our attention to later ecclesial documents which pick up the discussion of inculturation. In 1975 Pope Paul VI published his apostolic exhortation *Evangelii*

1135. The Constitution will be referred to hereinafter by the initials **GS**. Any translations are from the Vatican Conciliar documents in Tanner, unless otherwise stated.

¹³⁷ *Ad gentes divinitus* (Decree on the Church’s Missionary Activity), 7 December 1965, #10. The Latin text with English translation is found in *Decrees of the Ecumenical Councils: Volume Two Trent to Vatican II*, ed. Norman P. Tanner (Washington, D.C.: Georgetown University Press, 1990), 1042-1069. The Decree will be referred to hereinafter by the initials **AG**. Any translations are from the Vatican Conciliar documents in Tanner unless otherwise stated.

¹³⁸ Eugene Hillman, “Inculturation,” in *The New Dictionary of Theology*, ed. Joseph A. Komonchak, Mary Collins, Dermot A. Lane (Dublin: Gill and Macmillan, 1987), 512.

¹³⁹ **SC** #37.

¹⁴⁰ *Ibid.*, #119.

¹⁴¹ *Ibid.*, #123.

nuntiandi,¹⁴² until recently regarded as the most important document treating the dignity of local churches, the importance and complexity of culture, and the subject of inculturation.¹⁴³ With the publication in 1994 of *Varietates legitimae: Fourth Instruction on the Roman Liturgy and Inculturation*,¹⁴⁴ there appeared a more direct treatment of liturgical inculturation than anything that had appeared before:

Music and singing, which express the soul of people, have pride of place in the liturgy . . . In some parts of the world, especially in mission lands, there are people who have their own musical traditions, and these play a great part in their religious and social life. Due importance is to be attached to their music and a suitable place given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius.¹⁴⁵

However, while Vincie expresses approval of the document's thorough review of a theology of inculturation, there is also disappointment at the inference contained in it "that adherence to proper procedures and reference to appropriate ecclesial structures is more important than is the inculturation of the faith and its liturgical expression."¹⁴⁶

A more recent document, authored by the Pontifical Council for Culture, is particularly pertinent to this research, with its attention given to the arts:

Every true work of art is potentially a way into religious experience. Recognizing the importance of art in the inculturation of the Gospel means recognizing that human genius and sensitivity are akin to the truth and beauty of the divine mystery . . . In Christian artists, the Church finds extraordinary potential for the expression of new formulas and for the definition of new

¹⁴² Pope Paul VI, Apostolic Exhortation *Evangelii nuntiandi* (On Evangelization in the Modern World) to the Episcopate, to the Clergy and to all the Faithful of the Entire World, 8 December 1975 [Apostolic Exhortation on-line]; available from www.vatican.va/holy_father/paul_vi/apost_exhortations/documents/hf_p-vi_exh_19751208_evangelii-nuntiandi_en.html; Internet; accessed 25 July 2007. The apostolic exhortation will be referred to hereinafter by the initials **EN**.

¹⁴³ For a more detailed discussion of **EN** see Vincie, "How Can We Sing Our Own Songs in Our Own Land?" 49.

¹⁴⁴ Congregation for Divine Worship and the Discipline of the Sacraments. "Varietates Legitimae: Fourth Instruction on the Roman Liturgy and Inculturation," 25 January 1994, in *Liturgiam Authenticam: Fifth Instruction on Vernacular Translation of the Roman Liturgy* 187-236 (Washington, D.C.: United States Conference of Catholic Bishops, 2001). The Instruction will be referred to hereinafter by the initials **VL**.

¹⁴⁵ **VL** #40.

¹⁴⁶ Vincie, "How Can We Sing Our Own Songs?" 52.

symbols or metaphors through the brilliance of liturgical genius in all its creative force.¹⁴⁷

“Clearly,” concludes Vincie, “the contributions made to the Church by liturgical artists are essential and indispensable. They provide leadership and are instrumental in inculturating the Gospel in a local church’s own key.”¹⁴⁸

Even without the participants being conscious of the process itself, Weakland observes that “all liturgy is inculturated. Liturgy,” he says, “never existed in the past nor does it exist in the present outside a given culture. It grew up in specific cultures, was altered historically by every culture in which it flourished, and continues to be culturally determined in our own day. All cultures are composed of values, ideas, priorities, desires, expectations, and hopes that are presupposed by its members. This also includes the ways in which those values are subtly shared and communicated among its members. Instinctively people, whatever their social background, bring a set of givens to the liturgy in which they participate. People pray (sing) the liturgy according to the way they understand its meaning and according to their own gestures and rites that are a part of their daily lives. At times the popular culture of those participating in a liturgy will be brought to bear on the liturgical structure and its meaning so that both are enhanced.”¹⁴⁹ The authors of **MR** have this to say:

Cultivating the cross-cultural dimension of the Christian life in worship does not mean simply borrowing ideas from some distant culture or language . . . even the apparently homogeneous parish is a network of interlinking subcultures. Thinking cross-culturally about worship and its music must begin at the local level. The task here is to respect the variety of worldviews and relationships that define the various subcultures within the worship of the local church.¹⁵⁰

¹⁴⁷ Pontifical Council for Culture, *Towards a Pastoral Approach to Culture* (1999), #17 [document online]; available from www.vatican.va/roman_curia/pontifical_councils/cultr/documents/re_pc_pc-cultr_doc_03061999_pastoral_en.html; Internet; accessed 8 June 2006. The document will be referred to hereinafter by the initials **TPAC**.

¹⁴⁸ Vincie, “How Can We Sing Our Own Songs?” 50.

¹⁴⁹ Weakland, “Active Participation,” 5.

¹⁵⁰ **MR** # 57.

“Liturgical composers and musicians,” argues Vincie, “are in a privileged position at this time to respond to the challenge of musically rethinking what it means to be a Gospel community and expressing it ritually. This gift of creativity brings with it a task of being particularly sensitive to the richness of tradition as well as being convinced that God continues to reveal in the particularity of local churches.”¹⁵¹

2.3 Related Studies

A small number of relatively recent studies have certain parallels with the aims and strategies of this research. As noted in Chapter One (1.2 The Research Aim) the research design owes its inception and impetus to the work of Mary E. McGann,¹⁵² whose scholarship will be discussed in Chapter Three (3.2.1 Research of Mary E. McGann).

2.3.1 The Universa Laus Documents (1980, 2004)

In 1980, *Universa Laus*, an international group founded in 1966 for the purpose of facilitating the liturgical reform mandated by the Second Vatican Council, published a report of its work.¹⁵³ “The document,” wrote Foley, “provided detailed information regarding the developing theology of Christian ritual music in the years after Vatican II. The notion of ritual music emerged from this group as a key for understanding what the Second Vatican Council considered to be the ministerial function of music in

¹⁵¹ Vincie, “How Can We Sing Our Own Songs?” 59.

¹⁵² McGann, “Interpreting the Ritual Role of Music”; idem., *Exploring Music*; idem., *A Precious Fountain*.

¹⁵³ Claude Duchesneau, Michel Veuthey, *Music and Liturgy: The Universa Laus Document and Commentary*, trans. Paul Inwood (Washington, D.C.: Pastoral Press, 1992). The document will be referred to hereinafter by the initials **UL (1)**.

worship.”¹⁵⁴ The report considers that music is integrated into the different components of worship as follows:

To support and reinforce the proclamation of the Gospel in all its forms; to give fuller expression to professing one’s faith; to prayer (intercession) and to the giving of thanks; to enhance the sacramental rite in its dual aspect of action and word.¹⁵⁵

A new statement from *Universa Laus* on music in the liturgy (“Music in Christian Liturgies II”) was published in 2002. This was the result of seven years of effort to compile a statement on which all members could agree. Paul Inwood points out that “although the document nowhere puts it precisely this way, the underpinning central thread is that not only do human beings minister to each other by singing together, but a necessary first stage in creating communion is the act of listening together.”¹⁵⁶ “In Christian worship,” the group states, “it is not music which is sacred but the live voices of the baptized singing in and with Christ.”¹⁵⁷ “In liturgy, the mission of instrumental music and singing is to aid, to accompany and to express the passage from death to life which is the fruit of all sacramental action.”¹⁵⁸

2.3.2 The Notre Dame Study of Catholic Parish Life

The Notre Dame Study of Catholic Parish Life was a service of research, analysis, and interpretation provided by Notre Dame University to the Catholic people of the United States, concerning their church at the level of local community in the early 1980s. The design and execution of the study was prompted by an awareness that several themes

¹⁵⁴ Edward Foley, ed. *Worship Music: A Concise Dictionary* (Collegeville, MN: Liturgical Press, 2000), 310.

¹⁵⁵ **UL (1)** #1.2.

¹⁵⁶ Paul Inwood, Foreword, “Music in Christian Liturgies: Document II (May 2002),” *Music and Liturgy* 30/1 (2004), 20. The document will be referred to hereinafter by the initials **UL (2)**.

¹⁵⁷ **UL (2)** #2.7.

¹⁵⁸ *Ibid.*, #3.6.

emerging from the Vatican II documents - in particular those of leadership, laity and community - were continuing to affect the whole church and the individual parish.¹⁵⁹ Searle has pointed out that “it is important to recognize the limitations of the study. It was not a survey of liturgical music, nor even of the liturgy, but a study of American Catholics in the context of parishes. This meant that the musical dimensions of the parish mass had to be noted, but it also meant that a great number of questions about liturgical music simply could not be asked.”¹⁶⁰

Despite the limitations, Foley believes that “there is a solid body of retrievable data and analysis stemming from the study which can begin to help us understand some of the basic questions about the singing assembly in Catholic worship.”¹⁶¹ Foley suggests that “virtually all of the explicit information which *The Notre Dame Study* supplies about when people sing and when people do not sing hinges on the issues of musical leadership, and on the ritual quality of the music. These are basic challenges which confront pastors, musicians and liturgists alike. It is especially they who need to understand that ritual music is not merely a way to keep the community involved, nor one of the options on hand to make the liturgy more interesting. Rather,” insists Foley, “it is music so intimately bound up with the worship that the rite is unthinkable without it.”¹⁶² “The music and texts employed by the liturgy,” declares Joncas, “challenge, celebrate and transform us, pointing to a reality that stands in tension with the cultural presuppositions of our world. In submitting to the power of the rite to mould us, pastoral

¹⁵⁹ Jim Castelli and Joseph Gremillion, *The Emerging Parish: The Notre Dame Study of Catholic Life since Vatican II* (San Francisco, CA: Harper & Row, 1987), ix, 2.

¹⁶⁰ Mark Searle, “Not the Final Word,” *Pastoral Music* 10/6 (1986), 44.

¹⁶¹ Edward Foley, “When American Roman Catholics Sing,” *Worship* 63/2 (1989), 98.

¹⁶² *Ibid.*, 110.

musicians will find wisdom in a repertoire and leadership that reflects the long wisdom of Christian worship and spirituality.”¹⁶³

2.3.3 “Why do Congregations Sing?” (1988)

In 1988 Mary McGann and Edward Foley collaborated in an informal study of musical processes within the worship of six Catholic communities.¹⁶⁴ The participation of the two collaborators in the worship of these communities became the basis for assessing the varying factors that contribute to the effectiveness of music-making in each of the situations. While yielding initial insight, this brief study, reports McGann, “confirmed the need to seek more extended methodologies based not only in the field of liturgical studies but also in the disciplines of ethnomusicology and ritual studies.”¹⁶⁵

2.3.4 The Milwaukee Symposia for Church Composers (1992)

This report (quoted in 2.1.2.6 Music as Revelatory) is the result of observation and dialogue concerning the nature and quality of contemporary liturgical music, especially within the Catholic tradition. The document alerted musicians in the United States to elements associated with Christian ritual music and referred to in **UL**. It also sought to describe a theology of ritual music, since it affirmed that “a theology of Christian ritual music is necessary.” While such a theology “may be implicit in some of the official documents, there has been little explicit attempt in these documents to fashion such a theology.”¹⁶⁶ Foley points out that among many important issues, the report addresses the problems of cross-cultural music making¹⁶⁷ and models of musical leadership,¹⁶⁸

¹⁶³ Michael Joncas, “Parishes Are Singing!” *Pastoral Music* 10/6 (1986), 12.

¹⁶⁴ McGann and Foley, “Why Do Congregations Sing?” 450.

¹⁶⁵ McGann, “Interpreting the Ritual Role of Music,” 2-3.

¹⁶⁶ **MR** # 10.

¹⁶⁷ *Ibid.*, #56-63.

“and stresses the collective nature of the liturgical enterprise with its continuous emphasis on the assembly.”¹⁶⁹

2.3.5 The Snowbird Statement on Catholic Liturgical Music (1995)

Dialogue in America concerning the purpose and function of music in the liturgy continued, as Funk points out, with the publication, on 1 November 1995, of a statement by a small group of liturgists and musicians meeting initially in Snowbird, Utah. Titled *The Snowbird Statement*, “this document entered into dialogue with the *Milwaukee Symposia* report and current pastoral practice.”¹⁷⁰ The Statement called for a new attention to the theology and practice of beauty in Catholic worship, especially in the area of liturgical music, which would necessitate a more intense and sustained engagement with theological and philosophical aesthetics.¹⁷¹ The document encouraged a renewed study of **MS**, which would serve to complement practices emanating from the widely-used **MCW**.¹⁷² While affirming that “great things have been achieved since the [Second Vatican] Council in the musical aspects of the church’s liturgical life,” **SS** claims that the positive achievements coexist with much that needs revision and redirection,¹⁷³ such as the current lack of official and competent leadership in the area of liturgical music.¹⁷⁴

De Luca points out that the comments of **SS** are particularly apposite to the Australian situation, and confirm that many of the issues raised in the document have widespread

¹⁶⁸ Ibid., #64-72.

¹⁶⁹ Edward Foley, “From *Music in Catholic Worship* to the ‘Milwaukee Document,’” in *Ritual Music: Studies in Liturgical Musicology*, (Beltsville, MD: Pastoral Press, 1995), 142.

¹⁷⁰ Funk, “Liturgical Prayer,” 42.

¹⁷¹ **SS** #3.

¹⁷² Ibid., # 18.

¹⁷³ Ibid., # 28.

¹⁷⁴ Ibid., #26.

parallels throughout the English-speaking world. These concerns include the “inadequacy of criteria for making a musical judgement as to the suitability of music for the liturgy; the indiscriminate incorporation of an entertainment or therapeutic ethos into liturgical music; the need for greater resourcing of parish musicians; the revival of more congregationally suitable hymnody; and the current lack of official leadership in the area of liturgical music.”¹⁷⁵

Australian liturgical composer Richard Connolly believes **SS** to be “the charter for liturgical music in our time,” and asserts that “there is no word in it with which he would disagree.”¹⁷⁶ Calling for a positive approach to hymnody in Catholic liturgy, **SS** refers to the potential for spiritual enrichment in the hymn-singing tradition, pointing to the illumination that well-crafted hymn texts can bring to lectionary themes, and to their ecumenical significance as a bond between various Christian traditions.¹⁷⁷ Francis Kline, however, regards **SS** as a “document that not everyone has been able to applaud.” He considers that “the statement’s grave dissatisfaction with the state of music in Catholic liturgy does not resonate with many practitioners in the field. It is unclear,” he claims, “whether the signatories are wisdom prophets crying in the wilderness or musical artists marginalized by the excluding demands of their own high standards. Whichever way we answer that question, there is no doubt,” concludes Kline, “that **SS** calls for better music in English-speaking Catholic liturgical life.”¹⁷⁸

¹⁷⁵ De Luca, “A Vision Found and Lost, 379-80.

¹⁷⁶ Richard Connolly, “Some Thoughts on Hymns,” *Annals Australasia* (April/May 2004), 11.

¹⁷⁷ See **SS** #19.

¹⁷⁸ Francis Kline, “The Snowbird Statement on Catholic Liturgical Life,” *Worship* 71/2 (1997), 224.

Conclusion

This review of the literature, and in particular of church documents, indicates that movements towards a theology of liturgical music and its practice have assumed a strong presence during the period immediately following the Second Vatican Council. More Christian believers have participated in the practice of church music in these years, as ministers and as members of the singing assembly, than in almost any other era of Church life. The literature has established that music is integral to liturgical performance, and that a theology of liturgical music is shaped by the experiences of local worshipping communities. The small number of studies shows that musical leadership and the ritual quality of music are the factors that regularly influence the quality of congregational participation, and that significantly affect the faith life of a worshipping community.

Scholars have indicated that the weight of historical evidence and personal experience is overwhelmingly on the side of the transforming power of music, and have consistently urged liturgical scholars to pursue research into how liturgical music can effect this transformation. The literature thus confirms the need to seek more extended methodologies based in the disciplines of liturgical theology, ethnomusicology and ritual studies, in order to articulate appropriate methods for interpreting how music becomes effective or ineffective for a particular community's worship.

As Funk has pointed out, "a perfect solution to linking the treasury of sacred music to the requirement for assembly music has not been found, nor has an acceptable repertoire for assembly participation been made available, but there is an awareness that an organic link to the treasury is beginning to develop. An agreed-upon theology of ritual

music does not appear to exist, but efforts are being made to begin the process of developing such a theology.”¹⁷⁹

While considerable efforts are being made toward a workable model of pastoral liturgical music practice, with a large core of competent musicians serving the Church, this area of ministry is far from stable, both within Australia and beyond. Liturgical music leadership continues to face the challenge of seeking personal formation and catechesis in order to enable participating assemblies into deeper prayer and praise, of working towards fostering musical competence throughout their ministries, and of building repertoires with integrity, commitment to excellence, and pastoral sensitivity to the place of inculturation in communal life. While a brief discussion of some relatively recent studies that have parallels with the concerns of this research conveys the desirability of such investigations, it also indicates that to date no such explorations appear to have been undertaken in the Australian context.

The following Chapter Three will present a description of the research design of this thesis, with discussion of the processes that led to its development and selection. Some relevant studies and surveys will be briefly discussed, together with a description of the parish of **OLR**, and details of ethical procedures crucial to research involving human participants. Finally, the various data collecting strategies leading to the ethnographic presentation of the research are detailed.

¹⁷⁹ Funk, “Liturgical Music, Theology and Practice of,” 711.

CHAPTER THREE RESEARCH DESIGN

Introduction

The first chapter of the thesis has provided a brief explanation of the research problem, the research aim and associated questions, and the categories of interpretation on which the data analysis presentations will be based, while the previous chapter presented a critical appraisal of research literature relevant to the investigation. In this third chapter I propose to discuss the methodological framework of the study, incorporating the processes leading to the development of an appropriate research design. The discussion will include explanations of the ultimate choice of qualitative and ethnographic methods to critically explore the effect of music on the faith life of members of an Australian Catholic worshipping community.

It is traditional to approach the study of liturgical music from an historical perspective. The bulk of published scholarship on liturgical music in the western world clearly relies on historical methodologies. However, as Foley points out, “over the past few decades there has been a shift within the musicological establishment itself regarding the appropriate methodology for the study of ritual music in general and worship music in particular. This shift has resulted in a growing number of studies employing anthropological or ethnomusicological rather than historical methods.¹ While historical studies and those employing methods borrowed from the social sciences continue to be important, by themselves they are inadequate for those who wish to reflect theologically on the meaning and role of liturgical music in a community of faith.” Foley has described liturgical music as “a privileged form of theological discourse which both

¹ A small number of these studies have been discussed in Chapter Two (2.3 Related Studies).

expresses and shapes belief,”² a statement which generates the primary concern of this chapter: what is an appropriate method for interpreting the nature of the belief that is expressed and created in the liturgical music practice of an Australian Catholic worshipping community?

3.1 Development of the Research Problem

3.1.1 Hypothesis

It is the argument of this thesis, as stated in previous chapters, that the power of music to deepen people’s faith, and to build community, is not generally being achieved in Australian Catholic worship. Increasingly, there is an expressed desire for music in worship to reflect a sense of the supernatural, of the presence of the sacred, in ways, it has been suggested, that are almost unimaginable to modern sensibilities.³ Liturgical music repertoire and leadership in Catholic parish communities continue to be fiercely criticized, verbally and in print,⁴ yet little is being done in Australia to understand these widespread concerns, and to assess, as McGann has done in the United States, “how a community’s musical performance affects the entire continuum of liturgical action, shaping and expressing an embodied theology.”⁵

3.1.2 Research Questions

The significance of music for worship and faith has been clearly identified in church documents and commentaries. Music is heralded as the only art that is considered to be “integral” to the worship experience.⁶ While it is clear that the transformative power of

² Foley, “Liturgical Music as Theological Discourse,” 83.

³ Christopher Pearson, “Spring of the Latin Rite,” *The Australian*, 14 October 2006.

⁴ See Chapter One (1.3 The Significance of the Study)

⁵ McGann, *Exploring Music*, 11.

⁶ SC # 112.

liturgical music is not generally being achieved in Australian Catholic worship, I have noted in earlier chapters that there are a number of Australian parish communities in which music is a constitutive part of the liturgical prayer, and that a study of the liturgical music practice of one of those communities could provide a useful model.⁷ It is the task of this research, therefore, to discover the various factors by which music making becomes effective or ineffective for a particular community's worship. These factors could include musical leadership, repertoire, conservatism, gender differences, age groups, ethnic backgrounds, acoustics, architecture, with the possibility of other influences as yet unknown. Ideally, field studies data will uncover the extent to which music making within the liturgy is a transformative force in the lives of individual believers and the ecclesial body. The study is concerned to understand the extent to which people derive theological experiences from the music they sing, and how that musical-ritual action has empowered them to act in daily life.

3.2 Relevant Studies

The questions of liturgical methodology and the cultural evolution of worship are not new, at least in the United States. In 1975, Mary Collins urged “new approaches to liturgical study which would observe, interpret and communicate what is happening presentationally within community rituals, as well as in other social, associated situations.” Her proposed methodology urged liturgical studies “to move into the places where Christians assemble for worship. Once in the field, the research would need to develop an ability to make careful, disinterested observations rather than *a priori* judgements as to whether a liturgy is apt or inept by historical or contemporary

⁷ See Chapter One (1.2 The Research Aim).

standards.”⁸ By 1987, Collins was hopeful that “liturgiologists were feeling their way forward methodologically, learning what new questions to ask about a liturgical event as a ritual act with both religious and theological meanings expressed in non-verbal as well as verbal codes.”⁹ During the past two decades, suggested liturgical methodologies have been propounded, some of which are useful for discussion towards the selection and design of a method for this present project. However, with the exception of Mary McGann’s research, little has been done to develop methods for studying music within a community’s worship performance.

3.2.1 Research of Mary E. McGann

The scholarship of Mary McGann, of the Franciscan School of Theology, Berkeley, California, has been a significant influence on this research. With the conviction that “music carries a unique power to enable access to the experience of God and to bind persons together in community,”¹⁰ McGann conducted a comprehensive and intensive investigation within the parish of Our Lady of Lourdes, San Francisco, a predominantly African-American Catholic community. Stirred by the vitality of its worship, the exuberance of its music making, and the candour of its faith expression, McGann recognized the potential fruitfulness of learning from the liturgical wisdom of this community. The result of two and a half years of field research was her doctoral dissertation presented in 1996, in which she proposed a methodology for the interpretation of the ritual role of music in Christian liturgical practice.¹¹ The thesis incorporated the presentation of the musical-liturgical practice of the community of Our Lady of Lourdes, whose repertoire and performance practice are based on the African-

⁸ Mary Collins, “Liturgical Methodology and the Cultural Evolution of Worship in the United States,” *Worship* 49/2 (1975), 101.

⁹ *Ibid.*, *Worship: Renewal to Practice* (Washington, DC: Pastoral Press, 1987), 77.

¹⁰ McGann, “Interpreting the Ritual Role of Music,” 1.

¹¹ *Ibid.*, x.

American gospel music tradition. “Within their liturgy,” wrote McGann, “gospel performance is a carrier of profound intuitions about God’s action in the Spirit and of ritual assumptions about how the community engages in liturgy.”¹²

Mary McGann’s dissertation demonstrates the usefulness of her methodology for an exploration of the musical-liturgical practice of one community. The study is based in the field of liturgical theology which provides its primary methodological framework. “Strategies drawn from ethnomusicology and ritual studies complement and complete this framework by delineating certain approaches to the description and interpretation of music making within ritual contexts. The purpose of this interdisciplinary method is to enable liturgical scholars to access the relationship of music to various other dimensions of worship and to the theology of the whole ritual action.”¹³

This methodology included participant observation by McGann in weekly liturgical events as a member of the congregation or within the choir, formal and informal discussions, with field notes and audio taping. The resulting data showed that song and other forms of music making played pivotal roles in how liturgy became effective for the community. Valued as a primary spiritual resource, music was seen, for example, as a “gift from God which allows us to worship him better,” or as a means of “making it through the hard times.”¹⁴ Embodied modes of expressiveness were a means by which various individuals deepened their participation in worship music, and in turn evoked the participation of others.¹⁵

¹² Ibid., *Exploring Music*, 8.

¹³ Ibid., “Interpreting the Ritual Role of Music,” x.

¹⁴ Ibid., 105.

¹⁵ Ibid., 183.

In 2002 a publication by Mary McGann, based on her encounter with the Catholic community of Our Lady of Lourdes as documented in her doctoral thesis of 1996, proposed an interdisciplinary method for exploring music as worship and theology within the lived faith experience of worshipping communities.¹⁶ This monograph addresses a central challenge to liturgical scholars and pastoral leaders – how to understand the diverse, culturally shaped worship patterns that exist in our multi-cultural church. It situates music as a central lens through which to explore a community’s liturgical practice, and offers a practical method for the theological study and interpretation of the lived experience of a musico-liturgical assembly. Margaret Mary Kelleher regards this work as “a significant contribution to the topic of method in liturgical theology. McGann draws on theories from the fields of liturgical studies, ethnomusicology and ritual studies to offer a new model for incorporating empirical field research into liturgical theology, allowing music to be explored as a theological act.”¹⁷

A further publication in 2004 by Mary McGann provided a companion volume to *Exploring Music*. This new study, *A Precious Fountain*, presents a “richly contextualized, experiential narration of the processes involved, within the relatively young community of Our Lady of Lourdes, in shaping worship and music patterns, and in adapting to the new liturgical directions taken by Vatican II.”¹⁸ McGann’s continuing work of liturgical ethnography offers further insight into the distinctive theological and liturgical understandings embodied in this community’s worship music practice, and challenges scholars to extend liturgical studies research towards the intersection of lived worship and liturgical theology. Above all, McGann is concerned “that other scholars

¹⁶ Ibid., *Exploring Music*.

¹⁷ Margaret Mary Kelleher, [Cover Review] in McGann, *Exploring Music*.

¹⁸ McGann, *A Precious Fountain*., xxvii.

will be encouraged to pursue similar modes of research. The method is offered as an approach to musical performance within worship events that focuses not only on musical texts, forms, and aesthetic qualities, but also on music as ritual action, on the performing assembly as subjects of the action, and on the interdependence of musical and liturgical processes. Finally, but equally important, it provides a strategy for exploring a theology of music that is consonant with our understandings of the theological dimensions of Christian liturgy.”¹⁹

The final phase of McGann’s methodology offers “a model for how research into the worship music of particular communities might be integrated into the work of liturgical studies, or by implication, into the pastoral framework of another group.”²⁰ This model is “imaged as a creative dialogue between the academic or pastoral group that receives the research and the community’s musical-liturgical performance.”²¹ Such a dialogue, explains McGann, “would require additional partners, who would offer interpretive theological categories that are indigenous to the religious-cultural traditions of many members being studied.”²² McGann emphasizes that “the future lies in a plurality of liturgical theologies that reflect the diversity of the world church,”²³ and urges scholars to engage in similar research with different communities. Thus, the methodology proposed in this thesis is an application of McGann’s – one that takes up her challenge in a completely different social and cultural context.

¹⁹ Ibid., *Exploring Music*, 79.

²⁰ Ibid., 12.

²¹ Ibid., 58.

²² Ibid., “Interpreting the Ritual Role of Music,” 216.

²³ Ibid., *Exploring Music*, 81.

3.2.2 Research of Margaret Mary Kelleher

Margaret Mary Kelleher notes that “in his *Introduction to Liturgical Theology*, Alexander Schmemmann identified the church’s liturgical tradition as the subject matter of liturgical theology, and indicated that the methods of historical analysis and theological interpretation should be employed in studying this tradition.”²⁴ Kelleher then points out that in the years since Schmemmann’s book was published, “the complexity of carrying out such a project has become apparent in the diverse tasks which have been identified within liturgical theology, as well as in the methodological pluralism which necessarily accompanies such diversity.”²⁵

Kelleher, writing in 1988, proposed a method for facilitating the task of “critically reflecting on contemporary liturgical praxis for the purpose of objectifying” and judging the horizon or world of meaning made public in that horizon. The method was initially constructed within a process which combined theory and praxis, and was developed by incorporating Lonergan’s description of generalized empirical methods, a pattern of “operations that is foundational to all particular methods,” and Turner’s understanding of what factors are significant in communicating and creating meaning in ritual.²⁶ “A framework of questions was constructed, but these were refined as they were used in an actual case study. Subsequent attempts to employ the method, as well as conversation with others who had engaged in the study of liturgical performance, have surfaced new

²⁴ Alexander Schmemmann, *Introduction to Liturgical Theology* (New York, NY: St Vladimir’s Seminary Press, 1975), 16-17, quoted by Kelleher in “Liturgical Theology,” 2.

²⁵ Ibid.

²⁶ See Bernard J.F. Lonergan, *Method in Theology* (New York, NY: Herder & Herder, 1972); Victor Turner, *The Forest of Symbols: Aspects of Ndembu Ritual* (Ithaca, NY: Cornell University, 1967), quoted by Kelleher in “Liturgical Theology,” 12.

questions and contributed to the process of refinement,” and to the evolution of varied methods which would probably be “interdisciplinary in nature.”²⁷

Kelleher emphasizes that data gathered from liturgical performance through ‘participant-observation’ needs to be interpreted within the context of other data taken from such sources as persons and documents associated with the ritual and assembly, church documents concerning the particular rites, and relevant historical and theological studies. These other data enable the researcher to provide a ‘thick’ rather than a ‘thin’ description of what is happening in the ritual performance.²⁸ McGann’s research design has much to say about this particular aspect of the process.²⁹ Kelleher’s own experience of a study which employed participant observation on twenty-two occasions to study liturgical performance within the Communion Rite in one Catholic parish,³⁰ as well as her writing on ritual studies and hermeneutics, continue to provide grounding for further empirical research.³¹

3.2.3 Surveys

When Cardinal Gilroy retired in 1971 as Archbishop of Sydney after more than thirty years in that office, one of the last acts of his administration was the sanctioning of the survey of current parochial liturgical and musical practice in the Sydney Catholic Church, conducted by the Guild of St Pius X in mid-1971, and briefly commented on by

²⁷ Kelleher, “Liturgical Theology,” 24-5.

²⁸ Ibid., “Liturgy as a Source for Sacramental Theology,” *Questions Liturgiques* 72 (1991), 32. Clifford Geertz uses this term in describing the task of interpreting cultures. See “Thick Description: Toward an Interpretative Theory of Culture,” in *The Interpretation of Cultures* (New York, NY: Basic Books, 1973), 3-30.

²⁹ McGann, *Exploring Music*, 40.

³⁰ Margaret Mary Kelleher, “The Communion Rite: A Study of Roman Catholic Liturgical Performance,” *Journal of Ritual Studies* 5/2 (1991), 99-122.

³¹ Ibid., “Liturgy as a Source for Sacramental Theology,” 33-5; idem., “Hermeneutics in the Study of Liturgical Performance,” *Worship* 67/4 (1993), 292-31; idem., “Ritual Studies and the Eucharist, 51-64.

C. Sciberras in 1972.³² The questionnaire was in two parts, the first containing some fifty-one questions about actual practice requiring a yes/no response, and the second requiring considered replies to more theoretical questions. De Luca suggests that “the positive responses to the survey questions appear to have reflected a high awareness and approval amongst Sydney clergy of the existence of the Liturgical Commission and of its work. This,” continues de Luca, “would seem to indicate that the process of liturgical change had been well received by the majority of Australian clergy, at least by 1971.”³³

For the purposes of his doctoral dissertation, and to assess the effects of the changes in the Sydney church on liturgical music practice in the quarter-century following the 1971 survey, de Luca conducted his own survey of Sydney Catholic parochial and school practice in 1997. The questionnaires received a high response rate and the resulting analyses provide valuable material for further exploration in the field. Consistent themes encountered included music as an indicator of dissent, the need for professional music education, feminist considerations, retreat from dogmatic hymnody, and popular musical taste.³⁴

Statistical procedures such as National Church Life Surveys and the Australian Community Survey³⁵ are significant sources of the range of contrasting conceptions and experiences of worship across denominations within Australia. In the main, however, these contain only brief references to liturgical music practice. A notable exception can be found in *Shaping a Future*, which reports that attender satisfaction with music at

³² C.J. Sciberras, “Results of a Liturgical Survey,” *Hosanna* no.42, (February 1972), 4-6.

³³ De Luca, “A Vision Found and Lost,” 248-9.

³⁴ *Ibid.*, 252-335.

³⁵ See Peter Kaldor et al., *Shaping a Future: Characteristics of Vital Congregations* (Adelaide, SA: Openbook Publishers, 1997); *idem.*, *Build My Church: Trends and Possibilities for Australian Churches* (Adelaide, SA: Openbook Publishers, 1999); *idem.*, *Taking Stock: A Profile of Australian Church Attenders* (Adelaide, SA: Openbook Publishers, 1999); John Bellamy et al., *Why People Don't Go to Church* (Adelaide, SA: Openbook Publishers, 2002).

church is a critical factor in relation to attenders' growth in faith and sense of belonging. Music is seen as a major vehicle for the expression of ideas and feelings, and attenders who are uncomfortable with the music are less likely to feel a sense of belonging. The consensus of opinion is that the musical styles in a congregation should reflect the musical tastes of those in the wider community, and that persons in music ministries, therefore, have a serious responsibility to reflect carefully on their choice of music.³⁶

It is puzzling that what seem to be significant issues are rarely approached or reported in subsequent survey publications. In a recent excellent publication, based extensively on the 2001 Australian Census and the 2001 National Church Life Survey, Robert Dixon makes no mention of music in worship, even when listing the various lay ministries currently operating in local Catholic Church communities. "Liturgy co-ordinators" is the nearest approach to the inclusion of the vital role of 'music ministers.'³⁷ It would appear that liturgical music ministries within Australian Catholic ritual assemblies, which have been and continue to be the point of sustained contact with the mystery, are a prime but neglected theological source.³⁸

3.3 Selection of Method

Kelleher writes that "one of the tasks of liturgical theology has been designated as that of objectifying and judging the horizons that are made public in the church's liturgical praxis," and that "any one study can only hope to focus on some dimension of that praxis, and therefore will objectify part of an ecclesial horizon."³⁹ As in all research,

³⁶ Kaldor, *Shaping a Future*, 86-7.

³⁷ Robert E. Dixon, *The Catholic Community in Australia* (Adelaide, SA: Openbook Publishers, 2005).

³⁸ Cf. Collins, *Worship*, 95.

³⁹ Kelleher, "Liturgical Theology," 11.

determining the parameters and the appropriate research design for this study were significant decisions.

3.3.1 Interdisciplinary

It has been explained in **Chapter One, 1.2 Research Aim**, that the research design of the study is an application of the method proposed by Mary McGann. While the field of liturgical theology provides a primary basis for the research, the study will reflect an interdisciplinary process, drawing also on the fields of ethnomusicology and ritual studies, thus seeking to offer a different yet complementary view of what takes place when a liturgical assembly makes music. “Taken together, the perspectives, theories, and methods of these three disciplines provide a basis for studying and interpreting music as an integral part of liturgical performance. They enable an exploration of an assembly’s worship music as carrier of religious, spiritual, cultural, and theological meanings, and as central to how a community shapes and hands on its liturgical tradition.”⁴⁰

As McGann advises, “the expressive arts, like all other aspects of the worship event, need to be interpreted in relation to the complexity of the whole. As an interpretive strategy, the method requires that any single aspect of ritualization, such as liturgical song, be interpreted in relation to all others, and always within the context of the whole event. Furthermore, the event must be situated within the broader social and religious context of the community engaged.”⁴¹

⁴⁰ McGann, *Exploring Music*, 11.

⁴¹ *Ibid.*, “Interpreting the Ritual Role of Music,” 25. See also Kevin W. Irwin, *Context and Text: Method in Liturgical Theology* (Collegeville, MN: Liturgical Press, 1994), 62.

3.3.2 Qualitative

The study will use a research procedure that is qualitative, ethnographic and long-term. While quantitative and qualitative methods are not mutually exclusive,⁴² it is clear that qualitative research is an ideal approach to learn first hand about any particular ‘social world.’⁴³ Miles and Huberman claim that “qualitative data are sexy. They are a source of well-grounded, rich descriptions and explanations of processes in identifiable local contexts. With qualitative data one can preserve chronological flow, see precisely which events led to which consequences, and derive fruitful explanations. Good qualitative data are more likely to lead to serendipitous findings and to new integrations; they help researchers to get beyond initial conceptions and to generate or revise conceptual frameworks. Finally, the findings from qualitative studies have a quality of undeniability. Words, especially organized into incidents or stories, have a concrete, vivid, meaningful flavour that often proves far more convincing to a reader than pages of summarized numbers.”⁴⁴

Qualitative research is a general term, incorporating a number of specialized methods, among which are ethnography, participant observation, case studies and conversational analysis.⁴⁵ “These methods,” explain Sherman and Webb, “have the aim of understanding experience as nearly as its participants feel it or live it, and assume that events can be understood adequately only if they are seen in context. A qualitative researcher, therefore, will immerse herself in the setting, allowing those who are studied

⁴² The primary distinction often made between these two paradigms is that qualitative takes the form of words while quantitative makes use of numbers.

⁴³ Walter R. Borg and Meredith D. Gall, *Educational Research: An Introduction*. 5th ed. (New York, NY: Longman, 1989), 380.

⁴⁴ Matthew B. Miles and A. Michael Huberman, *Qualitative Data Analysis: An Expanded Sourcebook* (Thousand Oaks, CA: Sage Publications, 1994), 1.

⁴⁵ Thomas O’Donoghue & Felicity Haynes, *Preparing Your Thesis / Dissertation in Education: Comprehensive Guidelines* (Katoomba, NSW: Social Science Press, 1997), 60.

to speak for themselves, and to provide their perspective in words and other actions. It is an interactive process in which the persons studied teach the researcher about their lives.”⁴⁶

3.3.3 Ethnographic

McGann describes ethnography as “a mode of interpretation, used in several of the social and human sciences, that employs descriptive and narrative writing as tools for investigation and analysis. The goal of ethnography is to develop sustained, detailed, and polyvocal descriptions of performance that are rooted in the understandings and categories of those who perform.”⁴⁷ Thus the ethnography of music focuses on the real behaviour of an event,⁴⁸ and in the context of this research is an effective way to portray “lived liturgical life.”⁴⁹ This strategy, explains Myers, “sets out to describe what can be seen by someone, usually called an ‘outsider,’ who wants to understand what is going on within a culture or subculture” – in this case, the members of a liturgical music assembly. In such research the researcher becomes a ‘participant observer,’ that is, she steps into the culture as someone from outside the culture who, nevertheless, is attempting to uncover the culture’s meaning. She becomes an ‘outsider,’ studying the practice of someone else’s ministry. An ethnographic study will aim to rate high in validity, that is, it will adequately describe what is actually going on at a particular moment within a culture.⁵⁰

⁴⁶ R.R. Sherman and R.B. Webb, ed., *Qualitative Research in Education: Focus and Methods* (Lewes: Falmer, 1988), 7, quoted in Loraine Blaxter, Christina Hughes and Malcolm Tight, *How to Research* (Buckingham: Open University Press, 1996), 61.

⁴⁷ McGann, *Exploring Music*, 39-40.

⁴⁸ Ibid., “Interpreting the Ritual Role of Music,” 62.

⁴⁹ Grimes, *Ritual Criticism*, 50.

⁵⁰ William R. Myers, *Research in Ministry: A Primer for the Doctor of Ministry Program*, 3rd ed. (Chicago, IL: Exploration Press of Chicago Theological Seminary, 1993, 2000), 24-5.

3.3.4 Long-Term

This research design may be characterized as ‘long-term’ in relation to the small number of studies undertaken in a similar field. These have involved only a modest number of liturgical events happening over a period of several weeks or a few months.⁵¹ In contrast, McGann’s research, involving regular participation in liturgical events and dialogue with members of the selected community, extended over a two and a half year period.⁵² Ronald Grimes has emphasized the importance of long-term research. In his response to a study of Roman Catholic liturgical performance, Grimes urges a minimum of one year of investigation.⁵³ In the context of this study the contention is that a minimum of twelve months field study is necessary for an adequate exploration of a community’s liturgical music practice, and thereby relates to a complete liturgical church year.⁵⁴

3.4 Case Study Selection

The choice of a community is crucial for what will be learned in the study. The community must be willing to participate in the process, and should actively cultivate music in its worship.⁵⁵ Although I have been actively involved in liturgical music ministries in various Sydney communities for over thirty years, thereby acquiring considerable knowledge of varieties of parish liturgical music practice, preliminary investigations for this research involved a planned pattern for experiencing weekend

⁵¹ See, for example, Kelleher, “The Communion Rite.” Kelleher attended twenty-two liturgies on eleven Sundays.

⁵² McGann, “Interpreting the Ritual Role of Music,” 30.

⁵³ See Grimes, *Ritual Criticism*, 28-62. Grimes provides a critique and assessment on a document that represented a compilation of reports on liturgy as practised in fifteen Roman Catholic parishes in the United States, 1963-1988.

⁵⁴ During the approved twelve months, in addition to planned conversations and interviews I attended seventy-six Sunday worship events, as well as various other liturgies, choir practices, parish seminars, liturgical meetings and social gatherings.

⁵⁵ McGann, *Exploring Music*, 43.

worship and other liturgical events in a large number of different communities throughout the Broken Bay Diocese, with a view to selecting and approaching possible participants. This preliminary investigation included consultation with the Director of Liturgy for the Diocese of Broken Bay, and with other liturgical music associates.⁵⁶

3.4.1 Parish of Our Lady of the Rosary, Waitara, New South Wales

The Catholic Church in Australia is administratively and geographically divided into seven Archdioceses and twenty-one Dioceses (see **Figure 1**).



Figure 1. The Hierarchical Structure of the Catholic Church in Australia. Ecclesiastical Divisions & Geographical Map. Source: Australian Catholic Bishops Conference. *The Official Directory of the Catholic Church in Australia July 2006 - June 2007*. Belmont, Vic.: National Council of Priests of Australia, 2006, 14-15. Used with permission.

⁵⁶ Confidential discussions were held with, for example, fellow members of The Australian Academy of Liturgy New South Wales Chapter, and of The Royal School of Church Music New South Wales Branch.

The Archdiocese of Sydney, established in 1842,⁵⁷ was the first Australian Diocese and originally included most of the continent. By 1968, with over 740,000 Catholics in Sydney, the Senate of Priests was supporting various efforts, including regionalization, to divide the Archdioceses. It was not until 1985, however, that approval was gained for the permanent division of the Archdiocese into three dioceses,⁵⁸ with the Diocese of Broken Bay formally established on 28 May 1986.⁵⁹

John Luttrell explains that Broken Bay Diocese was formed from the northeastern section of the Archdiocese of Sydney, and comprises the Shires of Warringah, Hornsby and Wyong, the Municipalities of Manly, Ku-ring-gai and Willoughby, and the City of Gosford. The Diocese embraces the Central Coast south of Lake Macquarie, and stretches along the Pacific coast and most of the northern suburbs of Sydney. Its southern border follows a line of suburbs from Manly to Carlingford. The first Bishop of the new Diocese, Patrick Murphy, saw the geographical and historical significance of Broken Bay at the mouth of the Hawkesbury River, which bisected the long coastline of the diocese between the parishes of Toukley in the north and Manly in the south, and thus he named the diocese Broken Bay.⁶⁰ Beaming across to Broken Bay is the Barrenjoey lighthouse, which provided the key image for the diocesan crest, along with the motto, '*Lumen Christi*' (the Light of Christ).⁶¹

⁵⁷ Australian Catholic Bishops Conference, *The Official Directory of the Catholic Church in Australia July 2006 – June 2007* (Belmont, Vic.: National Council of Priests of Australia, 2006), 14, 16.

⁵⁸ John Luttrell, *A New Light in the East: A History of the Diocese of Broken Bay 1986 – 2001* (Wahroonga, NSW: Diocese of Broken Bay, 2005), 10, 13.

⁵⁹ The new Diocese of Parramatta was also officially established in 1986. See *Official Directory of the Catholic Church 2006 – 2007*, 16.

⁶⁰ Luttrell, *A New Light in the East*, 3: Bishop Murphy recalled in his installation address that Captain James Cook, sailing north along the coast from Botany Bay towards evening on 7 May 1770, saw 'some broken land that appeared to form a bay,' and to it he gave the name Broken Bay.

⁶¹ Catholic Church of Broken Bay, *Going Forward Together: Our Diocesan Pastoral Plan for 2001 – 2005* (Thornleigh, NSW: Diocese of Broken Bay, 2001), 5.

The Parish of Our Lady of the Rosary Waitara (**OLR**) is situated towards the centre of Broken Bay Diocese, on the North Shore railway line. “The parish,” writes Arthur Collins, “was established in 1916, although Mass was celebrated in Waitara as early as 1898 in the church-school that had been erected on the rear of an allotment of land facing Peat’s Ferry Road, now the Pacific Highway, and opposite the site of the present Waitara Railway Station.”⁶² A new church, presbytery and school moved to the current site in Yardley Avenue Waitara in 1991.⁶³

“When plans for the site of the new church and ancillary buildings at Waitara were set in motion, and the foundation stone laid in 1991, a number of features from the ‘old church’ were able to be incorporated into the new building, affording a tangible sense of tradition and continuity as the community prepared to move forward into the future. The main attraction of the new church is the large stone wall with the stained glass window set in it, giving the church a traditional feel despite the modern design. The stones symbolize the members of the parish as living stones fitting neatly together but in an irregular pattern, just as the parish members come from diverse backgrounds. All persons are different but fit together as a cohesive community.”⁶⁴

The parish leadership team of **OLR** consists of the Parish Priest and Assistant Priest, the Korean chaplain,⁶⁵ a Community Worker, two Secretaries, a Pastoral Worker and a Youth Minister. There is a Catholic primary school and a Catholic secondary school within the parish boundaries. Four Masses are celebrated each weekend, with three

⁶² Arthur Collins, *Recollections of the Beginning and Growth of Our Lady of the Rosary Parish Waitara* (Waitara, NSW: Our Lady of the Rosary Parish, 1991), 1.

⁶³ *Welcome to Our Lady of the Rosary Parish Waitara, Diocese of Broken Bay: Parish Information Booklet* (Waitara, NSW: Our Lady of the Rosary Parish, 2004), 3.

⁶⁴ *Our Lady of the Rosary Parish, Waitara* [document on-line]; available from <http://homepages.ihug.com.au/~waitara/history.htm>; Internet; accessed 2 March 2004.

⁶⁵ The Korean Community has been discussed in Chapter One (1.5.1.4 The Korean Community).

additional Masses for the Korean community of the Broken Bay Diocese, and a Filipino Mass once a month.

The Catholic community of **OLR** is actively consistent in its cultivation of music as a constitutive part of its liturgical prayer. Within this parish, there is a well developed and varied music ministry, led by an appointed Director of Music,⁶⁶ a Liturgy Committee and a Liturgical Music Committee, ensuring that leadership in liturgical music is an integral part of each worship event.⁶⁷ In response to a request that field studies be undertaken in the parish, the attitude of hospitality and enthusiasm by the Parish Priest and the Director of Music, and subsequently by other members of the community, was gratifying and exciting, and indeed confirmed the assumption of the value placed on worship music in this parish. It was expressed at that time, and continued to be said during the course of the research, that the proposed exploration would undoubtedly be a significant contribution to the field of pastoral liturgical music, and would “bear fruit for our own parish.”⁶⁸

3.5 Ethical Procedures

As McGann notes, “ethical concerns and procedures are crucial to the whole research process. Persons and their modes of music and ritual making must be deeply respected. It is imperative that a community and its musicians have access to the methods and goals of a particular study, and that all are free to participate on a voluntary basis.”⁶⁹

The Australian Catholic University (ACU National) has delineated stringent

⁶⁶ At the time of writing, the office of Director of Music has been discontinued at **OLR**. This role will be discussed in detail in Chapter Five (5.1.3 The Role of the Director of Music).

⁶⁷ An impressive aspect of the standard and development of the music ministry in this community is its consistent and practical support by the parish clergy.

⁶⁸ A typical quote from letters, emails and conversations from and with participants during the field study.

⁶⁹ McGann, *Exploring Music*, 43.

requirements of ethical conduct for candidates undertaking research projects involving human participants: “The University’s Human Research Ethics Committee (**HREC**) has been established in accordance with the provisions of the *National Statement on Ethical Conduct in Research Involving Humans (1999)*.”⁷⁰ The primary role of the **HREC** is to “protect the welfare and the rights of all human participants in research, and to ensure that the principles of integrity, respect for persons, and justice are upheld. Researchers are required to submit an application to the **HREC**, and to have obtained approval from that body, before beginning work with potential participants.”⁷¹

3.5.1 Human Research Ethics Committee Application

The application for ethics approval requires the provision of minute detail. It addresses issues relating to human participants, full description of the research design and procedures, handling of data, dissemination of results, anonymity, confidentiality and privacy of participants. In accordance with **HREC** requirements, it was registered in the application that thirty-five male and female members of the **OLR** music ministry and/or assembly had been invited to participate in the study, and all had responded positively. The consent of these thirty-five participants was given with the understanding that their names would remain anonymous, but that data from conversations could be freely reproduced in the thesis.⁷² The researcher is required to draft an ‘Information Letter to Participants,’ to be signed by the principal supervisor and the researcher, and a ‘Consent

⁷⁰ *ACU National Ethical Conduct in Research Involving Humans: Guidelines for Applicants to the Human Research Ethics Committee (HREC)*, i [document on-line]; available from <http://www.acu.edu.au/research>; Internet; accessed 1 March 2004. Current guidelines available from http://my.acu.au/_data/assets/word_doc/0017/45017/Ethics_Guidelines.July_2007.doc; Internet; accessed 15 October 2007.

⁷¹ *Ibid.*

⁷² It is unavoidable, however, that the names of those in official roles such as the Parish Priest or the Director of Music will be known to members of the parish.

Form,' to be signed by each nominated participant and the researcher. (See Appendix B for examples of these documents).

In this way, persons involved in the research give formal consent, and the institution verifies that no person involved is jeopardized in any way. The researcher, McGann reminds, “needs to establish protocols of courtesy and etiquette with the community - identifying when and how audio recordings might be made, how people’s responses will be recorded and how permission will be obtained for use of quotations from interviews or worship events. It is important that the community know how the material will be used, to whom it will be presented, and in what form.”⁷³ To ensure confidentiality during the conduct of field studies, I undertook to devise a system of codes whereby the identities of individuals within the liturgical ministry, and/or within various music groups, as well as of other members of the parish community who spontaneously offer comments, would be known only to the researcher. After analysis of the data, these codes and any associated material were destroyed. Data is reported in an aggregate form, and no individual is identified or linked to any observation or response.⁷⁴

These formal ways of ensuring that ethical standards are met will ideally be accompanied by human ways of honouring a community’s performance. Keeping the ethnographic process dialogic, creating patterns of mutuality and accountability, checking assumptions about performance with various persons, and allowing their multiple interpretations to influence the researcher’s understandings are also essential to honouring the community’s ownership of its musical-ritual performance. The community is entitled to be given a copy of any published or unpublished manuscript in

⁷³ McGann, *Exploring Music*, 44. What follows is taken primarily from this source.

⁷⁴ See “Information Letter to Participants and Consent Form,” Appendix B.

which the researcher summarizes what has been learned from the community, and about how that learning could be interpreted for another group.⁷⁵

3.5.2 The Researcher

A significant element of the research design is concerned with establishing that the researcher is an appropriate person to carry out this study. Musical skills are necessary if the community's music is to be accessed on its own terms. Ideally, the researcher will be familiar with the specific musical, liturgical and cultural traditions of the community, with the denominational tradition within which the community's worship is situated, and with the ritual books and associated documents current within that denomination.⁷⁶

The personal quality of empathy is essential to the research process. The researcher, observes McGann, "must be able to move beyond her own categories of interpretation, to see things from another point of view, and to reach an empathetic awareness of how a community makes meaning musically and ritually. . . . Attending to the musical-liturgical expression of a community requires a willingness to let go of preconceived ideas and models of what one will find. Only much later, after fully entering the new 'cultural world,' and reaching a point of compatibility with the way members of the community understand it, can the researcher reflect on and interpret what is found there."⁷⁷

Clothey warns researchers that "the balance between subjectivity and objectivity is not easy to strike, and that understanding can never be total, precisely because the interpreter remains an 'other,' an 'outsider.' The researcher seeks to be self-conscious,

⁷⁵ McGann, *Exploring Music*, 44. A copy of this thesis will be presented to the parish of **OLR**.

⁷⁶ *Ibid.*, 40.

⁷⁷ *Ibid.*, 40-1.

at every stage of the ‘listening’ process, of her own posture, of the language, theories and orientation with which she ‘hears.’ The interpreter must ‘deconstruct’ or minimize as much as possible the orientation she brings, particularly in the early stages of the inquiry, seeking to defer to the interpretations and orientations of the participants, to the point that their understandings, evaluations, and interpretations can be clearly and freely expressed.”⁷⁸

3.5.3 The Participants

With ethics approval granted by the **HREC** for the project to proceed from the period April 2004 to April 2005,⁷⁹ the required ‘Information Letters to Participants’ and ‘Consent Forms’ could now be personally delivered to the thirty-five nominated participants, and more consistent and public involvement in the community’s worship events effected. For the benefit of members of the community, the Parish Priest and the Director of Music arranged for a description of the proposed field studies, and a biography of the researcher to be published in the weekly parish bulletin. At the request of the Parish Priest I agreed to be present at all Masses on a specific weekend, and to speak briefly to the assembly about my research project, an exercise that subsequently proved most fruitful. Members of each assembly were enthusiastic, intrigued and anxious to welcome the researcher formally into their community. Many people, including those not actively involved in leadership roles within the music ministry, have continued to voluntarily offer valuable comments on their experiences of music in Catholic worship. These are widely various and have been recorded anonymously.

⁷⁸ Fred Clothey, “Toward a Comprehensive Interpretation of Ritual,” *Journal of Ritual Studies* 2/2 (1988), 158-9.

⁷⁹ “Human Research Ethics Committee Approval Form,” 20 April 2004. See Appendix A.

The Parish Priest and music ministers are concerned to know how they can best serve their community, and feedback from parishioners will ultimately be most important to them. However, the researcher must keep in mind that while a sense of the effect of music on members of the worshipping assembly is a crucial element of the whole process, it is equally important to observe strict confidentiality, and to resist the temptation to ‘report’ to those directing the music ministries. There is a delicate balance to be struck between the significance of music to the musicians, and the experiences and comments of members of the congregation.

3.6 Data Collecting Strategies

There are a number of research procedures required for the complex task of coming to know a community’s life, music and ritual. These procedures are usually employed simultaneously rather than sequentially.

3.6.1 Participant Observation and Recording

For a Catholic worshipping community, the most fundamental ecclesial symbol is the Sunday Eucharistic assembly.⁸⁰ It was decided that the participant observation process in this research would be confined to the Sunday worship events of the parish. However, the primacy of the Eucharistic assembly often does not preclude an extended liturgical life of great richness and variety in many local communities,⁸¹ and this is to be kept in mind as a significant feature of an active Catholic community.

⁸⁰ United States Bishops’ Committee on the Liturgy, *Environment and Art in Catholic Worship* #63, in *The Liturgy Documents: A Parish Resource* rev. ed., ed. Mary Ann Simcoe (Chicago, IL: Liturgy Training Publications, 1985), 282. The document will be referred to hereinafter by the initials **EACW**.

⁸¹ *Ibid.*, #64, 282.

The researcher's regular participant observation in the community's worship events and in other aspects of its life is essential to the whole process, as it is the point where the ethnographic process begins.⁸² Participant observation is "essentially an approach to learning in which the researcher becomes involved in the process being studied," with the implication of "some degree of mutual modification."⁸³ "Translation must be a two-way process, which includes reciprocity and careful testing, otherwise what seems to one party to be a satisfactory rendering may be judged by the other as an unacceptable formulation or rank nonsense."⁸⁴ The object of participation is ultimately to get close to those studied as a way of understanding what their experiences and activities mean to them.⁸⁵

Participating in worship in more than one way can help the researcher to perceive its many dimensions; for example, as a member of the congregation for a period of time, then as a member of the musical ensembles. Bodily engagement in various aspects of the action is a key way of learning the community's strategies of performance. Extensions of liturgical events are important places where the researcher can interact with the community. Worship, notes McGann, is often surrounded by numerous other 'rituals' – arrivals, departures, coffee-hours, parish activities. These are sources of rich information about the patterns of relationship and interaction that are the 'style' of the community.⁸⁶

⁸² McGann, *Exploring Music*, 45. McGann uses the term 'intentional participation' as an alternative to the more common term 'participant observation,' in that it communicates a singleness of purpose on the part of the researcher to participate reflectively and reflexively in the action, recognizing that observation is an integral part of participation. (I have continued to use the term 'participant observation' in my own research.)

⁸³ Anthony J. Gittins, *Bread for the Journey: The Mission of Transformation and the Transformation of Mission* (Maryknoll, NY: Orbis Books, 1993), 67.

⁸⁴ Ibid.

⁸⁵ Robert M. Emerson, Rachel I. Fretz, Linda L. Shaw, *Writing Ethnographic Fieldnotes* (Chicago, IL: University of Chicago Press, 1995), 12.

⁸⁶ McGann, *Exploring Music*, 46.

McGann points out that by participating in the community's social interaction outside worship events, one can better recognize distinctions that communities make between liturgy and other aspects of their shared life. Performances by the community's musical ensembles in other contexts – workshops, concerts, choir festivals, eisteddfods, churches of different denominations – can reveal understandings of the music that are not always evident within the worship context.⁸⁷

3.6.2 Interviews and Conversations

One of the major qualitative data gathering strategies, namely semi-structured interviewing,⁸⁸ will be employed. Kelleher speaks of using a framework of open-ended questions that will shape the investigation when and as it proceeds.⁸⁹ Some questions are designed at the beginning of the study and are likely to be refined in the course of the investigation while others emerge as the work proceeds. The process will include conversations with the parish priest and ministry teams, with individuals or small groups, representing a range of age, gender, cultural background and length of membership, and with persons with significant experience of the community's liturgical worship, with musicians individually and as part of an ensemble, 'being with' members of the community in various settings, and simply informal conversations.⁹⁰

In McGann's experience, "oral information about the community's life and history are important sources for coming to know the community and its formative experiences. They can provide information about membership, about modes of community

⁸⁷ Ibid.

⁸⁸ O'Donoghue & Haynes, *Preparing Your Thesis*, 127.

⁸⁹ Kelleher, "Liturgical Theology," 4.

⁹⁰ See James P. Spradley, *The Ethnographic Interview* (New York, NY: Holt, Rinehart and Winston, 1979). Spradley stresses that asking persons to 'describe how things are done' is a more effective way of eliciting their categories of understanding than asking them to respond to a set of questions.

organization, and about significant events that have shaped the community's life. Oral histories by long-term members can reveal the social and personal processes involved in the evolution of the community's musical and liturgical practice. They can also offer perceptive interpretations of current practice."⁹¹

3.6.3 Document Study

“Increasingly, qualitative research uses data from sources other than direct encounters with people. Written or printed words and recorded images most obviously offer access to people's behaviour and its meanings to them.”⁹² A significant source of such data for this research has been generated by a prodigious amount of email communications, intended for my viewing, to and from assigned participants. Other important sources have included written and pictorial information about the community's life and history, maps and architectural plans, policy documents, liturgy planning schedules, minutes of meetings, music programmes and resources that are generated by the participants in the course of their work.

3.6.4 Ethnographic Fieldnotes

“Throughout the research process, ethnographic fieldnotes provide a means of recording, describing, processing, and reflecting on the community's performance and the researcher's experience of it.”⁹³ Ideally, ethnographers will attempt to write fieldnotes in ways that capture and preserve indigenous meanings. To do so, they must learn to recognize and limit reliance upon preconceptions about members' lives and activities. They must become responsive to what others are concerned about, in their

⁹¹ McGann, *Exploring Music*, 50.

⁹² Lyn Richards, *Handling Qualitative Data: A Practical Guide* (London: Sage Publications, 2005), 40.

⁹³ McGann, *Exploring Music*, 47.

own terms. Emerson points out, however, that “while fieldnotes are about others, their concerns and doings gleaned through empathetic immersion, they necessarily reflect and convey the ethnographer’s understanding of these concerns and doings. Thus, fieldnotes are written accounts that filter members’ experiences and concerns through the person and perspectives of the ethnographer. Fieldnotes provide the ethnographer’s, not the members’, accounts of the latter’s experiences, meanings and concerns.”⁹⁴

“Fieldnotes,” advises McGann, “are best written after each liturgy or other event. In the early stages of the research, nuanced descriptions of as much of the music-worship event as possible can help the researcher gain a comprehensive familiarity with the community’s patterns, and record the interpretive commentary offered by community members. Paying attention to the ‘qualities’ and strategies of the performance, to the modes of relationship that are enacted, and to the auditory-visual-postural-gestural dimensions of the action has been essential. As the research progressed, focused descriptions or analysis of particular aspects of the music-ritual became most helpful.”⁹⁵

3.6.5 Ethnography of Musical Performance

An ethnography of musical performance is “a systematic, descriptive examination and interpretation of important aspects of music-making in context.” In his introduction to this procedure, Anthony Seeger speaks of the ethnography of music as a “transcription of musical events.”⁹⁶ Beyond writing down the particular sounds of an individual musical event, as one might in musical transcription, an ethnographic approach explores

⁹⁴ Emerson et al., *Writing Ethnographic Fieldnotes*, 12.

⁹⁵ McGann, *Exploring Music*, 47.

⁹⁶ See Seeger, “Ethnography of Music,” 88-109.

“how sounds are conceived, made, appreciated, and [how they] influence . . . individuals, groups, and social and musical processes.”⁹⁷

“Musical ethnography,” explains McGann, “begins with the assumption that all persons present in the worship context are part of the music-making, whether they are actively participating in the creation of musical sound or not. This is particularly significant within ritual events, where the effect of music on the liturgical event is necessarily related to the strategies and understandings of all participants. Performance ethnography focuses on multiple instances of music making. It assumes that ritual music making is changeable, and that each performance of a piece results from a complex interplay of choices, creativity, expectations, and tacit understandings of those taking musical leadership, and other community members.”⁹⁸ Given that this research is focused on at least four separate worship events each weekend, each group of participants comprising different members of the community, it has not been surprising to find that this complex interplay of the various elements does indeed exist. Access to “local categories,” the words and phrases people use to define their world, is therefore an important dimension of the systematic description.⁹⁹

Emerson points out that ethnography can also explore links to broader social processes by observing people and settings as they change over time.¹⁰⁰ Long-term, continuous field research provides an opportunity to understand, for example, how music ministers and members of the assembly react to and are affected by changes of both official and voluntary leaders of the worshipping community, by the personal and professional

⁹⁷ Ibid., 89.

⁹⁸ McGann, *Exploring Music*, 52-3.

⁹⁹ Seeger, “Ethnography of Music,” 195.

¹⁰⁰ Emerson et al., *Writing Ethnographic Fieldnotes*, 139.

development of liturgical and music ministers who choose to undertake further study related to their ministries, or by social changes in the lives of various members of the community.

3.6.6 Analysis of Data

This research process has employed a mode of analysis based on procedures developed by ethnomusicologist Regula Qureshi,¹⁰¹ and adapted by Mary McGann. Qureshi's primary goal is to identify contextual input to actual sound structures in performance, while McGann's method is to explore the complex interaction between musical and ritual processes. "This" explains McGann, "provides a flexible framework within which the researcher can identify those aspects of music making most characteristic of a community's musical performance, and analyze how these become an integral part of the whole ritual process."¹⁰² The framework will also serve to "allow the patterns of the different gatherings of the community to be viewed in relation to each other, thus providing the possibility of comparison and generalization."¹⁰³

The assumption that both ritual and music are forms of action, and that both of these modes of action are composed of identifiable aspects or dimensions that give them structure, is integral to the whole process. These structuring aspects of ritualization¹⁰⁴ and music making have been identified, specified and expanded as the research proceeded, allowing for other aspects which may emerge in local practice to be added to those articulated.

¹⁰¹ Regula Burckhardt Qureshi, "Musical Sound and Contextual Input: A Performance Model for Musical Analysis," *Ethnomusicology* 31/1 (1987), 56-86.

¹⁰² McGann, *Exploring Music*, 53.

¹⁰³ Ibid., "Interpreting the Ritual Role of Music," 65.

¹⁰⁴ Ibid., 66.

Tools provided by computer software to assist qualitative analysis have now become acceptable, even assumed, just as it is assumed that one will use a word processor for writing. This research has employed the new-generation qualitative software NVivo, by which it is possible to manage, access and analyze qualitative data, and to keep a perspective on all of the data, without losing its richness or the closeness to data that is critical for qualitative research.¹⁰⁵

3.6.7 Ethnographic Presentation of the Research

The final phase of this research is the writing of an “ethnographic presentation of what has been learned by the researcher.” Ideally, “this is a candid, evocative portrait of the community’s music and worship that can serve as a bridge between the two groups to whom the research is accountable:” the community studied and the Australian Catholic University to whom the research has been presented. The text should include “a rich presentation of current performance, reflecting the community’s categories of interpretation.”¹⁰⁶ It seeks also to represent the historical processes, religious and cultural, that have shaped the community, and the geographic, political, social and economic context of their current lives.¹⁰⁷ Anthropologists today stress the importance of ethnography that is both ‘dialogical’ and polyphonic;¹⁰⁸ that is, “ethnography in which the voices of members of the community engaged in the study are clearly present.”¹⁰⁹

¹⁰⁵ Patricia Bazeley and Lyn Richards, *The NVivo Qualitative Project Book* (London: Sage Publications, 2000, 2003), 3.

¹⁰⁶ McGann, *Exploring Music*, 56.

¹⁰⁷ See Ronald L. Grimes, “A Catholic Liturgical Evaluation,” in *Ritual Criticism*, 28-62.

¹⁰⁸ See, for example, James Clifford, “Partial Truths,” in *Writing Culture: The Poetics and Politics of Ethnography*, ed. James Clifford and George E. Marcus (Berkeley, CA: University of California Press, 1986), 1-26; Mitchell, *Liturgy and the Social Sciences*, 85-6.

¹⁰⁹ McGann, *Exploring Music*, 56. See Data Analysis Chapters Four, Five and Six.

Conclusion

This chapter has provided details of the research design used to interpret, as far as possible, the nature of belief expressed and created in the liturgical music practice of an Australian Catholic worshipping community. It has been explained that the method was initially prompted by that developed by Mary McGann, whose scholarship has significantly influenced this research. McGann's method is concerned with exploring music as worship and theology and through her writings she offers the method to others to encourage similar modes of research. What matters ultimately, says McGann, is the "breadth of understanding, respect and informed appreciation yielded by such research."¹¹⁰

The method outlined in this chapter provides adequate scope for interpreting the extent to which music becomes effective or ineffective for a particular community's worship, and for assessing the theological dimensions of liturgical music making. The current concern that the transforming potential of music may not be realized to its full extent in some Australian Catholic worshipping communities can be examined within this framework.

The theological dimensions of liturgical music are the principal focus of this research, and thus liturgical theology provides its primary basis. The study reflects an interdisciplinary process, drawing also on the fields of ethnomusicology and ritual studies, offering a different yet complementary view of the music making process, and enabling the events to be situated within the broader social and religious context of the

¹¹⁰ Ibid., 8.

community engaged.¹¹¹ The qualitative and ethnographic method provides an ideal approach, in this context, to learn first hand about the ‘social world’ in question, and to employ the data collecting strategies effectively. A conscientious adherence to ethical concerns and procedures, while mandatory, has yielded unexpected benefits for the researcher, not the least of which is the constant reminder of the necessity of reaching and maintaining an empathetic awareness of how a particular community makes meaning, musically and ritually. The mutually strong bonds of friendship and respect forged within the community studied, during and following the research process, attest to the significance of ethical requirements.

The reasons for the decision to undertake field studies in one community have been explained in **Chapter One, 1.5.1.1 Choice of One Community**. The ultimate selection of the particular community was based on clear evidence that music is a constitutive and developing part of that community’s liturgical prayer. Within the Diocese of Broken Bay, New South Wales, the Catholic parish of Our Lady of the Rosary Waitara, with its gender, age and nationality mix, its socio-economic and geographical contexts, can be viewed as a microcosm, generally representative of other parish communities throughout the Diocese.

The next three Chapters Four, Five and Six comprise ethnographic texts, using a narrative style that allows the interweaving of analytic commentary with portions of field notes in which the voices of participants are clearly present. The following Chapter Four begins the presentation of data and analysis based on material derived from

¹¹¹ Ibid., 11.

observations and participation within the community of **OLR**, with a concentration on liturgical and theological perspectives.

CHAPTER FOUR

ANALYSIS OF DATA (1) LITURGICAL AND THEOLOGICAL PERSPECTIVES

Introduction

The first two chapters of the thesis have established the rationale underpinning the research, supported by a critical appraisal of literature from which the research problem has emerged. The third chapter presented a discussion of the methodological framework of the study, with an explanation of the processes leading to the development of an appropriate research design. The purpose of this and the following two chapters is to examine in a more integrative way the effect of music on the faith life of the worshipping community of **OLR**, through the presentation of data and analysis derived from my observations and experiences, from semi-formal interviews with members of the music ministry and members of the parish community who form the worshipping assembly, and from the many spontaneous conversations and emails that continue to assist in illuminating the dynamics of the musico-liturgical processes within **OLR**.

In the first Chapter, **1.5.1.1 Choice of One Community**, I acknowledged that comparative studies of more than one community were initially considered, and would undoubtedly have been of significant value. This is indeed a limitation of the research, with the choice of one community being mandated largely by the time constraints of the doctoral programme. However, I have also pointed out that the Catholic parish of **OLR** Waitara can be viewed as a microcosm, generally representative of other parish communities throughout the Diocese. My experience of the extraordinary generosity and hospitality of the community of **OLR** had begun some years prior to official field studies as I searched for an appropriate focus of research, and the association continues

to the present time. I believe that concentrated participant observation within one parish has provided extensive and relevant data, and has allowed for the development of closer relationships with community members than would have been possible had the research been extended to more than one parish.

It has been explained in **Chapter Three, 3.5 Ethical Procedures**, that the Human Research Ethics Committee of ACU National granted approval for field studies to be carried out during the period April 2004 to April 2005.¹ This included permission for formal and informal interviews and conversations with thirty-five stipulated participants, for whom I devised coded titles, who remain anonymous in this study, and whose records have been destroyed, as required. As noted in the previous chapter, in addition to planned conversations and interviews, I attended, during the approved twelve months, seventy-six Sunday worship events, as well as various other liturgies, choir practices, parish seminars, liturgical meetings and social gatherings. This immersion into the life of the community allowed me to explore the dynamic interplay between verbal and non-verbal expressions, to record perceptive commentary by participants and other community members, and to learn the complex relationships mediated in the community's life and in its musical performance.²

4.1 Categories of Interpretation

In this and the following two chapters, I propose to employ a narrative style for creating an ethnographic text, using both excerpt and integrative text strategies that allow the interweaving of portions of field notes with analytic commentary.³ Jovchelovitch and

¹“Human Research Ethics Committee Approval Form.” See Appendix A.

² McGann, *Exploring Music*, 39-40.

³ See Emerson, Fretz & Shaw, *Writing Ethnographic Fieldnotes*, 169-210.

Bauer believe that the underlying presupposition of the narration schema is that the perspective of the interviewees, or participants, is best revealed in stories where the informant is using his or her own spontaneous language in the narration of events.⁴ It is important that the words of participants and others are reproduced with authenticity. There will, therefore, be variations in speech constructions, depending on the culture of the speaker. This narrative relies on three broad categories of interpretation: (1) liturgical and theological perspectives, (2) liturgical music leadership and (3) liturgical music repertoire, with a separate chapter for each category. Data concerning these topics was obtained from field study participants drawn from the assembly and from the music ministry, including members of the clergy. Information from the perspectives of both is intertwined in this presentation. In order to preserve anonymity, the following codes will be used when reporting conversations:

R = Researcher; ML = Music Leader; A = Assembly Member, followed by a numeral when reporting group conversations.

Scholars generally agree that in an ethnographic study it is essential that the researcher identify her social location at the outset of the research. Each of us is shaped by our cultural background, educational training, denominational experience, age, gender, cultivated interests, attitudes, and experience. All of these dimensions provide a lens through which we interpret our own experience and that of others. By identifying our own conditioned perspectives, we are better able to recognize how they affect our perceptions and our ability to enter fully into the world of others, so as to discover and grasp what is meaningful to them.⁵

⁴ Sandra Jovchelovitch and Martin W. Bauer, "Narrative Interviewing," in *Qualitative Researching with Text, Image and Sound: A Practical Handbook*, ed. Martin W. Bauer and George Gaskell (London: Sage Publications, 2000), 61.

⁵ McGann, *Exploring Music*, 42.

This task was facilitated by the Parish Priest who suggested that I provide an autobiography for publication in the parish bulletins for some weeks prior to commencement of field studies. He then invited me to speak briefly to the assemblies at the end of all four Sunday Masses, immediately prior to beginning data collection. This would give parishioners an explanation of the processes involved in the research, as well as a personal visual image.

4.1.1 Liturgical and Theological Perspectives

4.1.1.1 Current Worship Patterns

For the community of **OLR**, as for most Australian Catholic parishes, worship events occur at various times and in various forms, but for the purposes of this research, the major source of data is derived from that gathered in connection with the four Sunday Masses. As the **GIRM** emphasizes, participation in the event of Sunday worship is of paramount importance in the lives of worshipping communities:

The celebration of Mass, as the action of Christ and the People of God arrayed hierarchically, is the center of the whole Christian life for the Church both universal and local, as well as for the faithful individually. In it is found the high point both of the action by which God sanctifies the world in Christ and of the worship that the human race offers to the Father.⁶

Each Sunday liturgy follows the regular patterns of the Catholic worship tradition, based on the current edition of the *Roman Missal*: Introductory Rites, Liturgy of the Word, Liturgy of the Eucharist, and the Rites of Dismissal. Within this structure, the Mass may take a variety of forms, depending on the options chosen from the Missal by the group planning the liturgy. Such a variety of options reflects the flexibility inherent

⁶ **GIRM** #16.

in the Roman tradition. According to the **GIRM**,⁷ the options are provided for pastoral effectiveness and the common spiritual good of the people.⁸

Music enhances the power of the readings and prayers, and is a unique means of celebrating the richness and diversity of the various seasons and feasts of the Church.⁹ Within the local worshipping community, there are many other special occasions for liturgical musicians to exercise creativity within the Rite. When the Sacrament of Baptism for Children, or the reception of First Holy Communion is celebrated during a 10:00 A.M. Mass, when the designated 'Youth Mass' or 'Children's Mass' occurs, when the community celebrates, for example, World Refugee and Migrant Sunday, or the Patronal Feast of Our Lady of the Rosary, this power of music is evident in the diverse dynamics of musical-liturgical process that unfold in each worship event.

While each Sunday liturgy at **OLR** follows the regular pattern of the Catholic worship tradition, my fieldnotes, based on observation, conversations and interviews, reflect the flexibility allowed for in the Roman Rite. A number of musicians commented on the various processes involved in preparing for Masses during which, for example, the Sacrament of Baptism for children, or the reception of First Holy Communion would be celebrated. The assemblies on these occasions, they pointed out, often represent quite different characters and attitudes from the regular congregations; musicians are aware of the need to anticipate this, as well to be well informed about the liturgy itself. Observations, interviews and emails generated during preparations for major feasts of

⁷ Ibid., #352.

⁸ Gerard Moore, *Why the Mass Matters: A Guide to Praying the Mass* (Strathfield, NSW: St Pauls Publications, 2004), 10.

⁹ **LMT** #47.

the Church, such as the Easter Vigil, reflect the collaboration of priests and liturgical ministers at these times when the current worship patterns are necessarily varied.

In this context under discussion, I have recorded approximately twenty-six comments from both musicians and assembly members to the effect that of all features of the worship patterns at **OLR**, the hymn chosen for the Entrance Procession, and the quality of its leadership, can “make or break”¹⁰ the celebration. As an observer from the congregation, it was apparent to me that these comments are justified. The words and music of a hymn that truly “gathered” us all together, and that was led with a style and competence that invited communal participation, had significant impact on the vitality of the rest of the liturgy. The field notes have also recorded that approximately 80% of participants commented on the positive effect of the Presider’s and ministers’ participation in the Entrance Hymn as the Procession approached the altar. During the field study period, this feature was observed as the norm on all occasions.

4.1.1.2 The Worship Space

A discernible element of warmth and hospitality pervades this community church, even before one enters the church building. The setting itself, with its generous outer space surrounded by greenery planted within attractive stone work, invites all to feel welcome, and to be part of the liturgical action. Gerard Moore points out that the writers of the *General Instruction of the Roman Missal*, in pronouncing on various requirements towards achieving the unity of the assembly, are insistent that the church building should reflect the unity of the assembly at worship¹¹:

¹⁰ For example, conversation, 28 October 2004.

¹¹ Gerard Moore, *Understanding the General Instruction of the Roman Missal* (Strathfield, NSW: St Pauls Publications, 2007), 31.

All these elements, even though they must express the hierarchical structure and the diversity of ministries, should nevertheless bring about a close and coherent unity that is clearly expressive of the unity of the entire holy people. Indeed, the character and beauty of the place and all its furnishing should foster devotion and show forth the holiness of the mysteries celebrated there.¹²

Even the statues and images should reflect the devotion of the entire community.¹³ The church is approached from a spacious courtyard, where persons arriving for worship often pause for greetings and conversation. Rarely have I arrived at the church without experiencing individuals and groups smiling and waving, interrupting their own activity to greet me and to enquire about my research and my welfare, or updating me on issues we may have discussed previously. A typical heart-warming question from music leaders was, ‘I hope you’re singing with us today?’

Entry to the church is provided by three separate doorways, and weekly bulletins, extra hymn books etc. are available within a series of shelves in the surrounding foyer. The church has been designed to seat 515 people¹⁴ (see **Figure 2**). Each Sunday, approximately 1,200 people attend Mass¹⁵ which is available at 6:00 P.M. (Vigil), 8:00 A.M., 9:30 A.M. and 6:00 P.M. A centre aisle and four smaller aisles provide access to four series of ten pews each arranged in a semi-circle or fan shape facing the sanctuary. A further group of three pews for choir seating are situated on the same level, against the east wall of the building, and facing the sanctuary.

¹² **GIRM**, #294.

¹³ *Ibid.*, #318.

¹⁴ This total includes seating for fifteen in the choir and fifty in the Blessed Sacrament Chapel. The chapel screen wall is removable. Information supplied by Laszlo Szoboszlai, Glendenning Group Architects, email 27 June 2007.

¹⁵ **OLR** Parish Records, date accessed: 18 May 2006. This figure does not take into account the typically large numbers of people who would, as in any other parish, attend Mass at festive times, e.g. Easter Vigil or Christmas Masses.

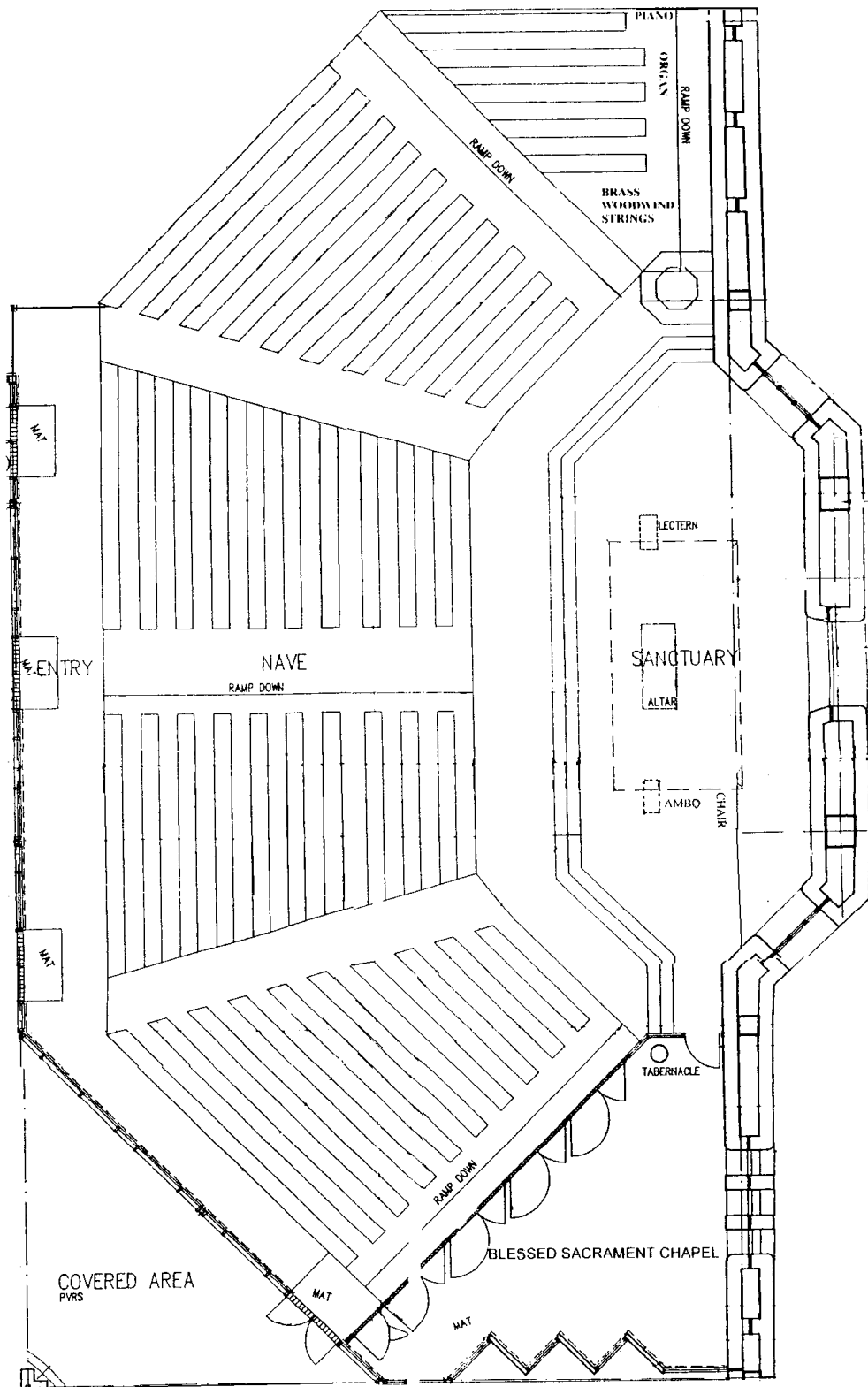


Figure 2. Section of floor plan of Our Lady of the Rosary Church Waitara NSW. Used with permission.

The piano is placed beside the organ, which is positioned against the south wall, giving musicians a clear view of the liturgical action. Further space, for seating for musicians and for their instruments, is provided in front of the organ.

As I parked my car in the grounds of **OLR** and walked towards the church for the Vigil Mass, the first liturgical occasion of my ‘official’ introduction, I reflected, not for the first time, on that personal quality of empathy urged by Mary McGann to be so essential to the ethnographic research process. Empathy as a research tool has been described as a kind of ‘spiritual discipline’ – the ability to be with a community without judgement. Attending to the musical-liturgical expression of a community requires a willingness to let go of preconceived ideas and models of what one will find.¹⁶ Although I have experienced countless occasions of musico-liturgical celebrations of Catholic and other faith traditions, I have also been a committed member of the music ministry in another close-knit parish community in the Broken Bay Diocese for many years. I was now entering a different ‘cultural world’ with the goal of reaching a point of compatibility with the way members of this community understand, live and celebrate their faith.

On that first weekend, I was virtually an ‘unknown’ to the majority of parishioners, the exceptions being a number of the musicians with whom I have shared diocesan liturgical music workshops at Waitara over past years, and who had been consulted during the process of approval of my application to undertake research in the parish. On this evening, and on numerous occasions to follow, I never failed to be grateful for the hospitality and friendship extended to me, and to observe the same warmth and kindness as a natural element in all the community’s relationships and activities. This generosity may explain, in some part, the reason for such an unusually large number of

¹⁶ McGann, *Exploring Music*, 41.

members of the music ministry¹⁷ and, indeed, of all other ministries within the community.

The enthusiastic and prolonged applause following my brief words at the end of each Mass on that first weekend was an unexpected reaction. I soon realized that this signified unqualified approval of my research presence in the community, and a deep interest in the areas of investigation. At this early stage of the process, the significance of the study appeared to be already of interest, as groups of parishioners surrounded me outside the church after each Mass to offer welcome, and to question and comment:

A1: Well, thank goodness someone is looking into this music business in church. I just hope some ‘higher powers’ (general laugh) take notice of your results. . .

A2: Yes, I think a study like this is long overdue.

R: Why do you think we need a study?

A1: Well – you know really – I mean, it’s all over the place, isn’t it? Everywhere you go people are doing their own thing, singing whatever they like the sound of, whether it suits the Mass or not. We could do with a bit of direction – you know – uniformity.

A3: So what sort of questions will you be asking?

R: Well, for example, how does music affect your faith life? Is music at Mass prayer for you?

A3: Oh well, I know I pray better when there’s music at Mass. I hate it when there’s no music . . . but I guess that doesn’t often happen here . . . I’m thinking of when I go to other places.

A4: Yes, I just love music at Mass, it really uplifts me. You wait until you hear X sing at Mass – then I’m in heaven . . .

A2: But I can’t pray if the musicians are not very good. Maybe someone should offer scholarships or something for people to learn the right way to play church music?¹⁸

¹⁷ Currently there are approximately eighty-two active members in the **OLR** music ministry.

¹⁸ Conversation, 14 March 2004.

The experiences of observing and participating in worship at **OLR** indicate clearly that not only the surrounding area, but the interior design of the church itself signifies that all who enter are invited to worship as one body. Parishioners and visitors alike have often commented on the design, suggesting that the arrangement of seating and the sanctuary area promote a sense of “welcome,” of “warmth,” of “feeling at home.” This worship space invites all to be comfortable, to celebrate together from any position in the church. The reverence and devotion for the Mass is in no way diminished by being “happy to be here.”¹⁹ The space provided in the church for singers and instrumentalists is designed to “facilitate their active participation,”²⁰ giving a clear view of the liturgical action. While there is ample provision for choir members and instruments, the space is designed to support the ability of music leaders to interact with the flow of the liturgy, to respond to sung dialogues, and to lead the singing assembly. When observing the worship space at **OLR**, I expressed some surprise that, as a relatively new church opened in 1991, it did not include screens on the walls and provision for power point projection of hymns etc. It was explained to me that the original plan of the church precluded these features, which are now common in the majority of Australian Catholic churches, but that discussions on that very subject are now in process at **OLR**.²¹

4.1.1.3 Liturgical Music as Prayer

Although perhaps pre-empted by my example of a research question, the above conversation, and many others that followed, indicated a consciousness, at various levels of expression, of the concept of liturgical music as prayer:

¹⁹ Conversation, 9 February 2005.

²⁰ **GIRM** #294.

²¹ Interview, 6 June 2005.

- A:** You know, when we sing at Mass . . . or listen to music . . . that's praying . . . but it's not the same as other singing, although a lot of music can have strong effects on you, in different ways.²²
- A:** I can really get into the prayer thing at Mass if the words of the hymn mean something to me . . . you know, really say something, and I guess I like the tune to be nice too, and probably easy enough for me to sing, although I don't mind having to work at it at first to learn it . . . but sometimes the people playing the music, or singing, are not very good . . . there can be really bad musicians, and I really can't pray then because the bad music keeps getting in the way.²³
- A:** This is my sacred time . . . well . . . our sacred time, the time for praying. I don't mean that I don't pray at other times, I do actually, but singing at Mass is different, it's making music together, praying together . . . and I love that . . . and I'd rather be singing than just listening.²⁴

Clearly, many members of **OLR** are vitally aware that music in liturgy is primarily prayer, 'a necessary or integral part of the solemn liturgy with a ministerial function . . . in the service of the Lord.'²⁵ Their responses also indicate an awareness of the fact that pastoral music's first function is to promote the greater glory of God. Music is made for this because some truths about God and God's goodness are too profound for mere words. The singing assembly prays and gives glory to God by expressing the dearest truths that lie deepest in the human spirit.²⁶

There are many questions inherent in the concept of pastoral music as prayer; for example, what are the factors by which music making-becomes effective or ineffective for the prayer of the assembly? How can music making within the liturgy become a transformative force in the lives of individual believers and the ecclesial body? In the context of large groups of people attending Mass at different times, with a variety of music leaderships, there will inevitably be widely varying experiences and opinions of

²² Conversation, 25 April 2004.

²³ Conversation, 25 April 2004.

²⁴ Conversation, 2 May 2004.

²⁵ SC #112.

²⁶ Pilarz, "Music and Mediation," 9.

the effect of music, from members of the music ministry as well as from members of the assembly. As a relative newcomer to Australia, a participant explained how the music drew her to worship at **OLR**:

ML: Long ago I come to this church and hear the singing and music, and my heart go pitter-patter (*sic*). It so beautiful a way to pray, I think. So I come here to be part of the music. I try to keep myself fit so that I can go to church if my husband is too busy to take me. Going to church and singing is my heartfelt joy and being able to sing for the Lord, though me very unworthy . . . but I always think, every day, every hour, every moment have been made by Him, and so I keep trying to be good all the time.²⁷

A participant who has worshipped in the parish for many years, although no longer a member of the music ministry, described earlier experiences as a choir member at **OLR**:

ML: I started singing in a choir at **OLR** – in the old church – years ago and I’ve always thought it was meant to be a prayer when you sing . . . by the way, I don’t understand why people keep telling us that Catholics haven’t got a tradition of singing. I can’t remember a time when we didn’t sing . . . we practised very seriously and people used often tell us after Mass how they liked it. They said it gave them a spiritual feeling – they could feel as if they were praying – it stopped their minds wandering off onto something else. Sometimes we would sing a Latin motet as well as leading the hymns. We used the hymns in *The Living Parish Hymn Book* for a long time.²⁸

So, we ask, how is liturgical music prayer, and for whom? Prayer, says Harmon, can be defined as attention to the presence of God. God’s presence is freely given. So is our ability to pay attention to that presence when, amid our myriad distractions, blocks, and fears, we recognize it. It is not necessarily the sense of God’s nearness which constitutes prayer, but rather the fidelity of our attention which chooses to trust that, near or distant, God remains God-with-us and God-for-us. We know from experience that our attention

²⁷ Interview, 6 June 2004.

²⁸ Interview, 15 December 2004.

is an elusive commodity, so paying attention to the presence of God means making a conscious choice to do so. Prayer requires the art of cultivating that presence.²⁹

The question of paying attention, of concentrating, was raised frequently by members of the assembly at **OLR**, for example, ‘Music at Mass brings me back to thinking about God and why I’m there.’³⁰ A participant explained the difficulties often typical of family attendance at Mass:

ML: Sometimes we get to the church in a bit of a rush because everything’s gone wrong at home – arguments, phone calls, and someone’s lost something – you can’t help that with a family, you know, even though you think everything’s ready the night before . . . and my mind’s just running all over the place. Then the music starts and the children settle down and we all start singing and somehow I can think about God. Even if the words of a song don’t always say anything much to me, the music can help you to remember that you want to pray, that’s why you come to Mass anyway, and you can put all the hard things . . . and I guess the good things too . . . out there, and maybe things are not so bad. Music can nearly always help you to do that.³¹

Members of the music ministry were generous in expressing their joy in what they regard as a privilege to be part of the liturgical music leadership. My interest in the concept of music as prayer, and its effect on the lives of music leaders, produced varying degrees of interest in and awareness of this area of liturgical ministry:

ML: You know, it’s important that our ministry is based on the idea of music as prayer. Of course we always begin our choir practice with a prayer, but I think it’s important to keep remembering when we lead the music that it’s not just our prayer but the prayer of the whole assembly. I think we have a better chance of keeping that in mind during the liturgy if we can remember to make the practices a prayer as well.³²

For the majority of music leaders at **OLR** there is a deep spirituality clearly inherent in the ministry, and individual participants often spoke at length, and sometimes with

²⁹ Harmon, “Liturgical Music as Prayer,” 266-7.

³⁰ Conversation, 18 April 2004.

³¹ Interview, 6 September 2004.

³² Interview, 21 July 2004.

poignancy, of their personal faith experiences, and also of the difficulties that can arise. Sometimes young adults will take time to unravel their own thoughts about the effect of music on their faith life:

ML: You know this has really got me talking . . . and thinking . . . well, I've never really tried to talk much about it before . . . I guess prayer is not just the things we say at Mass . . . or having a word with God when things are tough, like exams and things, you know? It's exciting in a way . . . I mean it's easier to 'sing' a prayer and think what you're singing about . . . makes it pretty important to do it well when I'm in the choir.³³

4.1.1.4 The Prayer of Silence

Silence during liturgical celebrations, declares Saliers, is as much a part of the 'music' of sung prayer as instrumental sound.³⁴ During field study conversations, participants spoke of 'the prayer of silence':

ML1: Sometimes I wish we didn't have to have so much singing. There's too much of it, they seem to think that we have to fill up every possible space with singing, as if we can't manage to pray for ourselves in any other way . . .

R: Do you mean that there are sometimes too many hymns programmed for the one liturgy, or do you mean that sometimes you would like a Mass with no singing at all?

ML2: Both – definitely both. I don't think we're given a chance anymore to appreciate the prayer of silence. For example, we have to have a hymn all during Communion – well, that's OK, it's a procession – and then there's a rush to finish that and quickly begin another one for a thanksgiving . . .

ML1: I think it would be good sometimes to leave out one or the other and have some time for reflection in silence. Or sometimes we could have just organ music, say at the Offertory (*sic*) or even just after Communion . . . that's if anyone could do it properly. You can't do much reflecting or praying if all you're doing is wincing because the musician is so bad . . .³⁵

There were other occasions on which participants offered interesting reflections on the power of silence, for example:

³³ Interview, 19 August 2004.

³⁴ Saliers, "The Integrity of Sung Prayer," 299.

³⁵ Interview, 15 December 2004.

- A:** I've been thinking lately that the times we're not singing . . . or even not saying anything . . . are probably just as important as everything else . . . you know, everyone is quiet for a while, maybe half a minute, after the readings, or after the homily, I think there are other times too . . . but we're all silent, all of us together, and it feels so right, somehow. You can get into a way of feeling prayerful then, even though you mightn't be thinking anything very much . . . sometimes something in the reading might strike you . . . maybe just a sentence or a few words . . . and it's good to be able to sit with that . . . but mostly it's good to just be still. Sometimes if I'm at Mass in another parish they don't always have those silences, and now that I'm used to it and really like it, well I really miss the chance for quiet . . . it just feels as if they want to get the whole thing over and done with as quickly as they can . . . but I'm sure that's not really the reason . . . we do live in a very noisy world, don't we?³⁶
- A:** I was thinking this morning about the different times in Mass when we have short times of silences . . . and I thought of a time last week when my wife and I had gone to a function with a group we belong to . . . it was about an hour and a half drive from Sydney and we offered to give a lift home to a friend who had no transport. Well, we were driving along and the three of us talked away for quite a long while . . . and then for no reason that I can remember we all fell silent . . . and then after a while our friend leaned over and said, is everything all right? Have I said something wrong? My wife and I were amazed and tried to reassure him that nothing was wrong . . . but I don't think he was convinced, and I'm afraid that he looked quite hurt when we all said good-bye . . . even though we tried to explain he just didn't understand. You see, for years now we have been used to driving long distances . . . and sometimes we have really lively conversations, well, it's a good chance often to just talk together . . . but a lot of times we say nothing at all . . . just enjoy the quiet and the scenery and maybe our own thoughts or whatever . . . and I don't suppose we've ever thought about why that can be so good for both of us . . . it just is . . . and I thought about that this morning at Mass, and how good it is to just sit with the words the priest might have said, or maybe the reading, and just take it all in . . . sometimes not to even think about anything but just enjoy being there . . . being still . . . I don't think I'm explaining this very well . . . but aren't I lucky that my wife and I both feel the same about this sort of thing?³⁷

The above data reflects recommendations from the *General Instruction of the Roman Missal*:

³⁶ Interview, 10 July 2004.

³⁷ Interview, 10 February 2005.

. . . in the readings . . . God speaks to his people, opening up to them the mystery of redemption and salvation and offering them spiritual nourishment; and Christ himself is present in the midst of the faithful through his word. By their silence and singing the people make God's word their own³⁸ . . . During the Liturgy of the Word, it is appropriate to include brief periods of silence, accommodated to the gathered assembly, in which, at the prompting of the Holy Spirit, the word of God may be grasped by the heart and a response through prayer may be prepared³⁹

Sacrosanctum concilium urged that during a liturgical celebration 'when it is appropriate, a worshipping silence should be kept,'⁴⁰ while *Musicam sacram* explained in detail how this is to be observed:

At the proper times a holy silence is also to be observed. That does not mean treating the faithful as outsiders or mute onlookers at the liturgical service; it means rather making use of their own sentiments to bring them closer to the mystery being celebrated. Such sentiments are evoked by the word of God, the songs and prayers, and the people's spiritual bond with the priest . . .⁴¹

Participants of **OLR** are indeed mindful of the importance of the sacred silence in their liturgical celebrations. In the words of Searle, they view the times of silence as a precious opportunity for members of the community to attune themselves to the prayer of Christ rising from the depths of the Spirit, and to lower themselves gently into those same depths. For that to happen, explains Searle, we need a context of deep silence.⁴² As a form of communication in itself, Schellman points out, silence is all the more important to the rhythms of the liturgy, where nothing less than intimate dialogue between the living God and God's people is taking place. Silence during liturgical prayer makes it possible, as participants have observed, for the members of the

³⁸ **GIRM** #55.

³⁹ *Ibid.*, #56.

⁴⁰ **SC** #30.

⁴¹ **MS** #17.

⁴² Mark Searle, *Called to Participate: Theological, Ritual, and Social Perspectives* (Collegeville, Minn.: Liturgical Press, 2006), 56-7.

assembly to blend their personal prayer with God's word and the Church's public prayer.⁴³

The parishioners of **OLR** would agree with Hovda who insists that we are in desperate need of silence, that is, extended periods of silence which, in this context, is silent prayer. When everything stops, and all are seated, and voices, songs and instruments are stilled, and movement and gesture are stilled, there is no prayer more eloquent than silence. Like music, silence is itself prayer.⁴⁴ The best way to achieve silence during worship, advises Zimmerman, is to practise it as part of our everyday lives, in the way that one of the participants has described above. Silence in worship helps us to let go of our everyday distractions and surrender ourselves to the larger worship event. That silence, as we have seen from the data, fosters our absorption of God's word and saving deeds on our behalf, as we become attentive to God in different ways. Whatever might take place during that silence, many **OLR** worshippers are aware, as Zimmerman too observes, of how indispensable this silence is if the liturgy is truly to accomplish its purpose, which is the transforming encounter with God in this community.⁴⁵

The analysis of fieldnotes indicates that the theme of "music as prayer" recurs in conversations, interviews and written communications more than any other concept. The research project has revealed a spontaneous eagerness in participants to express that awareness of music as "a way of praying," and they invariably welcomed the opportunity to explain a variety of personal attitudes and relevant experiences. The

⁴³ James M. Schellman, "The Revised Sacramentary: Revisiting the Eucharistic Renewal of Vatican II," in *Finding Voice to Give God Praise: Essays in the Many Languages of the Liturgy*, ed. Kathleen Hughes, 243-59 (Collegeville, MN: Liturgical Press, 1998), 248.

⁴⁴ Robert W. Hovda, "The Sacred: Silence and Song," in *Toward Ritual Transformation: Remembering Robert W. Hovda*, ed. et al. Gabe Huck (Collegeville, MN: Liturgical Press, 2003), 26.

⁴⁵ Joyce Ann Zimmerman, "Silence's Scintillating Divine Speech" [article on-line]; available from www.calvin.edu/worship/worshippers/particip/zimmerman_silence.php; Internet; accessed 24 August 2007.

majority of musicians spoke of the opportunity to “pray with the music” during their times of personal and / or group preparation for liturgies, a process that usually enhanced their prayerful attitude during the event itself. A much smaller number of music leaders regretted that they found it difficult to experience music as prayer if they were concerned with the performance itself, or anxious that there might be ensuing criticism. These participants, however, usually indicated that their ultimate ideal was to overcome these concerns so that their own prayerful leadership would be personally as well as communally beneficial.

The data reflects a plea from many assembly members for an improvement in music leadership, pointing out that poor musicianship is hardly conducive to “sung prayer.” There is equal evidence, however, of numerous experiences that have contributed to the power of liturgical music as prayer. These have included music’s ability to override, perhaps temporarily, personal cares; the sense of connection with the Liturgy of the Word on a particular Sunday; memories and emotions evoked by a particular hymn; the recognition of being part of the Body of Christ when all are singing together. There were five occasions when “the prayer of silence” was discussed,⁴⁶ with those discussions being most emphatic about the need for appropriate silences. While participants spoke with gratitude of the times of silence occurring in the liturgies at **OLR**, they also observed that there are times when less music and more silences would be welcomed.

⁴⁶ For example, Interview, 15 December 2004.

4.1.1.5 Liturgical Music as Revelatory

The document *Dei verbum*, issued by the Second Vatican Council, represents a new and distinct emphasis on the importance of the Bible as a source of revelation:

‘. . . it is essential . . . [for] all engaged in the ministry of the word . . . to be sharing the abundant riches of the divine word with the faithful entrusted to their care, especially in the sacred liturgy.’⁴⁷

We are challenged, believes Haught, to think of revelation as an always enlivening embodiment of God’s word that can illuminate and transform each new situation in a special way.⁴⁸ McGann points out that liturgical theologians, in asserting that Christian corporate worship is revelatory in character, begin with the obvious: the proclamation and interpretation of biblical texts as integral to the worship event.⁴⁹ Music, declares Foley, has an unparalleled capacity to wed itself to that central element of the church’s worship, the word. As it bonds with the word, music fulfills its proper ministerial function.⁵⁰ Based on these perceptions, McGann urges us to ask questions: How does the community proclaim and interpret the biblical word through its musical performance? In what measure is the community’s music making a carrier of new and image-breaking circumstances? How is it revelatory? What memory, associations, and tensions are released through music in the worship act?⁵¹

I arrived at **OLR** early one Saturday evening for an arranged appointment preceding the Vigil Mass. Our conversation ranged over many issues, but the theme of music as integral to the liturgy of the word, and its effect on personal and communal faith, became evident:

⁴⁷ DV #25.

⁴⁸ Haught, “Revelation,” 886.

⁴⁹ McGann, *Exploring Music*, 73.

⁵⁰ Foley, “Toward a Sound Theology,” 121.

⁵¹ McGann, *Exploring Music*, 73.

ML: I love to sing with the choir at Mass. It makes me think about the readings and the seasons well before we come to practise and then sing. Every time we sing I seem to learn more about the liturgy because I keep finding things I didn't know before, and looking them up leads to a bit more information every time and off I go again . . . I study the readings . . . I never did that when I was younger, I never thought about it, which is silly really because I studied piano and singing and you couldn't put a song over well unless you really understood what the words were saying . . . I know I sing at Mass with more meaning now and probably with more of a sense of prayer. I think we're all doing that now . . . I suppose people in the congregation would pick up on that too?⁵²

Sacrosanctum concilium is clear in its challenge that the Word in all its modes and range is to be restored: 'From scripture's inspiration and influence flow the various kinds of prayers as well as the singing in the liturgy.'⁵³ Don Saliers believes this to be a rediscovery of music as revelatory, of the transforming power of feeding the word of God back and forth within the assembly through music. The word sung on the lips of our neighbour is a constitutive element in the liturgical formation and expression of faith. The integrity of sung prayer depends upon the extent and quality of experienced Scripture as a living word.⁵⁴

The integrated themes of preparing and praying with the Scriptures, and music making as prayer, continued to be articulated throughout the time of my fieldwork. Participation in liturgical music leadership as a form of prayer usually relies on personal preparation of the liturgy of the word, and an awareness of its transforming potential for the whole assembly:

ML: When I'm thinking about music for a particular Sunday liturgy, I spend some time studying and praying with the readings. I think it's important when we have the responsibility of choosing all the music for Mass that we think beyond the Liturgy of the Word . . . what I mean is, that you don't stop at making sure that the psalm and the gospel acclamation are the right ones . . . I mean, that's obvious, isn't it? But I think there are

⁵² Interview, 15 May 2004.

⁵³ SC #24.

⁵⁴ Saliers, "The Integrity of Sung Prayer," 298.

often ways to choose hymns that can extend some of the words, or at least the ideas, of scripture into the whole liturgy . . . so that all of us in the church are relating the readings to . . . maybe the people in Waitara . . . and even visitors perhaps . . . so the message of the gospel, or maybe one of the other readings, can resonate with people's lives . . . and maybe sometimes they're able to take away a message from the music, as well as from the actual words of the readings . . .⁵⁵

During the field study period, I was sometimes invited to join participants at lunch in a restaurant. Listening to deeply personal and often very articulate reflections on the influence of liturgical music ministry on individual lives are indeed privileged encounters, and sharing a meal often added unexpected quality of insight to the research themes. Participants were invariably supremely interested in the process, and unhesitatingly shared their ideas and experiences. As I arrived at a designated restaurant for a semi-formal interview with a participant musician, I wondered if much would be achieved, considering the lunch-time bustle and noise that surrounded us. We soon became absorbed in conversation and oblivious to the surroundings:

ML: I was very pleased when you asked me to be a participant in this study, and I'm so interested in the questions you're exploring, especially about the faith life of members of a worshipping community. (Actually, I typed out a lot of my thoughts about this and other questions . . . you can have that if you like in case we get off the track?) Music is a passion for me, and being able to use this passion to worship God – and indeed to help others to worship God – allowed this passion to take on a completely new dimension . . . and having to practise and prepare, and therefore having to read and sing words from Scripture and the liturgy, helps me to deepen my reflections on those words. I don't mean that I 'have' to do all that, it just seems the logical way to go about things. You can't put words in music across to the congregation if you haven't studied them yourself, and prayed about them, and have some insight into the message.

R: So this kind of prayerful preparation for you is a 'given'?

ML: Indeed it is. In fact, I simply can't understand any musician, singer or instrumentalist, or conductor, even considering being part of a liturgical music ministry if regular meditation on the liturgy of the word is not part of the deal, so to speak.⁵⁶

⁵⁵ Interview, 9 January 2005.

⁵⁶ Interview, 21 September 2004.

The revelatory impact of music-making at **OLR** is apparent in a variety of ways. Musicians in particular often explained in details their growth in knowledge and understanding of Scripture, as they sought to discover ways in which to proclaim and interpret the biblical word through music. On most occasions, study and preparation would begin individually, before meeting as a group to plan the programme in details. In all conversations, it was clear from the data that in this community it is taken for granted that music-making can and must proclaim the biblical word in accordance with the feasts and seasons of the Church year. Fieldnotes attest also to the fact that rather than finding the task of achieving this to be onerous, musicians continue to experience an enrichment of their own knowledge and love of both Scripture and liturgical music. Assembly members, too, often spoke of their pleasure in recognizing this bonding of word and music in their worship experience, and its effect on their faith lives.

4.1.1.6 Liturgical Music as Ecclesiological

Because prayer is a conscious act of presence which generates identity, it is deeply personal. Harmon believes that because prayer turns us outward toward all the other members of the human family, it is innately communal. Its authenticity is evidenced by a growing transformation of our attitudes and behaviours in the direction of wider and deeper openness, compassion, forgiveness and communion.⁵⁷ McGann urges scholars to explore the dimensions of ecclesial relationships actualized through musical performance. What experience of the body as a whole, of the interrelatedness of its members, is evoked?⁵⁸

⁵⁷ Harmon, "Liturgical Music as Prayer," 267.

⁵⁸ McGann, *Exploring Music*, 76.

As I left the church after Mass one Sunday morning, a member of the assembly took my arm and asked quietly if we could talk. As we sat together in the sunshine, in a secluded area behind the church, I became deeply moved by this privileged encounter:

A: I've just got to tell someone . . . I feel so awful . . . I know you're really interested in all of us here . . . and especially the music . . . and I know you listen . . . (tearful pause) . . . Well, when we sang "Come as you are"⁵⁹ . . . I don't know why, I'm not sure I even like that hymn all that much . . . but when we sang 'Nothing can change the love that I bear you' I felt so terrible . . . a while ago I had a dreadful row with one of my neighbours who used to be such a good friend . . . she comes to this church too . . . and I just can't forgive her or even go and speak to her. Well, when we were singing that hymn I started to cry, and feel really ashamed of myself . . . (pause for tears) . . . You know what I'm going to do? I'm going to go home now and knock on her door and see if we can fix it all up . . . oh dear, I feel so bad . . . (by now both of us are crying and hugging each other).⁶⁰

Through music, writes Pilarz, heart speaks to heart in mysterious ways. Within the worshipping community, music can touch us and release energies of the soul that we never thought we had: energies for healing divided friendships and even an increasingly fragmented world.⁶¹

Within the Broken Bay Diocese, images of a community's identity as church will be as diverse as the numbers of worship events celebrated each Sunday in each parish. On one occasion, as a member of the assembly celebrating the Vigil Mass at **OLR**, I became aware that the family of parents and three children occupying the pew in front of me included a five year old intellectually disabled child. As the gathering hymn began, this small child, standing on the seat, linked arms with members of her family and began to move and sing with the rhythm of the music, smiling with pleasure into their faces. Her joy was contagious – not only were those about and behind her singing, but many were

⁵⁹ Deirdre Browne, "Come as you are," in *As One Voice: Hymns to Celebrate Life*, volume 1, ed. et al. Kevin Bates (Manly Vale, NSW: Willow Connection, 1992), hymn no. 31.

⁶⁰ Conversation, 21 November 2004.

⁶¹ Pilarz, "Music and Mediation," 10.

moving with her in imitation of her bodily expressiveness. As the liturgy continued, this child's reaction to the music seemed to actualize the community around her as a unified body. When the assembly was invited to offer the Sign of Peace, the child's greetings to as many people as possible was responded to with a warmth and energy unusual in our rather restrained Australian communities. The Communion procession began, with the child accompanying her family, presumably to receive a blessing. As the group passed slowly in front of the leading musicians, this singing and dancing child turned to them and clapped her hands. The musicians responded with delighted smiles and spontaneous bows. The leadership of this particular music group is well known in **OLR** for its vitality, its fine harmony, and a corporate sense of rhythm. In general, the sensitive, prayerful energy of the musicians communicates itself to assembly members. It is almost impossible for communal embodiment not to be expressed. 'Musicians and members of the assembly are held in dynamic tension with strong, rhythmically unified musical action.'⁶² As the final spirited hymn for this Vigil Mass, 'Give Thanks,'⁶³ began, with the child in front of us singing and moving with so much pleasure, the sense of the power of music, through the Spirit, to transform this assembly into a unified body, was palpable. Here indeed was a church, through music and the ministry of a disabled child, 'faithfully proclaiming the message of Christ.'⁶⁴

In contrast, the assembly for the 8:00 A.M. Mass has come to expect a more traditional form of musical leadership and, indeed, many parishioners attend this celebration for that very reason. In its public worship the church, as it is realized in each local assembly, discloses a horizon, a corporate vision of what it means to live as a Christian.

⁶² McGann, *Exploring Music*, 76.

⁶³ Henry Smith, "Give Thanks," in *As One Voice: Uniting God's People in Song*, volume 2, ed. et al. Kevin Bates (Manly Vale, NSW: Willow Connection, 1996), hymn no.17.

⁶⁴ Kelleher, "Liturgy: An Ecclesial Act of Meaning," 497.

This vision, explains Kelleher, is mediated by symbols of the liturgy such as music, made available to the community and offered to individuals for their personal appropriation. The communal horizon mediated by liturgical symbols includes the memories, desires, and vision of the collective subject as well as the meanings which are part of its present experience. However, within any collective subject there will be a diversity of personal horizons.⁶⁵

In large communities such as **OLR**, with its variety of liturgical music groups, there is opportunity for assembly members to choose the leadership that represents their preferred experiences and their sense of identity as church, as ecclesiological. **OLR** is fortunate that its printed music resources provide for variety in liturgical music repertoire and leadership. The 8:00 A.M. Mass, for example, features a traditional style of music and, indeed many parishioners attend this celebration for that very reason. The regular musicians are professionally trained singers with many years of experience, and with a deep sense of commitment to liturgical excellence. As I participated in this celebration the morning after the Vigil Mass described above, the contrast of energy and excitement of the evening worship, and the traditional, deeply prayerful singing of leaders and assembly the next morning, was notable, but equally emotive. Each was, in the words of Alexander Schmemmann, an ‘epiphany of God’s dwelling within the human community,’⁶⁶ a ‘living icon of persons.’⁶⁷ Members of the assembly often commented on their experiences of the 8:00 A.M. Mass, at which they obviously had a feeling of belonging:

⁶⁵ Ibid., 495-6.

⁶⁶ Alexander Schmemmann, *Liturgy and Tradition: Theological Reflections of Alexander Schmemmann*, ed. Thomas Fisch (Crestwood, NJ: St Vladimir’s Seminary Press, 1990), 55.

⁶⁷ Robert Taft, “What Does Liturgy Do? Toward a Soteriology of Liturgical Celebration: Some Theses,” *Worship* 66/3 (1992), 199.

A: I hardly ever miss this Mass . . . the singers are really very prayerful, they know what they're doing. I like the hymns they choose . . . but you know they don't always sing only old hymns, they use all the hymn books at different times, and they always sing the parts of the Mass. It's more that they do it well . . . they have a way of singing that's churchy . . . if you know what I mean.⁶⁸

A theology of liturgical music, according to Funk, is embedded in the ecclesiology that is the foundation for Christian liturgy, and in liturgical theology built on that foundation.⁶⁹ Pastoral music practice, particularly in recent years, has significantly influenced and shaped this theology of liturgy as ecclesial action. The data reflects the words of *Sacrosanctum concilium*: 'Christ is present when the church is praying or singing hymns, he himself who promised, ". . . where two or three are gathered in my name, there I am in the midst of them".⁷⁰

During conversations and interviews outside the worship event, participants have often recounted to me examples of various dimensions of ecclesial relationships generated through musical performance. These have included unexpected and spontaneous experiences of communal joy, sometimes confidential narratives of particular music prompting a need for reconciliation and healing within the community, or perhaps simply an occasion of awareness and pleasure of the significance of music as corporate worship. From the perspective of participant observation within the assembly, it has been possible, on rare occasions, to recognize these occasions, but usually it is in the fieldnotes from private conversations that these indications of liturgical music as ecclesiology emerge. Images of this community's identity as church are apparent to me in the gatherings of the faithful outside the church, before and after Mass, and in my participation in meetings, choir practices, and other extensions of liturgical events.

⁶⁸ Conversation, 6 March 2005.

⁶⁹ Funk, "Liturgical Music, Theology and Practice of," 703.

⁷⁰ SC #7.

Ritual embodiment and ecclesial relationships during Australian Catholic worship are rarely obvious to the observer, yet the corporate responses of members of assemblies at **OLR** to introductions of acclamations and hymns, as well as spontaneous involvement in the spoken dialogues during Mass, surely indicate that Christ is indeed present when this church is praying and singing.⁷¹

4.1.1.7 Liturgical Music as Eschatological

In Christian theology, eschatology is understood to refer to the study of ‘the last things.’ Lane points out that a major factor influencing the understanding of eschatology in the twentieth century was the biblical renewal in Christology. The resurrection of Jesus is the centerpiece of eschatology germinating personal, social, and ecological hope.⁷² Eschatology, writes Lane, goes beyond the action of God in creation and salvation, explicitly affirming the introduction of something qualitatively different, new and transformative in the gift of eternal life.⁷³

Worship, in the words of Saliers, situates a Christian community in relationship to the world, expressing how this social body is related to the human project of being-in-the-world, and its expectations of how the promises of God will be fulfilled within this history and beyond.⁷⁴ Within the worship event, the art of music-making has potential to play a unique role in this transformative process. Liturgical theologians claim that worship is an act of realized eschatology, yet how is this claim evidenced, asks McGann, in a community’s musical and liturgical action? What expectations and longings for eschatological fulfillment are expressed? The particular social-political

⁷¹ Cf. **SC #7**.

⁷² Dermot A. Lane, “Eschatology,” in *The New Dictionary of Theology*, ed. Joseph A. Komonchak, Mary Collins, Dermot A. Lane (Dublin: Gill and Macmillan, 1987), 329, 341.

⁷³ *Ibid.*, 342.

⁷⁴ See Saliers, *Worship as Theology*, 49-64.

history and current context of each community will significantly affect the manner in which this eschatological dimension of worship music is experienced.⁷⁵

If the musical art of the liturgical assembly is to be theologically relevant, it must seek the whole emotional range: from the ecstatic praise to the depths of lamentation, and the ordinary, daily struggle to be human. The liturgy offers us this emotional range over time.⁷⁶ Saliers suggests, however, that what renders the art of Christian liturgy so difficult in much of our current cultural context in comfortable churches is that we are neither accustomed to awe and wonder, nor do we permit ourselves the vulnerability of reflecting very long on the suffering world.⁷⁷ While in some ways this is no doubt accurate, the increase within the parish community of members from different cultures can bring an added dimension to the experience of liturgical music:

ML: When I come here to this parish I ask to join a choir . . . my choir leader is so gentle and kind . . . when she shows us how to sing I think I am in heaven where the angels uses (*sic*) harps and that she is telling me to do my utmost, my very best . . . and I imagine that one day I may be more for the great family . . . you know, the family of parish (*sic*) when we all in heaven . . . in my other country it is not so good . . . you cannot just sing to God and be happy . . . everyone have to be very careful . . . so many bad things I see. I pray so hard for no one to be hurt anymore . . . but I know God can make it all right . . . we just have to wait for that time . . . so I sing and pray while we wait.⁷⁸

In recent years, our increasing knowledge of world disasters, of poverty and injustice, of the threat of terrorism, has evoked in Christian communities a renewed awareness of the desperate need for hope. Particular moments of communal song often awaken in singers

⁷⁵ McGann, *Exploring Music*, 77-8.

⁷⁶ Saliers, *Worship as Theology*, 199.

⁷⁷ *Ibid.*, 192.

⁷⁸ Interview, 6 June 2004.

a creative sense of the tension between the present and the future, ‘between the now and the not yet, between the present life and the eternal life.’⁷⁹ :

ML: I love it so much when we sing the acclamations at Mass . . . it just struck me tonight when we were singing how happy and excited I felt . . . when the choir and the organ put so much into it, and the people sing with us, and we’re all together praising God . . . well, you sometimes feel that you can’t wait to get to heaven, and that somehow God really can put everything right for us . . . it’s all so much bigger than us, if you know what I mean, but that doesn’t matter in the end. Look, I just felt like getting out my seat and dancing up the aisle!

R: Maybe a lot of people would follow you?

ML: (laughing) Well, I don’t think I’d dare to do it . . . but really, that’s what music at Mass should be like all the time. We should be so happy to sing out loud to praise God . . . or whatever the music is telling you.⁸⁰

The community’s musical and liturgical action has powerful potential for the expression of faith opening to the prospect of Christian hope,⁸¹ and for identifying the role it might play in bringing God’s promises for the world to fulfillment.⁸² During the research process, musicians and parishioners spoke constantly of the many different ways in which they had been affected by the words and music of the liturgy, both personally and communally - implications of realized eschatology.

This study has sought, by means of analysis of interviews and conversations, as well as by participant observation, to assess whether the musical art of the assembly can be eschatologically relevant. The concepts of “hoping,” “waiting,” “longing for God to make it all right,” generated by experiences of the music, have been expressed by many participants, musicians and assembly members alike. In the context of semi-informal conversation, there is time and scope for participants to recall the effects of music, and to express in their own words the implications for realized eschatology. A small number

⁷⁹ Lane, “Eschatology,” 342.

⁸⁰ Conversation, 5 June 2004.

⁸¹ Pope John Paul II, “The Place of Sacred Music,” #5.

⁸² McGann, *Exploring Music*, 77.

of parish members from different cultures have described the pain of leaving their suffering countries, and the great joy of being welcomed into the community of **OLR** as part of the music ministry, where singing in a choir can be a source of trust in God “while we wait.”⁸³ There are examples of poignant conversations recorded in the fieldnotes that express deep sadness, as well as the desperate need for healing and hope. On two occasions, music leaders pondered on the possibility, indeed necessity, of ministers discovering more of the background and history of the many non-Australian members of the singing assembly, so that within the music ministry a sense of lamentation, as well as joy, expectation and longings for eschatological fulfillment could play a unique role in the transformative process.

4.1.1.8 Liturgical Music as Hospitality

Rowan Williams, Anglican Archbishop of Canterbury, often emphasizes hospitality as a mark of ministry. Liturgy, he has claimed, is ‘a way of extending Gospel hospitality.’⁸⁴ The hospitality we undertake in our parishes will vary depending on our abilities, but, declares Paul Taylor, one thing is certain: vital parishes cannot live without hospitality. Just as families need the interaction and mutual sharing of lives and gifts with others in order to strengthen the bonds between them, so parishes need to cater for the spiritual and temporal needs of those who are new parishioners, others who are living in the parish and those who are visitors. All pastoral ministers are called to follow in the footsteps of St Paul who asked Christians to make hospitality their special care towards those on the journey through life.⁸⁵

⁸³ Interview, 6 June 2004.

⁸⁴ Rowan Williams, quoted in Austen Iveigh, “Mind the Liturgy Gap: An Interview with Keith Pecklers,” *The Tablet*, 15 March 2003, p.33.

⁸⁵ Paul Taylor, “Editorial,” *The Summit* 34 (2007), 2.

McGann has wisely insisted that participation in the music ensembles by the researcher is crucial for learning the performance strategies of the music leaders,⁸⁶ advice that I took seriously and which often generated unexpected but powerful means of interpretation. I found that not only was my presence as a researcher in the community warmly welcomed and encouraged by parishioners, but that I continued to be invited by the music leadership groups to join them at practices, as well as participating with them during worship events. During the 10:00 A.M. Mass of the Solemnity of Christ the King, this innate sense of hospitality of **OLR** was somehow particularly evident, and at times seemed to be communicating itself to the assembly through the music. It was intriguing but not surprising, therefore, to listen to the experience of one of the music leaders during the following week:

ML: We were singing the psalm at Mass on Sunday . . . you know, you were singing with us . . . it goes 'Let us go rejoicing to the house of the Lord,'⁸⁷ and I thought to myself, that's how I feel when I'm getting ready to go to our practice, really excited to be seeing all the other people there, and talking first about the readings for the Sunday, and then practising the music . . . and then when you get to the church on Sunday morning . . . well, you know, I don't think many of us feel that we *have* to go to Mass, it's more that we really want to. People are always talking to each other outside at first . . . I saw a couple laughing together, and then a lady I know was listening to someone who seemed upset . . . but they stopped to wave to me as I went in . . . and then we get into our seats and have our music ready . . . I thought to myself, we really do go rejoicing to the house of the Lord, and I think most of the people that come to Mass at **OLR** probably feel like that too, although singing in a choir makes it even better . . . and perhaps the music can sometimes help the people in the congregation . . . I hope so. It certainly makes a difference to me . . . this is a very welcoming parish, don't you think?

R: It is indeed, it's wonderful, and many people have told me that it has always been like that . . .

ML: Yes, this welcome feeling often strikes me . . . and then Father read the Gospel, and when Jesus said to the criminal on the cross beside him, 'Today you will be with me in paradise,' I really got a lump in my throat . . . we are just so welcome . . . everywhere . . . aren't we?⁸⁸

⁸⁶ McGann, *Exploring Music*, 46.

⁸⁷ Ps.121 (122).

⁸⁸ Interview, 24 November 2004.

During the time I spent in the parish, I continued to be intrigued by the unusually large numbers of members involved in the music ministry, as well as in the many other ministries operating in **OLR**. I reflected often upon this and upon the comparison with some parishes throughout the Diocese, and wondered whether the general attitude of hospitality was in any way connected with the obvious generosity of parishioners. A member of the music ministry discussed this with me:

ML: I've been here quite a long while now, and I've noticed that each ministry seems to be able to attract members of associated professions . . . for example, the twelve people who make up the Finance Committee – they're all financiers in some way, I understand . . . accountants and other professions, and the members of the parish pastoral council seem to be people professionally involved in management of some sort . . . I think that the presence of a large number of professional competent people already involved in the different ministries attracts other members to the ranks because that ministry is already operating. For example, a musician who comes here will volunteer their services because they can slot in with a group that suits them . . . they won't feel afraid that if they volunteer to sing or play they will have to become the only one responsible for the ministry . . . like . . . you know, become the only organist for Mass. This often happens, I think, in other parishes where there are not many musicians, and that makes it difficult to encourage them to come forward. It's very welcoming, this parish . . . I felt it myself from my first time here. It's really beautiful to see people watching out for strangers and going to welcome them and meet them . . . it's probably one of the most important reasons why people are happy to volunteer for ministry. You know, people here are very generous . . . in all ways . . . they just give and give and give.⁸⁹

It was suggested to me on one occasion that the reason for so many different musicians available to the music ministry might be a case of inheritance – families following in each other's footsteps – or perhaps the situation could have been due to the fact that in general the parish enjoys a relatively high standard of living, and most families have

⁸⁹ Interview, 25 February 2005. The present Parish Priest of **OLR** is currently on secondment to the Wilcannia-Forbes Diocese in western New South Wales, an area that has been devastated by drought and unemployment. A recent issue of a local Sydney newspaper included this item: '[The Parish Priest] put out a call to his Waitara parishioners for clothing and school uniforms for the people of these western towns. Organizers were overwhelmed by the response [of] some eighty bags of clothes . . . The clothes are distributed throughout the western communities, regardless of religion, and the Waitara church is now looking at other ways to assist this area.' *Monthly Chronicle*, September/October 2007, 12.

been able to give their children musical education. Both suggestions were rejected with vigour by long-standing parishioners of **OLR**:

ML: I don't think it is at all like that! We've been here for a long, long time, long before this present church was built, and while there may be some people now who are quite well off, I can tell you it was not always like that for most people . . . most of us really struggled in the old days . . . and you can probably find out quite easily that there are not many musicians in **OLR** now who have relations in the past who were also in the music ministry . . . I don't know anyone much around now that would have that kind of history, except some of the older parishioners who still come to Mass here . . . and there are only a couple of them who are still part of the music ministry. I really feel that what you're talking about is simply typical of this community – and always has been. It's a most generous parish in every way. Whatever our church needs, people just give, and they've always been like that . . . no matter how hard things were for them. I think if other parishes need more musicians but can't seem to get them to volunteer, it's not because there are no musicians about, but probably just that they don't feel welcome . . . you know, invited maybe . . . to commit themselves . . .⁹⁰

Our most profound encounter with Christ is in the Eucharist. An important way we reverence the presence of Christ in each other is by creating a place where people feel welcome. Murrowood points out that music has a unique capacity to draw us into prayer and elicit a deep response to God's presence among us. Animated by the Spirit, music unites body, mind and soul and invites us to be more conformed to Christ and each other.⁹¹ This ministry of hospitality has implications for all music leaders and for members of the assembly: how the music is chosen, how the music leadership operates and is responded to, how liturgical music affects the wide variety of ages and cultures in the different congregations, and during the unfolding of the liturgical year. This element of hospitality recurs significantly in many areas of discussion relevant to the theological dimensions of liturgical music practice.

⁹⁰ Interview, 8 November 2004.

⁹¹ Cathy Murrowood, "Music and Hospitality: A Response to Christ's Presence in Our Midst," *The Summit* 34/2 (2007), 13.

The field studies constantly reveal that the community of **OLR** is one of outstanding generosity and hospitality, and that liturgical music has a unique capacity to reflect and extend this hospitality. Approximately 80% of participants' comments reflected, in the first instance, how this sense of hospitality is integral to the manner in which presiders, without exception, celebrate the liturgies at **OLR**, and participate in the sung prayer of the Mass. One participant described her amazement, and dismay, during Mass in another parish, upon observing that the presider remained "tight-lipped" whenever there was any singing."⁹² Through means of the data, it is clear that a singing presider is crucial to the sense of hospitality that can be engendered through liturgical music.

The field studies illustrate degrees to which the capacity of music as hospitality can be a transformative force, as well as instances when its potential is minimized, even neglected, for various reasons, with the latter often relating to liturgical music leadership and repertoire.⁹³ While the majority of musicians who participated in this study were enthusiastic and grateful that their choir leaders welcomed members and led their ministry with a sense of hospitality towards the whole assembly, there was a small number whose experiences were negative in that context. These participants queried whether the power of music to extend "Gospel hospitality"⁹⁴ to the assembly could be effective if the choir itself was fragmented. However, it is clear from the data analysis of conversations with musicians and assembly members that participants are conscious of the potential of music as hospitality, and of the importance of a continuing awareness of its significance in their worship.

⁹² Interview, 8 March 2005.

⁹³ These features are considered more fully in Chapter Five, "Liturgical Music Leadership," and Chapter Six, "Liturgical Music Repertoire."

⁹⁴ Ivereigh, "Mind the Liturgy Gap," 33.

4.1.1.9 Full, Conscious and Active Participation

As we have seen,⁹⁵ the principle of participation first emerged in official documents when Pope Pius X spoke about the liturgy as the source of sanctity for the people: ‘[the] foremost and indispensable fount, which is the active participation in the holy mysteries and in the public and solemn prayer of the Church.’⁹⁶ *Sacrosanctum concilium* placed the phrase at the heart of liturgical reform:

The church very much wants all believers to be led to take a full, conscious and active part in liturgical celebration . . . this full and active sharing on the part of the whole people is of paramount concern in the process of renewing the liturgy and helping it to grow, because such sharing is the first, and necessary, source from which believers can imbibe the true Christian spirit.⁹⁷

With participation as the cornerstone of the postconciliar liturgical reform, most English-speaking Catholics, notes Searle, have conscientiously striven to be faithful to the Council and to the wishes of the Church. New translations have been prepared, new music written, new hymnals published. The interior arrangements of churches have often undergone dramatic alterations. All of this was done in the name of ‘active participation’ but, challenges Searle, did the Second Vatican Council and the postconciliar reformers intend ‘active participation’ to be understood primarily as getting everyone to join in the responses and the singing and the moving about?⁹⁸ Conversations with participants of **OLR** suggest that while the assembly’s singing is indeed important, for many people there is more to the concept of participation.

A: You can see I’m not young (I wonder what they call us when we’re senior plus) but I have to tell you that there are some advantages in getting older, even in church! For one thing I think you can get a lot more out of Mass because you’re probably got more time to think about it . . . maybe a bit more sense too. I used to lead the music at Mass many years ago (not in this parish) and I think I did a good job at the time because I was a good organist and I knew how church music should be

⁹⁵ Chapter Two (2.2.1 Full, Conscious and Active Participation).

⁹⁶ **TLS**, Introduction.

⁹⁷ **SC** #14.

⁹⁸ Searle, *Called to Participate*, 15-16.

played and how to lead a congregation . . . but I sometimes wonder looking back just what I thought I was really doing and why I was doing it . . . and it occurs to me that maybe I was more enjoying myself than anything else, although it certainly gave me a buzz (as my grandkids say) when all the people in the church sang with me – they probably did that because I was a good accompanist always, that’s what I did professionally too. When I got older I started wondering just how to keep up with all the changes in the church, so I spent a lot of my retirement years studying, mostly theology but liturgy too when I could get the courses. What an incredible time that was . . . and nobody where I studied seemed to be worried about my age . . . of course a lot of older people study all sorts of things now, don’t they? Probably what study does more than anything else is make you think, and I started these long discussions with myself . . . about why I go to Mass – because I always have you know . . . well, I go to Mass really because I love it . . . but lately I’ve been thinking about what I get out of Mass . . . and then I looked back to when I was young and asked myself what did I bring to the Mass when I was playing the organ in church? I think I’d have to be honest and say I probably brought one great big ego. So now I think very seriously before I get ready to go to Mass about why I’m going . . . and I think a lot too about all the other people there, whether I know them or not, and how my attitude, not just during Mass, but before and after, could have some effect on them, even if I never knew about it . . . and as a musician I can’t help thinking about what the music leaders here are bringing to the Mass. I think that if I had my time again as a church musician I’d do a lot less thinking about my own performance, and a lot more thinking first of all about my own intentions and attitudes, but also trying to understand how I could best help the whole congregation.⁹⁹

The question this research continues to ask is: how does music affect the faith life of a worshipping community? Does the data from these field studies indicate if and how music in the liturgy can be a transformative power towards the continuing holiness of the whole assembly? Music leaders reveal ways in which, through their ministry, they can move beyond the actual performance towards a deeper ecclesial consciousness.

ML: It often seems to me that when we lead the music at Mass we have a great opportunity to lead people into more than music . . . I mean, we are really proclaiming a message, aren’t we, for all the people. We don’t preach a homily, and we don’t do the readings, but when we choose music that fits with the readings . . . or maybe with the idea of suiting a special time, like Lent or Christmas . . . and of course the psalm and the acclamations are really saying something for everyone, not just for the people singing them . . . well, I think it’s important to think beforehand

⁹⁹ Conversation, 10 April 2004.

just what we can do for the whole congregation, not just now, but for their lives when they leave here. I mean, I don't just play or sing the hymn and then sit down and wait for the next piece of music . . . I really try to be part of the whole body – it shouldn't be them and us - can you see what I mean? I try to look up from the music at the people in the seats when I can . . . and you see all sorts of ages, and they're all different . . . some of them look as if they're really part of the whole liturgy, whether it's the singing or the readings . . . or maybe the quiet times . . . and then others might be half asleep, or just looking around, or even talking to someone, but you can't get too worried about that because you don't really know anyone's story . . . so you just have to do the best you can and hope it can send a message or a prayer to them. You know, one morning we were singing and I couldn't help seeing a woman at the back of the church with her head down most of the time, and sometimes she looked as if she was shaking . . . and when we were finishing and packing up our music I could see that she was still there and was crying. So I went over to her and sat down and put my arms around her . . . I didn't say anything though . . . and after a while she stopped and wiped her eyes and gave me a really beautiful smile . . . and then she whispered, thank you, that was just what I needed . . . and she got up and went out. I've never seen her since that day . . . but I'll tell you what – I would never judge anyone in the church who wasn't singing. You just never know anyone's reasons for anything, do you? But God does.¹⁰⁰

The foregoing data does indeed reflect Searle's suggestion – that 'active participation' indicates something more than the ritual performance itself.¹⁰¹ In discussing their experiences, participants are expressing a belief that while liturgical music is integral to worship an awareness of the whole liturgy itself and of the praying assembly is equally important – that the liturgy, as *Sacrosanctum concilium* makes clear, is the supreme act of evangelization:

. . . the liturgy . . . becomes the chief means through which believers are expressing in their lives and demonstrating to others the mystery which is Christ, and the sort of entity the true church really is . . . since the liturgy is each day building up those who are within into a holy temple in the Lord, into a dwelling place for God in the spirit, until they reach the stature of the age of Christ's fullness, it is, by the same token, also strengthening remarkably their capacity to preach Christ.¹⁰²

¹⁰⁰ Interview, 29 April 2004.

¹⁰¹ Searle, *Called to Participate*, 16.

¹⁰² SC #2.

Moore has pointed out that in the *General Instruction* participation is intimately linked to the ongoing conversion into holiness of the people of God.¹⁰³ ‘Though holy in its origin, this people nevertheless grows continually in holiness by its conscious, active, and fruitful participation in the mystery of the Eucharist.’¹⁰⁴ In offering their reflections as liturgical music leaders, participants often extend their personal ‘conversion’ experiences into a desire to share that transformation with others, to use their ministry to evangelize. In *Evangelii nuntiandi*, Pope Paul VI tells us:

. . . to evangelize is first of all to bear witness, in a simple and direct way, to God revealed by Jesus Christ, in the Holy Spirit, to bear witness that in His Son God has loved the world – that in His Incarnate Word He has given being to all things and has called men to eternal life.¹⁰⁵ What matters is to evangelize man’s culture . . . always taking the person as one’s starting-point and always coming back to the relationships of people among themselves and God.¹⁰⁶

Since, as Daniels and Keller point out, evangelization offers a witness to and an invitation to participate in the foundational relationship at the heart of existence, liturgy is the primary act of evangelization. For in the liturgy, as the Second Vatican Council reminds us,¹⁰⁷ we meet the living Christ present in the person of the ministry, in the sacramental act, in the proclamation of the Word, and in the liturgical assembly when it prays and sings.¹⁰⁸

Participants at **OLR** would agree with Zimmerman that ‘full, conscious and active participation’ is far more than doing, as important as that is. As music leaders, participation can lead them from the doing to being the body of Christ. There are thus

¹⁰³ Moore, *Understanding the GIRM*, 7.

¹⁰⁴ **GIRM** #5.

¹⁰⁵ **EN** #26.

¹⁰⁶ *Ibid.*, #20.

¹⁰⁷ **SC** #7.

¹⁰⁸ Dean Daniels and Val Keller, “Pastoral Musicians Fitted for Proclaiming the Gospel,” *The Summit* 33/1 (2006), 13.

ecclesial implications for what takes place at any given worship event. The transformation of ourselves at worship invariably thrusts us towards mission on behalf of others. Full, conscious and active participation, declares Zimmerman, always takes us beyond ourselves to the realization that we are all brothers and sisters in Christ.¹⁰⁹

The analysis of fieldnotes from participant observation reveal significant differences in degrees of congregational participation during the four Sunday worship events, depending on the times of Mass attendance, the particular music leadership group, the repertoire offered, the liturgical seasons and feasts, and additional sacramental celebrations sometimes included during a particular Mass. Analyses of fieldnotes are inconclusive on the question of participation at the 6:00 P.M. Vigil Mass, although it could be observed that a certain lack of assembly response often prevailed, in spite of the fact that a large proportion of the congregation regularly attend this Mass. In conversation, participants spoke often of their inability or reluctance to participate in the singing if the music was led by unskilled or apparently unprepared musicians, or when the hymns chosen were unfamiliar or difficult to sing. A small number of participants suggested that improvement might be possible if the music were to be led by a regular group, instead of different musicians each week.

These comments are significant when considering the data for the 8.00 A.M. Mass, during the music leadership is the responsibility of the same group each week, and the quality of participation is usually energetic and prayerful. In general, the repertoire is slightly on the conservative side, and it could be observed that most members of the assembly participated in the hymns and service music with ease and enthusiasm. Again,

¹⁰⁹ Joyce Ann Zimmerman, "Participation in Worship: More than the Doing" [article on-line]; available from www.calvin.edu/worship/worshippers/particip/zimmerman_particip.php; Internet; accessed 24 August 2007.

the fieldnotes record disparity for participation in the 10.00 A.M. Mass, and in the 6.00 P.M. Mass, with participants commenting either positively or adversely on the quality of both leadership and repertoire. In contrast to these observations, during conversations relating to the subject of major feasts of the liturgical year, a majority of participants remarked on the high standard of music leadership and accessible repertoire on these occasions, and the ease with which members of the assembly were able to participate. Two discussions included the comment that it would be an ideal improvement if this could be the norm for every Sunday Mass.

Conclusion

The renewal by Vatican II of the role of the assembly in worship has transformed the attitudes and expectations of faithful Catholics, offering all the opportunity to discover and to help create the church at prayer:

For in the liturgy, God is speaking to his people; Christ is still proclaiming his good news. The people are responding to God himself, both in their singing and in their prayers.¹¹⁰

Hovda points out that music in liturgy is not an adjunct or ornament, any more than any of the other human arts are brought into our ritual play as a mere adjunct. Nature and God's human gifts conspire in music to praise the holy. Music is itself prayer; whether it has a text or not, whether there are any lyrics or not, music is prayer.¹¹¹

Members of the assembly at **OLR** are deeply aware that while music is a form of participation, it is primarily a way in which we pray. The data from informal conversations as well as from interviews reveals an almost overwhelming urge to ensure that I understand this awareness. It is expressed on many different levels, and

¹¹⁰ SC #33.

¹¹¹ Hovda, "The Sacred: Silence and Song," 24.

sometimes with the casual ‘laid-back’ manner typical of many Australians – almost as a throw-away line. Well-educated senior people who have enjoyed a professional life have obviously reflected on music as prayer, and are usually confident in describing the effect of music on their faith life and their anxiety concerning factors, such as inadequate leadership, that they consider could inhibit its efficacy. Some younger adults are initially reticent in defining their experiences of music as prayer, but most become increasingly articulate and animated as they struggle to express emotions and concepts that may never have been previously considered.

We have seen from the data that the question of paying attention, of concentrating at Mass, is a very human problem, and that liturgical music can have a powerful and positive influence in this area. Participants have described how music can bring them back to thinking about God, perhaps after difficult and unavoidable delays in arriving at the church. Through the music, they have been drawn to remember why they come to Mass, and are often able to transform their everyday concerns as a prayer with the whole assembly. The data reflects awareness that through music, in the words of Hughes, the Spirit moves within us and among us, and that this work of a lifetime plays itself out in the midst of the whole body supporting and sustaining its members on the journey.¹¹²

Some participants were emphatic that silence in worship should be an important part of liturgical prayer. *Sacrosanctum concilium* encourages liturgical music ministers to take an active share in the ‘acclamations, responses, psalmody, antiphons and hymns,’ but the document also directs that ‘when it is appropriate, a worshipping silence should also

¹¹² Hughes, *Saying Amen*, 32.

be kept.’¹¹³ The importance of ‘sacred silence’ in the liturgy is emphasized throughout the *General Instruction of the Roman Missal*, for example: ‘Sacred silence . . . as part of the celebration, is to be observed at the designated times.’¹¹⁴ On the question of silence in worship, *Liturgical Music Today* is specific in its instructions to liturgical musicians: ‘The proper place of silence must not be neglected, and the temptation must be resisted to cover every moment with music.’¹¹⁵

It is a fact that in many parish communities, liturgies do lack concentrated silence. Pope John Paul II tells us:

It is vital to rediscover the value of silence, in a society that lives at an increasingly frenetic pace, often deafened by noise and confused by the ephemeral. We need silence if we are to accept in our hearts the full resonance of the voice of the Holy Spirit and to unite our personal prayer more closely to the Word of God and the public voice of the Church. The liturgy, with its different moments and symbols, cannot ignore silence.¹¹⁶

The worshipping community of **OLR** has eagerly embraced the Catholic Church’s restoration, through the direction of the Second Vatican Council, of the Word of God in all its modes and ranges:

. . . it is texts from Scripture that form the readings and are explained in the homily; it is scripture’s psalms that are sung; from scripture’s inspiration and influence flow the various kinds of prayers as well as the singing in the liturgy; from scripture the actions and signs derive their meaning.¹¹⁷

We have seen that members of the music ministry at **OLR** delight in prayerful study of the Liturgy of the Word as integral to their preparation of liturgical music programmes. Music has become revelatory, a way of feeding the Word of God back and forth within the assembly.

¹¹³ **SC** #30.

¹¹⁴ **GIRM** #45. See also **GIRM** #43, #51, #54-56, #66, #71, #78, #128, #130, #136, #147, #164-65, #271.

¹¹⁵ **LMT** #59.

¹¹⁶ Pope John Paul II, “*Spiritus et Sponsa*,” #13.

¹¹⁷ **SC** #24.

McGann has posed the question: what can liturgical theologians learn from the musical-liturgical performance of local communities about the models of church that are actually mediated in the living tradition?¹¹⁸ The data suggests that much can be learned from the ecclesial body of **OLR**. The worshipping assemblies are, as would be expected, diverse in a number of ways, but as we have discovered, the hospitality of this parish, the generosity of members within many ministries, and the relationships that are activated within the performing assemblies, present an enviable model of church for today. The community of **OLR** has a long tradition of attracting large numbers of musicians who continue to give generously of their gifts within the ministry, in order to promote liturgical music as a constitutive part of their liturgical prayer. There can be no doubt that there is a connection here with the ‘climate of hospitality’ that flourishes within the parish, one that is urged through ecclesial documents:

As common prayer and ecclesial experience, liturgy flourishes in a climate of hospitality: a situation in which people are comfortable with one another, either knowing or being introduced to one another; a space in which people are seated together, with mobility, in view of one another as well as the focal points of the rite, involved as participants and *not* as spectators.¹¹⁹

Within the whole sphere of this community’s worship, particular moments of liturgical music often awaken in the singing assembly experiences of ‘realized eschatology.’¹²⁰ ‘In song,’ wrote Pope John Paul II, ‘faith is experienced as vibrant joy, love and confident expectation of the saving intervention of God.’¹²¹ Through music, participants are led to express, in their own way, the desperate need for hope in a world increasingly fraught with danger, and their longings for eschatological fulfillment: ‘I know God can make it all right;’ ‘we just have to wait for that time;’ ‘you sometimes feel that you can’t wait to get to heaven.’ For the community of **OLR**, particular musical experiences

¹¹⁸ McGann, *Exploring Music*, 76.

¹¹⁹ **EACW** #11.

¹²⁰ Cf. McGann, *Exploring Music*, 79.

¹²¹ Pope John Paul II, “The Place of Sacred Music in Liturgical Celebration,” 248.

can be transformative, revealing an alternative vision to the way things are, a vision of a new and better time in which life's customary pains and sorrows, including death and grief, will finally be overcome.¹²² As we have noted in an earlier chapter, *Musicam sacram* recognized the eschatological function of liturgical music:

. . . singing . . . raises the mind more readily to heavenly realities through the splendor of the rites. It makes the whole celebration a more striking symbol of the celebration to come in the heavenly Jerusalem.¹²³

There are many ways, writes Savage, in which God's lavish gift of music has the power to transform the heart, the assembly, the treasury, the Church, and to keep transforming us until finally and for all eternity, 'all of us,' as St Paul says, 'gazing with unveiled face on the glory of the Lord, are being transformed into the same image from glory to glory, as from the Lord who is the Spirit.' (2 Corinthians 3:13).¹²⁴ For this transforming power of music to be truly realized in the sung prayer of the worshipping assembly, the character and quality of the musical leadership is crucial. The whole enterprise of bringing to fulfillment the vision of liturgical music as prayer, of helping others to enter into the process of encountering mystery, can happen, declares Zimmerman, only if it begins with formation of those directly responsible for planning, preparing and carrying out the liturgy.¹²⁵ The data from field studies at **OLR** have already hinted that members of the assembly and of the liturgical music ministry have definite concerns and expectations concerning the quality of the community's musical leadership. The following Chapter Five will examine ways in which the effect of music on the faith life

¹²² Cf. Steckel, "How can Music have Theological Significance?" 24.

¹²³ **MS #5.**

¹²⁴ James Savage, "The Transforming Power of Music: Tales of Transformation, 200-2000," in *Toward Ritual Transformation: Remembering Robert W. Hovda*, ed. et al. Gabe Huck (Collegeville, MN: Liturgical Press, 2003), 89.

¹²⁵ Joyce Ann Zimmerman, "Liturgical Catechesis and Formation in Light of the *Constitution on the Sacred Liturgy*," in Gerard Austin et al., *Singing Faith into Practice: Essays in Honor of Robert W. Hovda Series II* (Silver Spring, MD: NPM Publications, 2005), 27.

of the worshipping community is reflected in the analysis of data from various perspectives of liturgical music leadership.

CHAPTER FIVE

ANALYSIS OF DATA (2) LITURGICAL MUSIC LEADERSHIP

Introduction

In the preceding chapter we have considered some of the field study data relating to the theological dimensions of liturgical music that emerged from the gathered material. In this chapter, the presentation of data and analysis, from the perspectives of liturgical music leaders and assembly members, will focus on the second category of interpretation – the role of liturgical music leadership. The presentation will analyze and interpret responses received from music leaders and members of the assembly at **OLR** in light of the 3rd edition of *The General Instruction of the Roman Missal*, various other church documents and scholarly writings.

There are a number of themes that are considered integral to the exploration of this particular category of interpretation: 1) the role of the priest(s) in all aspects of musical leadership – as presider, in the exercise of authority, and in ongoing support of the music ministry; 2) the effect of musical leadership on the assembly and on congregational participation, and the level of awareness of the needs of the assembly; 3) the extent to which the community of **OLR** reflects adherence to directions given in official church documents; and 4) the degree of importance placed on formation and training for music ministers, and on appropriate remuneration for musicians in key leadership roles.

5.1 Liturgical Music Leadership

It has been suggested by scholars, and in particular by McGann and Foley, that of all the elements influencing the musical participation of the assembly, the role of the musical leadership is the most determinative.¹ As we have seen in an earlier chapter, Foley believes that quality of composition is one of the least important factors influencing the level of congregational participation.² Much more important are things like the assembly's familiarity with the music, the relationship of the music to the rite and, most significant of all, the quality of the musical leadership.³

There is no doubt that the quality and character of the musical leadership has a major influence on the sung prayer of the assembly, and on the entire celebration. We read in *Music in Catholic Worship* that 'good celebrations foster and nourish faith while poor celebrations may weaken and destroy it.'⁴ In emphasizing that musical leadership affects the quality of the celebration, the authors of *The Milwaukee Report* have applied the above concept of **MCW** to their own document, concluding that 'good musical leadership fosters and nourishes faith; poor musical leadership weakens and destroys it.'⁵ Comments and conversations concerning musical leadership in **OLR** surfaced almost at the beginning of the field study period, and continued intermittently throughout my experience in the community:

A: I think the way people lead the music at Mass is the most important thing . . . I mean, singing is really a thing that just about everyone can do well, if they want to . . . and I think that most people really do want to sing at Mass. It's natural, isn't it? I mean, just look at how we go for it when you get someone at the piano, maybe in your home, who is really good at playing the songs everyone knows. Sometimes people really raise the

¹ McGann and Foley, "Why Do Congregations Sing?"

² See Chapter Two (2.2.2 Liturgical Music Leadership).

³ Foley, "Theater, Concert or Liturgy," 84-5.

⁴ **MCW** #6.

⁵ **MR** #64.

roof! Well, I think that's what musicians at Mass should be able to do for us . . . let us know that they want us to sing with them.⁶

Determining what is 'good musical leadership' requires a culturally conditioned judgement. What might be good or appropriate musical leadership in one community, or with one kind of music, or in one cultural context, might not translate well into another.⁷

5.1.1 Liturgical Leadership

In 2000, Bishop David Walker instituted a diocesan consultative process, the result of which was a diocesan pastoral plan for the Catholic Church of Broken Bay for the years 2001-2005. Under the heading, "Engaging Liturgy," the plan urged that liturgy committees be developed in each parish, and envisioned that there would be liturgy committees in 50% of parishes by June 2002, and in 90% of parishes by June 2004.⁸ Within the parish of **OLR**, a Liturgy Committee was established in time to plan for the Easter celebrations of 2002. The proposal for the establishment of this committee, accepted by the Parish Pastoral Council in collaboration with the clergy of the parish, noted that a strong and active Liturgy Committee would have the potential to provide the 'rare local knowledge that is necessary for authentic celebrations of the liturgy within the local worshipping community.'⁹

It has been established in previous chapters that from the early years of the parish of **OLR** until the present time, there have always been accomplished and committed musicians who contribute generously within the music ministry. In recent years, the ministry has increased significantly in the number of members, and has evolved

⁶ Conversation, 13 June 2004.

⁷ **MR** #65.

⁸ Catholic Church of Broken Bay, *Going Forward Together*, 18-19.

⁹ Andrew Doohan, "Proposal for the Establishment of a Liturgy Committee" (Waitara: Our Lady of the Rosary Parish, 2001), 1.

structurally. A Liturgical Music Committee, membership of which includes the priests of the parish and all music group leaders, meets regularly to discuss a wide range of issues, and to plan for the liturgical year. This body is a sub-committee of the Liturgy Committee, and there are several members who serve on both committees. This usually results in efficient communication, although not necessarily in mutual agreement. A number of musicians have expressed their dissatisfaction with the Liturgical Music Committee being relegated to the position of a 'sub-committee,' arguing that not all Liturgy Committee members would necessarily have the expertise to make decisions concerning music, and that these decisions should not be made without prior consultation and liaison with musicians.¹⁰

The vision of Bishop Walker, outlined in the Broken Bay Diocesan Pastoral Plan for the years 2001-2005, namely that there would be liturgy committees established in 90% of parishes by June 2004, has undoubtedly been taken seriously by the parish of **OLR**. By the time of commencement of these field studies, the Parish Pastoral Council, in collaboration with parish clergy, had effected a well-established Liturgy Committee and a Liturgical Music Committee.¹¹ Fieldnotes from regular observation at these various Committee meetings are notable for recurring comments regarding the fine sense of collaboration that exists between clergy and committee members. My expressions of pleasure in observing this particular aspect, in the course of later informal conversations, occasioned mild surprise on the part of Committee members, who simply assumed that this was how it would be done in all parishes. One of the many functions

¹⁰ Discussion at **OLR** Liturgical Music Committee Meeting, 26 October 2004; Conversations, 9 November 2004; 8 December 2004; 26 February 2005.

¹¹ Although a survey of all parishes concerning this particular issue would have been interesting, time constraints did not permit such an exercise during the field study period. However, personal enquiries suggest that at this stage the percentage of parishes with established Liturgy Committees would fall well below the desired 90%.

taken on by the Liturgy Committee leadership is the task of keeping all community members informed of liturgical processes and plans, principally by way of notices in the weekly parish bulletins, often with the invitation to submit questions or comments to members of the Committee. During an interview, a participant commented that “you always know what’s going on, and why, especially when different [liturgical] things are happening in the parish.”¹²

5.1.2 The Role of the Presider

The priest presides in the celebrating community, a community called together in the name of Christ. His position and his ministry may be envisaged, observes Deiss, from a double point of view. The priest presides in the assembly as representing Christ, *in persona Christi*.¹³ He is the sacrament, the sacred sign of Christ. The priest presides in the assembly, continues Deiss, in the name of the Church, *in persona ecclesiae*.¹⁴ The prayers he makes to God are made in the name of all people, principally in the name of those who participate and celebrate with him.¹⁵

It is the vision of Bishop David Walker that all clergy of the Broken Bay Diocese will work with pastoral sensitivity and a spirit of collaboration towards fostering music ministries of high quality within their communities.¹⁶ In the parish of **OLR** there is clearly widespread affection and deep respect for the clergy in the role of presider, as well as in pastoral roles:

¹² Interview, 9 April 2005.

¹³ SC #33.

¹⁴ Ibid.

¹⁵ Lucien Deiss, *Visions of Liturgy and Music for a New Century* (Collegeville, MN: The Liturgical Press, 1996), 31-6.

¹⁶ Conversation, 19 November 2006.

ML: I love our priests, they do so much for the people . . . I think our parish priest is like what Jesus would have been. His love for children is awesome.¹⁷

A: I love it at Mass when the priests sing. It really makes it feel like one big family . . . I feel so at home then. Our priests are really great that way, don't you think? They look as though they love what they're doing, whether they're singing or talking, or whatever. Someone said something one time about the priests turning off their microphones when they sing, but I don't see why they should . . . I mean, how snobby can you get? I think it makes everyone else want to join in the singing . . . it sounds really jolly, you know? Like a celebration or something . . . and the priest at Mass is the real leader after all.¹⁸

My role as a participant observer during the period of field studies provided many different opportunities to reflect upon the spirit of collaboration with the music ministry by the priests of **OLR**. During the practices in preparation for the celebration of an Easter Vigil, for example, some of the most enjoyable occasions for all of us involved were those when the presider attended to 'practise' his sung chants with the music leaders. There were often moments of much hilarity – and of applause when we all 'got it right.' The fruit of this collaboration, of course, was always evident when presider, musicians and assembly worshipped as one body, not only on festive occasions, but during many worship events at **OLR**. "Pastoral effectiveness in the celebration of Mass," notes Moore, "is closely related to the role of the priest, who, as presiding celebrant, is to be aware of the nature and needs of the people in the assembly."¹⁹ The

GIRM directs thus:

The priest, therefore, in planning the celebration of Mass, should have in mind the common spiritual good of the People of God, rather than his own inclinations. He should, moreover, remember that the selection of different parts are to be made in agreement with those who have some role in the celebration, including the faithful, in regard to the parts that more directly pertain to each.²⁰

¹⁷ Interview, 6 June 2004.

¹⁸ Conversation, 28 May 2004.

¹⁹ Moore, *Understanding the GIRM*, 6.

²⁰ **GIRM** #352.

“This,” declares Moore, “requires a certain liturgical spirituality; the **GIRM** reminds the presiding celebrant that his ministry requires more than turning up, dressing up, and speaking up.”²¹ The **GIRM** states:

When he celebrates the Eucharist, therefore, he must serve God and the people with dignity and humility, and by his bearing and by the way he says the divine words he must convey to the faithful the living presence of Christ.²²

The authors of *The Snowbird Statement* leave us in no doubt as to the importance of good liturgical leadership by the parish clergy:

The leadership of the parish clergy is the single most influential factor in the liturgical-musical life of the church; yet the formation of most seminarians in this area remains seriously inadequate . . . Seminary formation requires a well-developed liturgical-musical curriculum which will allow future pastors to be good leaders in the worship life of their parishes and communities . . . The resources of diocesan liturgy offices or secretariats would be well spent in more intensive attention to the continuing formation of parish clergy in the area of liturgical music.²³

While the professional and informed input of the clergy of **OLR** is offered when necessary, and respectfully received, there is a notable lack of ‘dictatorship’ on the part of the clergy. Their support of the liturgical ministries is unflinching,²⁴ and presents the parish model that was urged by Pope John Paul II in his post-synodal exhortation of 1992:

Of special importance is the capacity to relate to others. This is truly fundamental for a person called to be responsible for a community and to be a “man of communion.” This demands that the priest not be arrogant or quarrelsome, but affable, hospitable, sincere in his words and heart, prudent and discreet, generous and ready to serve, capable of opening himself to clear and brotherly relationships, and of encouraging the same in others, and quick to understand, forgive and console.²⁵

²¹ Moore, *Understanding the GIRM*, 19.

²² **GIRM** #93.

²³ **SS**, #12.

²⁴ “Statement of Philosophy of Role of Music Director.”

²⁵ Pope John Paul II, Post-Synodal Apostolic Exhortation *Pastores Dabo Vobis* (I Will Give You Shepherds) to the Bishops, Clergy and Faithful on the Formation of Priests in the Circumstances of the Present Day, 25 March 1992, #43 [exhortation on-line]; available from www.vatican.va/holyfather/john_paul_ii/apost_exhortations/documents/hf_jp-ii_exh_25031992_pastores_dabo_vobis_en; Internet; accessed 25 November 2006.

The Rite of Baptism for Children is usually celebrated during a 10:00 A.M. Mass at

OLR. The Catholic Church teaches:

To bring out the paschal character of baptism, it is recommended that the sacrament be celebrated during the Easter Vigil or on Sunday, when the Church commemorates the Lord's resurrection. On Sunday, baptism may be celebrated . . . during Mass, so that the entire community may be present and the relationship between baptism and eucharist may be clearly seen.²⁶

It was a day of crisp, wintry sunshine one Sunday in August when I arrived for Mass, early as usual, and mindful that Baptisms would be celebrated during this liturgy, to find an almost full church already assembled, with the musicians in place. I recalled with pleasure my participation, during the preceding week, in the musicians' preparation for this liturgy, and in the discussions in which we recalled relevant sections of church documents:

In the *Rite of Baptism of Children*, there is even greater emphasis on the sung prayer of the assembly: during the procession to the place where the Word of God will be celebrated; after the homily or after the short litany; during the procession to the place of baptism; an acclamation after the profession of faith and after each baptism; an acclamation or baptismal song during the procession to the altar.²⁷

The choice of music and its rehearsal were particularly significant, as we prepared to celebrate the Solemnity of the Assumption of the Blessed Virgin Mary (15 August) and the Baptism of three babies. As it was probable that there would be many members of the assembly who do not usually worship at **OLR**, it was important to choose music that, as far as possible, would be familiar to a wide spectrum of both Catholics and non-Catholics. I chose to be a participant observer within the assembly on this occasion, rather than a member of the choir, and found myself drawn into the joy and excitement of the families, as they greeted each other and exclaimed over babies who were clearly

²⁶ "Rite of Baptism for Children," #9, in **ICEL**, *The Rites of the Catholic Church*. Volume One (New York, NY: Pueblo Publishing, 1976, 1990).

²⁷ **LMT** #23; cf. "Rite of Baptism for Children," #42, #47, #52, #59, #60, #67.

the most beautiful infants they had ever seen! Following the entrance procession, the presider invited the parents and godparents to bring the babies to the sanctuary, where they were introduced, each by name, to the community, amid much applause and flashing cameras.

Although it is usual for a celebration such as this to be relatively noisy and even disruptive, it was noticeable on this occasion that both the congregational singing and the spoken dialogue were unusually strong. The warmth of the celebrant during the Rite of Baptism, as he handled each baby in the various rituals, was always so gentle and loving that it would be rare for a child to be disturbed by the procedures. When the Mass concluded, the presider again invited the newly baptized babies and their families to join him on the sanctuary. This time, he took the three babies in his own arms, and stood with them and their families, facing the applauding assembly, and glowing with pleasure. (The person beside me whispered in my ear: ‘I’ve had five kids and I would never have been game to pick up three of them at once.’) Who could not feel welcome in this community on such an occasion? Surely we heard ‘the angels of God shout for joy!’²⁸

Although the duration of this ceremony was one and a half hours, many people stayed after Mass to enjoy morning tea in the courtyard, and to meet and talk with the families and friends of the newly-baptized children. A parishioner expressed to me great pleasure in having attended this Mass:

A: You know, I sometimes avoid going to this Mass when I know there will be baptisms . . . well, it’s always so long, and all those cameras flashing all the time. A lot of the people who come probably don’t really belong to this parish . . . and sometimes the music is a bit much too, I mean, it

²⁸ Gospel Acclamation for Mass during the Day, Solemnity of the Assumption of the Blessed Virgin Mary, 15 August 2004.

can be a bit over the top . . . but today I thought it was all really lovely, and our priest is so beautiful with everyone, and not only with the babies, although he's so good with them, too. He must have done a lot of baptizing in his time, but he always looks as though it's something really special for him . . . I loved singing today, too . . . I thought the hymns and the other bits were so good, and I think it's easier to join in with the musicians when they don't have a whole lot of instruments drowning us out.²⁹

The authors of *Music in Catholic Worship* are adamant regarding the role of the presider: 'No other single factor affects the liturgy as much as the attitude, style, and bearing of the celebrant . . . the style and pattern of song ought to increase the effectiveness of a good celebrant.'³⁰ Gerard O'Dempsey believes that "as leader of the liturgical assembly, the presider must give himself over to the work of the people. He takes his place as leader not just by where he sits and the clothes he wears; his place as leader is also confirmed in his participation in all that the liturgical assembly does. When the assembly sits to listen to the reader, so does the presider, and when the cantor sings the Psalm, he is attentive to the cantor. His participation in song is yet another sign of his leadership, modelling the work of the people."³¹

During the field study period, the Parish Priest usually presided at the weekend Masses in which I was able to participate. Fieldnotes from observation and from conversations with participants did indeed reflect the dictum that the Presider should "have in mind the common spiritual good of the People of God, rather than his own inclinations."³² In liturgical events at **OLR**, this Presider is recognized and appreciated for his sense of hospitality, and his participation in all that the liturgical assembly does. The rapport between the presider and the different liturgical ministers provide powerful incentive for

²⁹ Conversation, 15 August 2004.

³⁰ **MCW** #21, #22.

³¹ Gerard O'Dempsey, "The Singing Priest," *Liturgy News* 32 (2002), 10.

³² **GIRM** #352.

assembly participation. It is clear also, from observation and from recorded conversations, that these features of the Presider at **OLR** are inherent in all liturgical celebrations, not just on occasions of major feasts, or special celebrations. This effective participation by the presider, particularly in the area of liturgical music, can be observed as a profound force for the transformative power of music.

5.1.3 The Role of the Director of Music

The role of Director of Music is a particularly interesting subject for this study, as the position was in place during the study period, but was discontinued a short time after the official period of field studies had concluded.³³ Following the Christmas liturgical celebrations in 2002, a number of **OLR** music ministers raised the question of the parish appointment of a paid Director of Music. This arose largely because of difficulties experienced in organizing and preparing the Christmas Vigil liturgy with children. The hope was expressed that an appointed Director of Music would assist with the organizational challenges involved, thus alleviating the difficulties, and even misunderstandings, to some extent. It was recognized, of course, that there would undoubtedly be additional benefits, as a result of such an appointment.³⁴ In this connection, the authors of *Music in Catholic Worship* issued explicit recommendations:

The Church . . . today needs the service of many qualified musicians as song leaders, organists, instrumentalists, cantors, choir directors, and composers. We have been blessed with many generous musicians who have given years of service despite receiving only meager financial compensation. For the art to grow and face the challenges of today and tomorrow, every diocese and parish should establish policies for hiring and paying living wages to competent

³³ Details of the appointment and its progress were made available to me in various conversations, letters and emails.

³⁴ Email and document, 4 March 2005: "Statement of Philosophy of Role of Musical Director," written by the Director of Music towards the end of the term of appointment, when negotiations for possible re-appointment were in progress.

musicians. Full-time musicians employed by the Church ought to be on the same salary scale as teachers with similar qualifications, and workloads.³⁵

The proposal that the parish should offer payment for such a position provoked mixed reactions. Many felt that having served their parish tirelessly in a voluntary capacity for a considerable number of years, they would be unable to accept the concept of a colleague receiving payment for the same ministry:

ML: I actually thought that it was quite an insulting idea – to be paying someone to do what many, many people in this parish have done for years, even for generations. To tell you the truth, I thought it could get terribly out of hand . . . I mean, are we going to start paying someone to direct the readers . . . or the altar servers . . . or the counters? Come on . . . and anyway, I thought at the time that calling someone a music director was ridiculous . . . sounds very bossy really . . . it probably should have been a co-ordinator or something like that . . . and I still think that too.³⁶

Other music leaders, however, could see that such a position, if approved, would encompass more than preparing and leading the liturgical music:

ML: Well, at the time I really thought it was a great idea, because the person could do extra things like keeping an eye on new music and books that might be useful in the parish, or on workshops and conferences that musicians should attend, or study the documents on music and make sure we kept up with that sort of thing . . . and probably liaise with musicians for the different liturgies and practices. You know, there are so many music groups now, and I thought that it probably needed one person to get round them all, and maybe organize them . . . especially at times like Easter or Christmas, or maybe when there are First Holy Communions . . . it might stop misunderstandings and other mix-ups happening, you know?³⁷

There were also practical comments offered:

ML: When you think about it, a lot of musicians have probably already spent more of their own time and money . . . getting qualifications, I mean . . . than most people who do volunteer work in parishes. If you ask someone

³⁵ MCW #77. See also Catholic Archdiocese of Melbourne Office for Worship, “Suggested Scale of Payment for Liturgical Musicians,” [2002] [document on-line]; available from www.melbourne.catholic.org.au/ofw/scaleofpayment.htm; Internet; accessed 1 March 2007; Baptist Board, “Musicians – Volunteer or Paid?” [document on-line]; available from www.baptistboard.com; Internet; accessed 1 March 2007; email, 4 March 2005, from Broken Bay Diocese Music Director, “Questions of Remuneration.”

³⁶ Conversation (from field notes), 6 March 2005.

³⁷ Interview, 20 January 2005.

to do what would probably turn out to be a fairly big job in this case, then I think some sort of payment is reasonable . . . getting paid makes people accountable, too, don't you think?³⁸

In many countries today, and particularly in America, qualified liturgical musicians are able to receive living wages as employees within a variety of Christian denominations, including Catholic. In the Australian Catholic context this is still the exception rather than the rule, with church musicians rarely able to obtain salaried employment outside the cathedral situation. Even in the latter case, part-time rather than full-time conditions often apply. Hitherto, in the Australian parish context, it has been rare for liturgical musicians to receive payment for professional services, except for weddings or funerals. However, the past few years have seen an increase of Australian Catholic parishes seeking to employ musicians in the capacity of director of music, choir director or coordinator of music. Such positions, usually on a part-time basis, are well advertised, with appropriate job descriptions and details of remuneration clearly set out.

At the time of the proposal that a Director of Music be appointed, the Parish Pastoral Council and the Liturgy Committee had approved the sponsorship of one of the music ministers to enrol in a two-year part-time Certificate IV course in Pastoral Liturgy at the Catholic Institute of Sydney, Strathfield NSW. As the sponsored musician was also the preferred candidate for the possible role of Director of Music, the person concerned offered to take on the position for a period of two years, on the understanding that the sponsorship represented payment for the role. In this way, music ministers would have the support and liaison they required, and dissenters would hopefully be appeased. The

³⁸ Interview, 14 July 2004.

offer was approved, and the Director of Music³⁹ was officially installed during one of the 10:00 A.M. Masses at OLR in 2003.⁴⁰

5.1.3.1 Tasks of the Director of Music

The guidelines for a Liturgy Committee at **OLR**, established in 2002, had included in its objectives:

Providing adequate education and formation to the parish with regard to the Liturgy of the Church, and its celebrations, and staying in touch with the latest developments and thinking in liturgy.⁴¹

It is understandable, therefore, that upon appointment the Director of Music considered one of the important responsibilities of the role to be that of alerting music leaders and members of the assembly to the existence of official legislation and encouraging all to become familiar with at least some of the documents, and to be active in effecting their implementation. During the following two years the role of **DOM** developed as originally envisaged, and evolved to include the issue of many directives, often in the form of lengthy email attachments, intended to assist musicians in their ministry.⁴² However, not all musicians were comfortable with directives and comments that to some appeared dictatorial or censorious. By way of an example, a document issued to all **OLR** musicians included this excerpt from *Music in Catholic Worship*:

The recessional song has never been an official part of the rite; hence musicians are free to plan music which provides an appropriate closing to the liturgy. A song is one possible choice. However, if the people have sung a song after communion, it may be advisable to use only an instrumental or choir recessional.⁴³

³⁹ Hereinafter to be known as **DOM**.

⁴⁰ "Statement of Philosophy of Role of Music Director."

⁴¹ Doohan, "Proposal for the Establishment of a Liturgy Committee," 3.

⁴² For example, email and attachment, "Guidelines for Leading the Assembly at Sunday Liturgies," 2 October 2004; email and attachment, "Notes on Thanksgiving Hymn and Recessional Song" and "Thanksgiving Hymn and Dismissal," 2 May 2005.

⁴³ **MCW** #73.

Based on the advice offered in **MCW**, a set of guidelines, devised by the **DOM** and issued to all members of **OLR** music ministry, recommended:

The obvious omission now is the Recessional. It is strongly recommended not to sing anything with the assembly when the presider processes from the sanctuary after the words ‘Go, the Mass is ended.’ The liturgical documents do not call for a Recessional Hymn. Instrumental music or cantor/choir only music would be appropriate. The Thanksgiving Hymn should best be the final hymn. It would be entirely appropriate for the assembly to leave the church during the recessional music. If we really feel the assembly needs to sing at the end of Mass, perhaps the refrain only from the day’s opening hymn could be sung, and then the organ could take over alone.⁴⁴

These recommendations were of concern to some liturgical music leaders:⁴⁵

ML: When I read through your email “Notes on the Thanksgiving Hymn and Recessional Song,” I noticed that the word ‘optional’ was used, as was ‘free to plan – build, proclaim, celebrate the Kingdom of God’ (surely there are many ways to do this). It seems to me that there is scope for music ministers to plan as they see fit – so could I suggest that each Co-ordinator be ‘allowed’ to plan their own Liturgy. It is extremely difficult adopting someone else’s planning scheme if you sincerely believe that your own ideas work best for you, your music group and your congregation.⁴⁶

ML: I think it’s important for us all to read the documents that are quoted, as well as the notes sent to us . . . or guidelines, whatever they’re called. In the document itself I see the words ‘free to plan’ and ‘it may be advisable’ . . . and with all the different congregations we have on a Sunday . . . not to mention all the different music leaders . . . well, I don’t see that it’s meant to be all black and white, so to speak. I mean, I think some people would really miss finishing up the Mass not singing a hymn that sends us off, you know, full of a sense of mission . . . wanting to take God with us for the rest of the week sort of thing . . .⁴⁷

The responses of the **DOM** to these and to similar discussions were always made in a spirit of courtesy and understanding, while at the same time reiterating the principles discussed by the Liturgical Committees:

⁴⁴ “Guidelines for Leading the Assembly,” #7.

⁴⁵ Email and attachments, 2 May 2005: “Notes on Thanksgiving Hymn and Recessional Song”; “Thanksgiving Hymn and Dismissal”; “Why don’t we sing a Recessional Hymn?”

⁴⁶ Email, 19 May 2005.

⁴⁷ Conversation, 5 May 2005.

We have the combined task of balancing what's best for our particular situation with that of ensuring a sense of unity between the different communities present at each Mass, so that we at **OLR** all have a growing sense of being members of one body. That is my focus as Director of Music – an overall picture of promoting commonality between [music at] the different Masses, while allowing as much scope as possible for the variety of needs, talents and assemblies with which each group works . . . directives . . . have come from the Liturgy Committee . . . and this is what I have passed on to the music ministers. The Liturgy Committee in its turn is responding to a number of key liturgy documents and directives. What we have to do is grapple with the traditions of a couple of generations against the original intent of celebrating the Eucharistic mystery and of the liturgical documents that arose from the Second Vatican Council onwards, and the correct approach for implementing them.⁴⁸

The above discussions represent examples of reluctance from a number of **OLR** musicians to agree to the implementation of some recommendations emerging from the liturgical documents. A contributing factor may represent a pastoral concern on the part of these music leaders who have often acquired, during many years of ministry, considerable understanding of the particular assemblies that they serve. A member of the assembly who spoke about this issue was also concerned that older parishioners might feel patronized:

A: Some of us who have been in the parish for a long time . . . and have been going to Mass all our lives . . . feel that all of a sudden younger people are coming in and preaching to us, and making us feel as if we don't know anything. I suppose we've been used to the priest always telling us what to do, or what's going to happen . . . and to be honest, I think we'd rather it stayed that way. I guess, though, that I have to say that I'm not familiar with the documents that are being quoted, and I probably should do something about that . . . but I wouldn't know where to start, and I really don't have time to do anymore than I already do these days . . . I guess I find it hard to believe that these young people suddenly know it all anyway.⁴⁹

However, in discussing the same issue, an enterprising participant explained a positive reaction to the situation:

ML: Well, I have to admit that at first all this quoting of documents really got on my nerves . . . but then I had to be honest and admit that I didn't really know what the **DOM** was talking about in all those emails. So I went off to a theological library and got some really good advice about

⁴⁸ Email, 22 May 2005.

⁴⁹ Conversation, 26 June 2004.

where to look for them, and was able to make some copies and take them home . . . well, it's certainly different bed-time reading, isn't it? But I'm finding it all very interesting . . . and at least I know what **LMT** or **MCW** and some of the others mean now . . . and I've discovered that you can find all these things online anyway. I think though that people in charge have to be careful about too much quoting.⁵⁰

When discussing the various reactions to the promotion within the community of the importance of liturgical legislation, one of the music leaders spoke with considerable energy:

ML: You know, the **DOM** has really spoiled the musicians in this parish, the way she studies the documents and tells them all about it, and tries to show them what it all means, but they still have their own old fashioned ideas and just get annoyed if we want things done properly . . . some of them get really upset about it. If the **DOM** didn't give them all that information, and go to so much trouble to teach them, I think they'd all just go back to their old bad ways . . . more of the musicians really need some up-to-date study of the liturgy. Our parish priest will always pay for them to do a certificate in liturgy, he's very supportive of that sort of thing.⁵¹

Other music leaders were appreciative of the organizational efficiency achieved during the **DOM**'s term of office, for example:

ML: I don't think we've ever had it so good! Everyone gets to know what they're doing when and where . . . after some email discussion usually . . . or maybe it's sorted out at a meeting . . . and then it comes to us all set out so we only have to look up the list to remind us of all the different arrangements. I really think a parish like this with so many musicians needs someone to take charge of that sort of thing.⁵²

At the time of appointment, it was assumed that the role of **DOM** would continue after the two year period had been completed, and that a further system of payment would be negotiated. As it turned out, however, this did not eventuate. The **DOM** continued in the role for a further year without remuneration, until receiving advice from the Parish Pastoral Council that preparations were in hand for the launching of a new stewardship

⁵⁰ Interview, 21 November 2004.

⁵¹ Interview, 24 August 2004.

⁵² Conversation, 19 October, 2004.

programme in the parish. It was envisaged that the outcome of this programme would determine whether or not the parish deemed it necessary to re-appoint a paid Director of Music. The music leader, therefore, considered the role of **DOM** relinquished, and accepted professional employment outside the parish of **OLR**, although continuing to minister generously as a volunteer liturgical musician within the parish.⁵³

The initial attempt to promote the position of a Director of Music in **OLR** appears, from the data, to have met with conflicting responses. While the organizational achievements were widely appreciated, comments from participants often reflected a plea for this to include pastoral skills, for example: ‘We’re all volunteers, you know . . . all of us have busy personal and professional lives . . . we love being musicians in our parish but it’s a bit tough being ordered around sometimes . . .’⁵⁴

Castelli and Gremillion have pointed out that the presence of conflict in a parish need not be harmful. While some conflicts are certainly unproductive, others may creatively and productively lead to results which help parishes grow.⁵⁵ The experience just outlined highlights a number of important issues which come into play when voluntary musicians work alongside a paid Director of Music in the service of a parish (particularly when the former assume such a large presence and a great deal of expertise). Issues include the making of internal as opposed to external appointments, the provision of appropriate and adequate job descriptions, the qualifications of paid personnel and their employment conditions. Also apparent is the need for respect and appreciation of voluntary musicians, whether they are young beginners or highly experienced, knowledgeable and competent practitioners. In this potentially delicate

⁵³ Letter, 30 January 2006. At the time of writing, the position of **DOM** has not been reinstated at **OLR**.

⁵⁴ Recorded conversation, 22 January 2005.

⁵⁵ Castelli and Gremillion, *The Emerging Parish*, 107.

aspect of liturgical music Australian Catholic parishes would undoubtedly benefit from guidance as they seek to provide quality musical leadership.

Flynn agrees that “the Church (whether at the parish, diocesan or universal level) ought to examine all those whom it entrusts with its liturgical ministry and require them to develop the musical, theological and ministerial skills that the liturgy demands.”⁵⁶ The nature of the liturgy requires a unique style of musical leadership: one that is, at its core, both professional and pastoral.⁵⁷ The experience of **OLR** has demonstrated some of the potential problems in reaching these goals.

Fieldnotes in this study have recorded the unusually large number of eight-two active members in the **OLR** music ministry. At the time of field studies, the paid position of Director of Music (**DOM**) was a relatively recent appointment, and appears to have been made largely because of organizational difficulties. While fieldnotes from recorded conversations and from observation reflect, at times, the prevailing attitude in Australia of resistance to paid liturgical musicians, the analysis suggests that there are wider implications in the questions of parish re-appointment of a **DOM**, the position having been allowed to lapse indefinitely after a period of two years. There is a sense that the appointment may have been made without sufficient consultation, and possibly without adequate investigation into the professional processes that would ideally be followed before selection of potential candidates for the position. While a small number of participants spoke of their support for the concept of a **DOM**, and their awareness of a number of excellent achievements during the duration of the appointment, there were also many conversations that reflected uneasiness in the case of the recent appointment.

⁵⁶ William T. Flynn, “Liturgical Music as Liturgy,” in *Liturgy and Music: Lifetime Learning*, ed. Robin A. Leaver and Joyce Ann Zimmerman (Collegeville, MN: Liturgical Press, 1998), 261.

⁵⁷ **MR** #72.

It was suggested by some that the Parish Pastoral Council could perhaps adopt a more professional model in the future for interviewing and selecting candidates, who might not necessarily be drawn from local parishioners, and that the advertised “job description” would ideally require, in addition to proven church music qualifications and experience, a candidate with theological, liturgical and pastoral leadership competencies.

5.1.4 Liturgical Music Competency

Rembert Weakland, Roman Catholic Archbishop of Milwaukee and an accomplished musician, was once asked, ‘How should one go about becoming a church musician?’ His answer was, ‘First, you must become a musician.’ According to William Flynn, Weakland’s reply obviously reflected a concern with assuring a certain standard of musical competency.⁵⁸ But how do we decide upon standards of musical competency? “First,” argues Flynn, “it is only through use in worship that music and musicianship can be tested for its efficacy. Therefore the principal locus for developing ideas of musical competence ought to be the church service itself. The practical experience of providing music for worship can reorient and shape both musicians and music. Our various experiences of praising God in song provide a context that enables us to respond to, and to test, different forms and fit them for worship. Lively discussion about music in a church is a sign that such testing is going on.”⁵⁹

Such discussion, harsh as it may sometimes appear, is not absent in the community of

OLR:

⁵⁸ William T. Flynn, “Liturgical Music as Liturgy,” in *Liturgy and Music: Lifetime Learning*, ed. Robin A. Leaver and Joyce Ann Zimmerman (Collegeville MN: Liturgical Press, 1998), 252.

⁵⁹ *Ibid.*, 260.

ML: You simply can't lead a hymn or response or acclamation in a prayerful way if you're not very well practised and prepared. Some musicians will need a lot more practice than others! It's not good enough to just rock up ten minutes before Mass and have a bit of a go at some things while people are already in the church. That doesn't work, and it just makes people uneasy and irritated before you've even started . . . and music leaders need to understand all the things that happen at Mass. Rules about when to start singing somewhere, and when to stop, and what to sing have a different effect for a different congregation at a different time . . . you always need to be aware of what is going on, and be ready to adapt to the unexpected.⁶⁰

A: Look, I've loved church music all my life, and I know I'm not young anymore, but that doesn't stop me being concerned about what I often see as very poor standard of music leadership in the parish . . . although it's probably typical of the mediocre sort of music we have foisted onto us across the board in the Catholic Church, I think, because when we travel in Australia we don't often experience anything much better in other Catholic churches. I think the people in charge of our music today probably mean well, but they're coming across as too tough, too harping on what the documents say, too many directions and sounding patronizing and sermonizing, even a bit elitist, instead of brushing up their own acts . . . you know . . . really, really practising until the music becomes part of you and you can *pray* the music as well as playing it.⁶¹

ML: I think a huge problem in the Australian church, and certainly in our own parish, is that there are rarely trained musicians . . . although to be fair I have to say that there are a couple of *real* musicians here and you can always tell them . . . but even if someone is not too bad at playing the piano or the organ (not that I've ever heard anyone play the organ in our church properly) then very few musicians seem to understand that church music is not the same as music hall music, or musical theatre, or opera . . . it's a specialty all of its own . . . yes, I guess I'd have to say that the standard of our musical leadership is probably the biggest problem that we have. Here we are, most of us educated professional people who take pride in our own daily work, doing it to the highest standard possible, then we have to have the most ghastly inept music foisted on us on Sunday, and there is nothing in the world that we can do about it – and, God help us, we're supposed to join in the singing! These days, everyone is invited to 'have a go.' If you can 'play a keyboard, come and play at Mass. Your church needs you' – I've actually seen that advertised in a church bulletin, would you believe? Although to be fair I haven't seen that in **OLR** bulletins, thank goodness . . . there's no accountability in that, and many of us end up avoiding the Masses that are the worst. You wouldn't, after all, listen to music full of wrong notes, bad timing, complete ignorance of musical notation, in your own living room at

⁶⁰ Interview, 8 November 2004.

⁶¹ Interview, 15 December 2004.

home – why should you be stuck with this rubbish for the most important hour of the whole week?⁶²

A: What I can't understand is why the people who do the music at Mass don't practise and learn the hymns properly before they come to Mass to play them. If I had a gift for playing or singing, I think I'd work really hard at doing it as well as I could before I got up there and made a fool of myself. If I were younger I think I'd have a go at learning to play something really well, but I'm too old now – a bit past it, you know?⁶³

ML: As a musician, I would think that every piece of music, each hymn or acclamation to be offered to a congregation needs constant preparation and practice beforehand, and that should include the musicians singing along at a practice on their own. If they can't do that after a few tries, then that should tell them that the people in the congregation will probably have trouble with the hymn . . . I really don't think that this sort of serious practice happens very much. It's a situation that's getting worse instead of better, and it should be addressed by bishops and liturgical commissions, and also by parish priests. There should be a focus . . . and let's face it, I don't see any kind of focus at all at present on music in the church . . . on diocesan development of church music in parishes. Bishops and parish priests should collaborate on offering some sort of scholarships for musicians to study organ, and that means studying with a trained, experienced church musician, and learning just what the words 'church music' really mean . . . I don't see why we couldn't also consider having 'apprentice' musicians in each parish. The parish or diocese could be paying for their training, and in return they could be serving the parish.⁶⁴

A: Look, I know there is probably more criticism than compliments about music going on here, and I can really sympathize with a lot of it . . . but we have to remember that in **OLR** there is a big emphasis on music at Mass, and a lot of people spending a lot of time trying to make it better. From talking to people in other parishes, I think there must be a lot more musicians here than in a lot of other places . . . and they must spend a lot of their time getting it all ready, and practising, and making sure all the different rosters work . . . and doing all those sort of things . . . so I guess the important thing is for us to let the musicians know when we do like what they do for us. It's probably a good idea to tell our priests too, because it looks to me as if they are really interested in the music, and I know they really do support the music ministry.⁶⁵

⁶² Interview, 7 January 2005.

⁶³ Conversation, 6 June 2004.

⁶⁴ Interview, 15 December 2004.

⁶⁵ Conversation, 10 August 2004.

Alongside critical comments from both music leaders and assembly members there is some good news too:

A: I came to the 10 o'clock Mass here last week – my niece was making her First Holy Communion – and it was just so beautiful that I thought I'd thought I come back today. The music last week was just wonderful, sometimes it was very gentle and then sometimes it was really exciting. Everything was so reverent but it was just right somehow . . . we were all praying and singing . . . I know my family loved the whole Mass . . . and the musicians were just wonderful, they really knew what they were doing . . . I loved the way two of the children sang the Psalm with two adults. I think my niece will always remember that day – I know I always will. People here are so lucky to have good musicians. There was a different group here today, and I liked them too. . . they had beautiful harmony . . . and sometimes they looked so happy that it made you want to sing and be happy too.⁶⁶

The quality of liturgical musicianship has long been a matter of serious consideration at **OLR**. In 2006, after some years of discussion and fund-raising, the parish launched "The Gladys Collingridge Memorial Music Scholarship":

The scholarship has been established by **OLR** to support the ongoing musical education of parishioners who have already demonstrated a commitment to the life and mission of the parish through their service as a music minister. It is named in memory of Gladys Collingridge, and honors her contribution to the liturgy of the parish as an organist from 1924 until her death in 1998 . . . At the discretion of the Parish Priest, on advice from the Liturgy Committee, scholarship funds may also be used to cover or subsidize costs of liturgical formation and musical education for parish music ministers (music workshops, conferences etc.).⁶⁷

It should not be construed from this that **OLR** is an unusually wealthy parish and can well afford to assist its members, for such is not the case. What it does make very clear is the great value placed by all the community on music as a constitutive part of its liturgical prayer, and the commitment to support the music ministry with generosity, so that it continues to develop appropriately towards transforming the faith life of all members.

⁶⁶ Conversation, 20 June 2004.

⁶⁷ Parish Leaflet: "The Gladys Collingridge Memorial Music Scholarship Launched at Our Lady of the Rosary Parish Concert in the Parish Hall, Yardley Avenue, Waitara, Saturday 18 November 2006."

The abovementioned scholarship reflects the call in the *Snowbird Statement* for “more adequate resources to improve the musical skills of parish musicians, and the belief that the most important skill of the parish musician, apart from adequate understanding of the liturgy, is the actual ability to make music. When this is lacking, the song of the assembly cannot be actualized and the rites cannot be celebrated adequately.”⁶⁸

5.1.4.1 Liturgical Formation and Education

The spirituality of the musician is the primary base from which flows the expression of musical tone, text, nuance and phrase. Kasling and Trapp believe that “it is a very personal place where God meets each of us. It is a place in our reality which desires respite and nourishment in order that we might be completely whole in living our vocation. Music has the power to make manifest the presence of God in our human life.” Kasling and Trapp suggest, therefore, “that those who interpret and teach sacred music know that inspiration for music-making in and around the liturgy is essential when communicating with music ministers. The importance and execution of the art of liturgical music is effective when ministers are well-prepared, understand their role, and minister from a deep place of prayer within the soul. It is then that the music may be released to the Spirit, reaching its potential as praise.”⁶⁹

Many participants at **OLR** have expressed concern that their music leaders often seem to lack a spiritual grounding. In the words of Harmon, they long to see their music leaders “grasp the concept that liturgical singing is an unfolding of the paschal mystery,

⁶⁸ SS #10.

⁶⁹ Kim Kasling, Lynn Trapp, “Liturgical Music Ministry: The Duality of Rich Spiritual Formation and Practical Pastoral Approaches.” Liturgical Music Conference 2007, St John’s University Collegeville, Minnesota [document on-line]; available from www.csbsju.edu/music/events/Liturgical_Conf.htm; Internet; accessed 3 May 2007.

and that their ministry is to model for the assembly what it means to surrender through song to becoming the Body of Christ”⁷⁰:

ML: There should be some sort of spiritual or theological formation required of church musicians who are offering to lead a congregation week after week. I think the core thing is musicians should concentrate on the words of the music first . . . get to know the words, pray about them, make the meaning prayerful and understandable by putting the music around the words – that’s what I remember a conductor telling us years ago . . . I guess what I’m trying to say . . . mmm . . . well, musicians need to think very seriously about having a holistic view of just what they’re trying to achieve . . . and to ask themselves, am I really doing this with the Holy Spirit in mind? If it’s not done to glorify God in the first place, and then to help people praise God, what’s the point?⁷¹

A: I think that people like musicians who do voluntary things in the parish should be helped with having their fees paid to learn more . . . but I think some of them might need some other sort of study as well . . . you know . . . theology or something . . . a lot of ordinary people study theology these days.⁷²

The writers of *The Milwaukee Report* have this to say:

The formation of pastoral musicians is an ecclesial and not simply an individual responsibility. It requires the support of local parishes, dioceses, institutes of higher learning, and national organizations . . . Collaborative ventures among dioceses, schools and national organizations need to address the formation of mature pastoral musicians who require both personal sustenance and advanced training.⁷³

The power of song in liturgy to fulfill its ritual nature is neither automatic nor guaranteed. Harmon points out that “the conundrum of music is that it can also be the first thing to sidetrack us from the core of the liturgy. Sometimes the failure is the music itself, poorly written or poorly ‘texted.’ Sometimes the failure is our use of the music, well written, well ‘texted,’ but misplaced in the rite. Or the music may be liturgically potent but performed so poorly that it impedes rather than supports liturgical

⁷⁰ Harmon, *The Ministry of Music*, 6.

⁷¹ Interview, 15 December 2004.

⁷² Conversation, 27 June 2004.

⁷³ MR #24.

participation. Harmon acknowledges that the ability to lead music in worship, to stand before an assembly and to sing a Psalm, to play an instrument in public, takes performance skills as well as ego. How can music leaders allow this ego to be subsumed into the ego of Christ? There is a dying to self here”.⁷⁴ Musical competency and ego need to be subsumed into the liturgical context.

There is no doubt that in the parish of **OLR**, liturgical music is regarded as constitutive of the community’s liturgical prayer. However, data from interviews and conversations record that the majority of participants are concerned that incompetent liturgical music leadership is often inhibitive of their sung prayer. Two participants spoke also of similar experiences when attending Mass in various parishes throughout Australia. These and many other committed parishioners are gravely concerned, and although uncertain as to the solutions, welcomed the opportunity to discuss this particular problem. Although often apologetic for “appearing to criticize,” participants spoke of mediocre skills, and an obvious lack of practice and preparation, while the suggestion was made on a number of occasions that there could be a need for spiritual and pastoral formation for liturgical music ministers. Two recurring points in these conversations and interviews were the perceived problem of the lack of accountability in volunteer ministries, and the difficulties of encouraging development in competency when such large numbers are involved in the music ministry. The data analysis indicates that these questions were raised by assembly members, but rarely by musicians, although three of the participants interviewed had retired from the music ministry after many years involvement. From the perspective that liturgical music ministry was so different in many ways in past years, these participants were adamant that the paid appointment of a well qualified co-

⁷⁴ Harmon, *The Ministry of Music*, 87-8.

ordinator or director of music is imperative for the parish of **OLR**, and indeed for any community of similar size and activity.

5.1.5 Performing Forces

“The goal of pastoral musicians,” declares Kalb, “is to use their gifts to empower for worship – to enable, to cause worship to happen, to help create an encounter between God and his people – in ourselves first and foremost and then in others – in the celebrant and the congregation.”⁷⁵ Within the community of **OLR** there are a number of different music leaderships who have formed groups, and who are fortunate not only in the numbers of singers available, but in the various instrumentalists who accompany them.

5.1.5.1 Youth Group

For some years now, the music leadership for the 6:00 P.M. Sunday Mass, on the second Sunday of each month, has been the responsibility of the Youth Minister and the Youth Group. The ages of the group usually range from sixteen to twenty-five, and membership will inevitably vary from time to time, as young people change schools, universities or work situations.

There were a number of features which I found pleasurable and even unexpected during the occasions I was able to attend the ‘Youth Led Mass.’ I had assumed that the majority of assembly members would be young people, and had therefore planned to sit inconspicuously towards the back of the church. In fact, this was not the case, and I found my mature age status very much at home among a mixed

⁷⁵ Marie Therese Kalb, “Directives to a Pastoral Musician,” in *Pastoral Music in Practice 5*, ed. Virgil C. Funk (Washington, D.C.: Pastoral Press, 1990), 89.

group of people, many of whom had already become my good friends. The younger people in the congregation did not necessarily sit in a separate group, and many had clearly come with their families, with whom they were seated.

The leadership of the music for this Mass was under the direction of the Youth Minister, who conducted the group of young singers and instrumentalists. Clearly, much time, prayerful thought and practice had preceded the devising and preparation of the programme of the mass setting, psalm, acclamations and hymns. The music chosen would have delighted, I felt, any of the different assemblies at **OLR**, as would the musical leadership of this liturgical event. These young people were fine musicians, and all of us were immediately drawn into singing and participating with them with ease and much pleasure.

The usual hospitality of **OLR** prevailed after Mass in the form of a barbecue, to which all present are always invited. This was a fine opportunity to meet both youth and parents, and to listen to their ideas. During the following week, a participant explained to me that the responsibility of directing the liturgical leadership of youth understandably entails recognizing the need to respect the values and attitudes of such a wide range of ages, development, background and experience:

ML: A leader of a group of young people needs to be a very strong person. It's important to try and put across to the singers and instrumentalists that we want to help people to pray in Mass . . . to help people to connect . . . that music has the power to be Spirit-guided . . . we want to pray the music and lead people into praying the music. The difference with youth is that they often do not use the word prayer, they haven't learned to do that yet, but that doesn't mean they don't understand the concept . . . or that they don't pray themselves. It's easier to get this idea across in rehearsals when some of the kids come from a spiritual, or a prayerful background . . . if they have a sort of built-in faith, that makes a big difference. Well, some do and some don't . . . that's just how it is, isn't it? But we do have some young musicians here who are brought up to

understand music as prayer, and that's a great help to everyone. Youth need a lot of attention, and I think that constantly inviting them to come to Mass, and always making them feel welcome, and inviting them to be part of the music leadership, if they want to, is very important . . . some of them come because their parents force them to . . . and sometimes that will work for them, and sometimes not . . . it just depends how their lives are developing . . . but it's still important to keep inviting them whenever possible, because after all we need them in the congregation as well as leading the music, don't we? It's important for these young people that the music has a good melody, and probably a good rhythm too – they like music that is 'funky.' Hymns that they like to sing are not hard to find, but it's not so easy with the psalms and acclamations . . . but we manage.⁷⁶

The Church sings the praise of God in many musical styles, languages and forms. John Fitz-Herbert believes that “if it is good liturgical music, the young and the old will all enjoy singing it, and encouragement should be given to musicians to utilize a varied repertoire. It is vital that young people of the parish are invited and encouraged to contribute to the liturgical life of the Church. They are not the future Church – they are part of the Church here and now.”⁷⁷

On one occasion I encountered deep sadness expressed by a participant, who has experienced a feeling of alienation because of a focus on youth in the parish:

ML: One of the problems in this parish for a long time now has been the emphasis on youth. It doesn't seem to matter whether senior people come to Mass anymore, as long as we try to get the youth to come. It seems to be taken for granted that we oldies are OK now, we'll just keep coming, no matter what happens, and that means that the music that we knew and liked is not generally acceptable, because they're scared it will push the young people away . . . so this low standard of performance is seen as acceptable to young people, and that just perpetuates what is probably an increasingly prevailing poor standard of work achievement all across the board. I see it as a generational schism, what we knew and loved and responded to prayerfully is being 'kicked in the guts.' Younger people are now in charge, and I suppose that's how it should be . . . they're the ones to carry it all on, but there will always be older people in

⁷⁶ Interview, 29 April 2005.

⁷⁷ John Fitz-Herbert, “The Mass and Young People,” *Liturgy News* 37 (March 2007), 6-7.

the church as well, we're all part of the community, after all, and should be considered as well.⁷⁸

Although I rarely encountered in **OLR** the expression of such an experience relating to a focus on youth, I felt extremely sympathetic towards this cry for help. At the same time, I was filled with a sense of gratitude that I was privileged to share in such honesty. Perhaps there are other members of **OLR** who feel the same but were not comfortable with expressing their ideas. Upon reflection, I wondered if 'young people,' in this case, did not refer only to those in the age ranges we have discussed above, but rather included groups of people older than those we would find in a 'Youth Group.' Nevertheless, such experiences are valid, and are important to consider when exploring the effect of liturgical music on the faith life of a worshipping community.

5.1.5.2 Choirs

The Constitution on the Sacred Liturgy directed that 'choirs must be diligently developed.'⁷⁹ This has certainly been the case at **OLR**, where no less than thirteen 'choirs' are currently active in the music ministry. Among these 'choirs' or liturgical music groups, of varying styles and sizes, who minister at **OLR**, there will inevitably be substantial differences in styles of leadership, and in perceived standards. Some leaders require singers and instrumentalists to audition for membership, others are pleased to welcome without question those who enquire. My experience as a participant in different group rehearsals led me to observe, in general, that while musical leadership is indeed professional, the pastoral element is equally important to both the leaders and choir members:

ML: We practice in the home of X, usually on a week night before our Sunday roster comes up, and I think we all look forward to it very much.

⁷⁸ Interview, 15 December 2004.

⁷⁹ SC #114.

X is a very gentle person . . . but always so well prepared with the programme, and the music all ready for us . . . and, you know, our leader is a wonderful musician . . . somehow able to be firm and keep us going over the difficult parts until we're got them right. It's always a very happy time, whether we're practising or whether we're singing at Mass.⁸⁰

Another participant recalls a variety of experiences:

ML: There's some very strange things go on in music in church, aren't there . . . well, I mean, some of the people running things are a bit full of themselves – I mean, they get a little bit of power and, boy, they act as if they're bishops, don't they? Giving you long sermons about the right things to sing and when to sing them, and why we sing them, and what the documents say . . . I must say I'm a bit cranky myself about the way I've been treated sometimes too.

R: Is this at the present time, or in the past? I know you've had a lot of experience singing in choirs . . .

ML: Oh well, I suppose I'd have to say that it's quite a while ago – I was in one of the choirs here and the conductor was really stroppy with me because I didn't sing the right thing straight off – I mean, what's the point of choir practice if you never have to fix anything? I hadn't had time to practise before we met, and I guess that would be annoying to a conductor. You're supposed to learn your parts at home, you know . . . anyway, I think nearly everyone copped it that night! Oh boy, what a night that was . . . the next week I got it right, but then apparently I was singing too loudly, and the conductor said, we don't want any opera performers in here, thank you very much. Pretty embarrassing for me, you know . . . then later on I was so busy trying to listen to the conductor and thinking how I'd fix it all up, that I got nervous and turned over two pages instead of one so when we started again I was in the wrong part of the thing altogether, and the tenor beside me gave me a big nudge and said something quite rude . . . I have to say I told him to [unrepeatable words], and when the practice was over I went home in a hurry and decided not to go back again.

R: So are you still singing in a choir on Sundays?

ML: Well, yes, I went back to the choir in another parish that I was in before that. I had tried **OLR** first because when I went to Mass there they seemed really keen on having good music at Mass . . . I think the parish priest is really interested too; he certainly encourages different music ministers to do things . . . the one before him was a tough cookie . . . I was a bit scared of him . . . I don't know how the music people felt about that, but it seems to me that a lot more different music groups are around there

⁸⁰ Interview, 15 March 2005.

now. The priests that are there now always sing whenever they can in Mass, and I think that's really good for the people . . . you'd think it would be good for the musicians leading the music too, wouldn't you? I mean, it must join the whole thing up somehow . . . more like one body doing different things but all together . . . sort of thing . . .

R: So are you enjoying where you sing now?

ML: Oh, I didn't stay long with the one I used to belong to . . . people there are really nice and so is the conductor, but they're not interested in doing much or moving on, if you know what I mean? Another choir leader at **OLR** rang me up and asked me to join that choir, so I did . . . and you know, it's really great. The conductor is very professional, really knows the music and how to do things properly . . . but doesn't carry on as if everyone else is stupid. I guess some people are just better at being firm and kind at the same time . . . I really enjoy it now.

R: And how about the practices? Are they good for you too?

ML: They really are . . . it's a great feeling singing together, talking about it afterwards . . . sometimes you meet some of the choir members later on, maybe shopping or something round the area, and they'll start to talk about it and some of them say things about the way the hymns make them feel and that starts you thinking about how you feel about them yourself . . . I suppose that's what community is . . . the leader of our choir has a lot to do with that, I think . . . sort of bonds people together with the music. You really want to sing well and make it what it's supposed to be, instead of just getting worried about it . . . you probably won't believe this, but one day I was going through the checkout with my groceries, and one of the people in my choir happened to come behind me, and she said to me, 'I've been trying to hum the tune of the psalm response we're singing on Sunday but I don't think I've got it right?' and would you believe the two of us stood at the checkout while our things were put through and worked it out together until we got it right?

R: I love it . . .

ML: Yeah, so did all the people around! I've never heard a supermarket go so quiet all of a sudden . . . I think a few even joined in when we got it right. We said to them, 'Why don't you come along to our church on Sunday and sing it with us?' We walked away with our bags and all the people left there were clapping!

R: What a way to get new members . . .

ML: You might be right . . . anyway, it made us feel good that day. We sang that psalm pretty good on Sunday too. We couldn't get the grins off our faces afterwards.⁸¹

The numbers of music ministers at **OLR** present an enviable model for other parishes in the Broken Bay Diocese, and in the wider church.⁸² Within such large and diverse numbers of musicians, however, the data reflects the priority given by members to focusing on the pastoral as well as the liturgical element, particularly among fellow musicians who may not be confident in expressing their ideas and concerns. Yet on one occasion, I came by invitation to the home of a fine musician, with whose leadership at **OLR** I was familiar and had admired. This participant had expressed some sadness and was anxious to speak with me:

ML: This is really a lonely ministry . . . lots of orders and rules about liturgical music are given out by the people who run things, but there don't seem to be any opportunities for talking about problems. Our parish priest is a lovely caring man, so that makes things a bit better . . . but it's musicians I need to talk with. I came with my family to this parish with the idea of contributing our gifts, and hoping that our experience would be prayerful and productive . . . well, it hasn't really worked out that way . . . we should have some sort of regular informal meetings where we can share experiences and ideas honestly, and not be worrying about sounding silly. We get a lot of written directives now – about what is to be sung and when – heavily quoting the church documents until I could scream . . . but no chance to discuss things like the differences in congregations and what the people relate to. Sometimes I just can't go to the committee meetings because I'm a very shy person and easily put down by the dominating members there. So I just stay away rather than get myself ill with stress . . . (tears . . . and silence . . . hopefully helped a little by loving hugs – and cups of tea!)

R: Do you think the music is important to people in the parish?

ML: Well how would you know? I've never been thanked for my music in church . . . no one ever says anything afterwards one way or another. I know we're not doing it for thanks, but musicians have often spent most of their lives . . . and their money . . . training and educating themselves, and then giving their professional services voluntarily in the parish. The liturgies would be pretty poor without any music. We used to have a

⁸¹ Interview, 17 November 2004.

⁸² At the time of writing, approximately eighty-two musicians are active in the music ministry of **OLR**. This total includes singers and instrumentalists, a number of whom are multi-skilled.

‘thank you’ evening once a year for all volunteers, but frankly I think that’s a bit of a cop-out, just the easy way to deal with things . . . it wouldn’t hurt some of the people in charge to give some occasional thanks or acknowledgement. That might remind people in the congregation to do the same sometimes . . .

R: Do you find that your musical leadership has any effect on your own faith life . . . or on your prayer life?

ML: No, not really, because usually I’m too worried about whether it’s all going right or not . . . and whether someone is going to analyze it all afterwards and tell me what was wrong with it. You know, I always spend a lot of time on the readings for the Mass before we come to choose the programme. I love doing that, and it’s probably the best kind of prayer for me . . . maybe some sort of spiritual effect will come out of it when I’m more comfortable with the performance . . . but if I’m worried about what someone will say, or whether I’ve broken the rules or not, it’s a bit hard to think of praying at the same time . . . you know, I do love to sing and play at Mass, and I think I really could get to making it much more prayerful if I could relax . . . I guess I don’t really have the confidence that some of the other musicians seem to give out.⁸³

The activity of the various choirs at **OLR** reflects the vastly changed role assumed by the choir since the 1960s. Deiss and Cox have noted the profoundly different liturgical landscape in which the choir moves – from one where the choir is exclusively heard by the congregation to one where leadership of the congregation is an important feature, and one of articulating particular moments of the liturgy or binding various strands together. Cox highlights the need for “informed imagination and much creative energy in working with the degree of flexibility that is possible.”⁸⁴ Whether a cathedral choir, a parish choir, or one or two cantors who alone act as the choir, the primary responsibility, insists Deiss, is that of service to the assembly,⁸⁵ requiring a unique style of musical leadership: one that is, at its core, both professional and pastoral.⁸⁶ The data examined above would suggest that the musical leaders at **OLR** have gone a long way

⁸³ Interview, 22 October 2004.

⁸⁴ Geoffrey Cox, “*Cum Angelis canimus: Re-examining the Role of the Choir at the Eucharist*,” *Australasian Catholic Record* 77 (2000), 74.

⁸⁵ Deiss, *Visions of Liturgy and Music*, 42.

⁸⁶ **MR** #72.

towards realizing the goals of post-conciliar liturgical music, given their awareness of and concern for liturgical context, careful planning, adequate rehearsal, pastoral concerns for each other and those in the congregation, and above all for the impact of their musical contributions to the prayerful celebration of the liturgy.

My experiences of observing and participating in the “Youth Led Mass” at **OLR** suggest that the focus of these events varies in some ways to the usual concept of Youth Masses in the Australian Catholic Church. Certainly the musical leadership is undertaken by “young” musicians, coordinated and directed by the Youth Minister at **OLR**. The differences occur in the wide range of ages represented in the large congregations, and in the chosen repertoires. The hymns, psalms and acclamations are usually selected from the mainstream resources available in the parish, and the sung participation of the assembly is, therefore, energetic, no doubt due, in part, to a comfortable familiarity with the music. In a number of informal conversations following these celebrations, I learned that youth worship events at **OLR** are always sources of community interaction, irrespective of the leadership age.

When *Sacrosanctum concilium* directed that “choirs must be diligently developed,”⁸⁷ it is unlikely that as many as thirteen choirs in one parish would have been envisaged. The field studies reflect a variety of opinions on this point. When members of a choir are uneasy with, for example, the style of leadership of their particular group, there can be advantages in the scope for movement within the **OLR** music ministry, as the data has shown in this section. Many participants from the assembly, however, consider that so many variations in “choir” leaderships are often a cause for confusion and

⁸⁷ SC #114.

discouragement among the congregations. It was suggested in several conversations that some integration of groups into smaller numbers of choirs that could minister on a more regular basis would be beneficial for the singing assembly.

5.1.5.3 Instrumentalists

It seems that while on occasions there are some members of the assembly who would prefer musicians to exercise more restraint, the parishioners of **OLR** are, as a general rule, appreciative of the instrumental leadership of their Sunday liturgies:

ML: Did you notice today that for some of the music X and Y played piano and organ together? I think they're both so good at doing that. When we're singing in the choir we all love that, although it makes sense not to do it all the time . . . it doesn't work with everything . . . but I thought it was quite beautiful this morning.⁸⁸

A: Look, I love it at special times when there are a lot of instruments playing . . . probably at the Easter Vigil is the best because they seem to be so good then at working out the times to make it gentle and reverent and then loud and grand . . . but I thought it was a shame today that when we tried to join in the singing we couldn't hear ourselves for the noise of the trumpets . . . or whatever they were. The organist and the choir this morning are excellent at leading the hymns and it would have been easier to sing with just them . . . and maybe a flute or something . . . but not all that noise . . . in the end I just gave up . . . but it's usually pretty good . . . I don't mean to criticize.⁸⁹

When the new church of **OLR** was completed in 1991, the only musical instrument in the church at the time was an old Conn organ,⁹⁰ which was transferred from the original church. In 1993, an Horugel upright piano,⁹¹ purchased in the mid-1970s and originally the property of the father of the parish priest of the time, was donated to the parish, installed in the parish meeting room, and later moved into the church, beside the

⁸⁸ Conversation, 3 October 2004.

⁸⁹ Conversation, 19 September 2004.

⁹⁰ Date unknown.

⁹¹ Distributor C.H. McFarland Pty Ltd., Marrickville NSW.

organ.⁹² A new Ahlborn Galanti electronic organ, made by Pipeless Pipe Organs, was purchased by the parish in 1996, with the aid of a generous donation from a parishioner. This instrument is of modest capabilities, with 30 stops, two manuals and a 32 note pedal board. According to the musicians, the instrument selected for purchase has never conformed to the advertised standard, and is already rapidly deteriorating.⁹³ The piano is also continually ‘out of tune,’ and obviously deteriorating beyond repair. Despite their limitations, the organ and, to a lesser extent, the piano, are without doubt the most important musical instruments for the sung worship of this community. Members of the music ministry are, therefore, understandably concerned about both instruments, and consider that the situation, so fundamental to Sunday worship, should be an urgent priority for the parish.⁹⁴

Unfortunately, it can be observed in a number of Australian Catholic churches today that the organ, if there is one, is rarely the accompanying instrument. The pipe organ is the instrument named by the Fathers of the Second Vatican Council as the traditional instrument for choirs and for congregational singing:

The pipe organ is to be held in great honour . . . in that it is the traditional musical instrument, whose sounds can add a remarkable dignity to the ceremonies of the church, and powerfully raise minds and hearts to God and to things above.⁹⁵

SC goes on to affirm that there is a place also for other musical instruments:

At the same time, other instruments may be brought into the worship of God, at the discretion of the competent local church authority and with its agreement . . . insofar as they are suitable for purposes of worship or can be made so, insofar as

⁹² Interview with a music minister, 1 June 2004.

⁹³ Email, 2 April 2006, 7:56 pm.

⁹⁴ Email, 2 April 2006, 10:58 pm; Minutes of **OLR** Liturgical Music Committee Meeting, 13 June 2006, #9; Minutes of **OLR** Liturgy Committee Meeting, 27 June 2006, #4.5; Minutes of **OLR** Liturgy Committee Meeting, 29 August 2006, #4.5.

⁹⁵ **SC** #120.

they cohere with the dignity of the temple, and insofar as they really contribute to the building up of believers.⁹⁶

“Contemporary worship,” notes Matthews, has witnessed the introduction of a wider range of musical instruments. Apart from the organ, the piano, flute, violin, guitar and other instruments have found a place in worship.”⁹⁷ In **OLR** there are a number of instruments, in addition to organ and piano, played at various times by the different groups. These include violin, viola, violoncello, flute, trumpet, tuba, clarinet, recorder, guitar, drums, bongos, tympani, triangle, metallophone and euphonium.

5.1.5.4 Cantors

In the chapter on sacred music in *Sacrosanctum concilium* the ‘office of Cantor’ is not mentioned, nor is it present in the first edition of the General Instruction (1970). It is the choir that takes precedence.⁹⁸ The post-conciliar office of Cantor is introduced in the 2nd edition of the *General Instruction of the Roman Missal* (1975), when with reference to responsorial psalmody it stipulates:

The psalmist or Cantor of the psalm sings the verses of the psalm at the lectern or other suitable place. The people remain seated and listen, but also as a rule take part by singing the response, except when the psalm is sung straight through without the response.⁹⁹

The 3rd edition of the **GIRM** (2002) issues a clear directive with regard to the responsorial Psalm: ‘It is preferable that the responsorial psalm be sung, at least as far

⁹⁶ Ibid.

⁹⁷ Edward Matthews, “Music and Ministry,” in *Singing the Faith: Essays by Members of the Joint Liturgical Group on the Use of Hymns in Liturgy*, ed. Charles Robertson, 49 (Norwich: The Canterbury Press, 1990).

⁹⁸ Cf. **SC** #29, 114, 119, 121.

⁹⁹ **GIRM** (1975) #36.

as the people's response is concerned,'¹⁰⁰ and echoes the 1975 document in specifying the particular roles and desired attributes of cantors:

The psalmist's role is to sing the Psalm or other biblical canticle that comes between the readings. To fulfill this function correctly, it is necessary that the psalmist have the ability for singing and a facility in correct pronunciation and diction.¹⁰¹

The music ministry of **OLR** is committed to the practice of singing the Psalm in responsorial form at all Masses if possible, and thus the role of Cantor in each group is of primary importance. There can, however, be problems:

A: Look, I don't know why it is that most churches always seem to have a lot of female singers who have to sing so high that most people can't get there . . . and when they sing the verses they're so busy doing their falsetto thing that you haven't got a clue what the words are . . . I couldn't work out what the singer was saying this morning . . . and if they didn't print the words of the response in the bulletin I couldn't have joined in at all . . . I'm going to get in big trouble here, but I think that men's voices are mostly easier to understand . . . the words, I mean . . . than women's.¹⁰²

“Blessed are those communities,” exclaims Deiss, “that achieve the ideal execution of the Psalm, when the beauty of the music brings out the splendour of God's Word. It is not always easy to execute the Psalm with the dignity appropriate to the liturgical celebration. Moderation rather than excess should be the prevalent usage. The soloist's voice should be so beautiful that the community is caught up and captivated by the Word of God. The soloist's voice must not call attention to itself but should rather make the community forget the one who is singing. It is a real blessing,” declares Deiss, “if a community possesses such a psalmist. All ministries are at the service of the entire church. Yet that of the psalmist, like that of the reader, is tied more closely to the mystery of Christ. The Word of God is the epiphany of Christ, and the psalmist

¹⁰⁰ **GIRM** (2002) #61.

¹⁰¹ Ibid., #102; cf. **GIRM** (1975) #67.

¹⁰² Conversation, 20 February 2005.

actualizes this epiphany.”¹⁰³ The experience of responsorial psalmody at **OLR**, as discussed above, reflects an awareness of the importance of the ministry of the Cantor and the enormous challenges involved in effective execution of the psalms.

Although very little reference to musical instruments appears in the fieldnotes, those participants who did discuss the subject were clear on their preference for organ accompaniment, adding that they were more likely to participate in sung prayer when led by a competent organist. From my observation at the various Masses, it appeared that the assembly was indeed more responsive to organ accompaniment than to that of other instruments. There were expressions of regret, therefore, that although there is an urgent need for the current deteriorating organ to be replaced, this does not appear to constitute a parish priority. Participants were aware, of course that the cost factor would be crucial to any deliberations on this matter. It is evident, too, from the data that while participants appreciate a variety of instrumental accompaniment, there is concern that on occasions large numbers of wind and percussion instruments are dominant, to the extent of excluding the assembly’s song.

I have noted already that the music ministry of **OLR** is committed to the practice of singing the Psalm in responsorial form at all Sunday Masses if possible. In spite of occasional comments that a Cantor could, at times, be difficult to understand, my fieldnotes from observation indicate that the congregations usually participate effortlessly in singing the response to the Psalm. It could be observed that on most occasions the acclamations and the psalm are with considerably more spontaneity and energy than some of the hymns.

¹⁰³ Deiss, *Visions of Liturgy and Music*, 110-12.

5.1.6 Leadership Versus Performance

Thomas Day has painted a bleak picture of what he observes to be happening in many of our contemporary churches. “That experience,” he says, “of sitting in your living room and watching a commanding, successful entertainer on television has been transferred to the house of worship. Note how often the newer styles of worship shift into something that could only be called the cult of the personality. You are seated in a church and you are presented with personalities, who try to make you love them. This is supposed to be public worship but the mood is really that of the friendly encounter in the living room. You may sit quietly, or you may act with charismatic abandon.”¹⁰⁴

Although this might seem an exaggeration, unfortunately it has indeed been the experience of many of us in Australian Catholic churches. Fortunately, the entertainment model is not the prevailing one in the community of **OLR**. Some experienced musicians, however, feel that a warning could be in order:

ML: It concerns me sometimes when I see the behaviour . . . or at least the body language of some of our musicians. In the old days we were usually in the ‘gallery’ . . . you know, up in the back of the church . . . where no one could see us. Now we’re out on show, and we need to realize that it’s very important for us to project a sense of reverence by our demeanour. It’s very off-putting for a congregation to have to see musicians talking and laughing and rushing around flapping papers and banging instruments . . . and setting up microphones and whatever . . . not only before Mass starts but sometimes during the liturgy. It could be seen as showing off (although I’m sure it’s not meant to be like that) or performative . . . an entertainment – not an event for everyone there to praise God as one body.¹⁰⁵

ML: Sometimes I think that there’s so much attention to how many instruments can be used . . . or how many parts (you know, SATB) can be sung, that it becomes a ‘show’ rather than music to lead the whole

¹⁰⁴ Thomas Day, “Mary, Martha and the Hymn Today,” *The Hymn* 47 (1996), 10.

¹⁰⁵ Interview, 8 November 2004.

congregation in prayer. A lot of wind instruments often obscure the singers anyway, and the congregation gives up trying to join in.¹⁰⁶

ML: Look, I've always thought that music in the liturgy is first to give glory to God and then to edify the people, to help them to deepen their faith and come closer to God. If all they're worrying about is whether they've got four part singing . . . or how many instruments are making a noise at the same time . . . in other words, performing or, God forgive me, showing off, then where is the prayer? Unfortunately, it's probably not there for either the musicians or the people in the congregation. We want to pray, for heaven's sake, not have a concert!¹⁰⁷

Harmon is sympathetic towards liturgical musicians "who struggle to minister with sung prayer that is communal and that is focused on the Paschal Mystery. Music can have a disastrously centrifugal effect on liturgy, throwing us more quickly and further off-center than any other of the arts, and this is because of its very centripetal capacity to draw us into itself. We have all known times," continues Harmon, "when we were too enamoured of our own doing of the music that it impeded our ability to surrender to the real action of the liturgy. The seductive power of the music can anesthetize us to deeper possibilities of response. How often has the 'high' we have experienced from liturgy been because of the beat and/or decibel level of the music instead of from the sense of renewed surrender to the death-resurrection demands of Christian living?"¹⁰⁸

The data reflects concern from some senior and more experienced **OLR** musicians who feel that a "performance" model could easily emerge within the music ministry. Church documents have indeed warned music ministers that their leadership should foster the participation of the congregation, without distraction to themselves or to the assembly.¹⁰⁹ However, field notes from observation and participation during weekend Masses, as well as from attendance at many music meetings and practices, give little

¹⁰⁶ Interview, 15 October 2004.

¹⁰⁷ Interview, 15 December 2004.

¹⁰⁸ Harmon, "Liturgical Music as Prayer," 265-6.

¹⁰⁹ Cf. **SC** #114; **MCW** #38.

indication of tendencies towards performance models. Indeed, within the **OLR** music ministry, there is a prevailing sense of prayerful preparation, with a focus on the Paschal mystery, and often the expressed reminders of the goal of fostering participation among the entire assembly. In the data accumulated during my attendance at semi-formal gatherings of music ministers to discuss various matters following celebrations of major feasts, musicians often discussed areas of possible change or improvement when it was felt that “the people didn’t seem able to sing,” or that some instrumental or vocal parts could be re-arranged towards a more effective accompaniment. The question of when and why the congregation participates or does not participate, and how this could be addressed, surfaces frequently in my conversations with participants.

5.1.7 Congregational Participation in Music-Making

The participation of congregations in music-making has been a growing concern for some of the **OLR** music ministers. Prior to my association with the community, a perceived problem had already been expressed in the *Pastoral Visitation Report* of 2003:

Concerns about what is not happening: We seem to be losing the Assembly: they don’t sing with us as they used to. We think this is because we need to sing more simply. We’ve decided to do more simple, unison work and to repeat any new music over an extended time to give the Assembly a better chance of learning.¹¹⁰

From the beginning of the field study period, and throughout my association with **OLR**, music leaders and assembly members have been anxious to discuss this aspect of congregational participation:

ML: I know some of the musicians talk every so often about the people singing, and I have to say that I don’t really think very much about

¹¹⁰ Our Lady of the Rosary Parish Waitara, *Pastoral Visitation Report Broken Bay Diocese: 25th 26th 27th July 2003*, 62.

whether or not the people are singing at Mass when I'm in the congregation, mainly because I do sing then myself . . . quite strongly, really . . . and I would only notice if the people beside me were not singing, or maybe never picked up a hymnbook. But when we're leading the music I can sometimes look up and get an idea of what's happening in the congregation . . . it's the general body language, you know . . . you can get a very good idea of what's happening from that, even if you can't actually hear the voices. I haven't been in this parish for as long as a lot of the musicians, but on the whole I think it's not really all that good . . . people joining in the singing, I mean.¹¹¹

ML: I think we all need to take much more notice of the differences in congregations at different Masses. We're probably not really catering for them. I don't think it's right to say, 'the people don't sing' and leave it at that, as if it's their fault . . . I think that musicians should try to move among parishioners at all sorts of times and really listen to what they say. People will talk about these things if you keep quiet and let them have their say – and if you show that you really care and are interested, not judging them . . . and not looking as if you're insulted or upset. People in Waitara really love music at Mass, they always have, but I have a feeling that that is often because for them their singing is prayer . . . I know it is for me . . . and something's wrong if we're not leading them in prayer.¹¹²

ML: Musicians need to understand each separate Mass attendance . . . I mean, we probably should discuss this a lot more amongst ourselves, and share our experiences with each other, so that we all understand that there are differences in who goes to what Mass, if you know what I mean? There's no point in advertising a rule about when to start singing the hymn, or when to finish it, or why we sing the kind of thanksgiving hymn we're supposed to, if we don't make an effort to talk with people . . . and really listen. If you don't let people talk about the music – after all, it is their music, isn't it – how will we know how they're feeling about it? A hymn might be the best one for a particular time, but it might not suit a particular congregation. I know there's no miraculous solution . . . and anyway, on the whole, I think people in Waitara mostly do sing . . . but I do believe that we should be trying more to let people talk about the music, and be ready to learn from them.¹¹³

ML: It makes a big difference to whether or not people participate in the singing depending on what time the Mass is . . . 10 o'clock Mass has a totally different character to the 6 o'clock Vigil, for example, I think that's always a very participating congregation from what I hear . . . and people say the same about the 8 o'clock . . . I don't get the chance much to go to the 8 o'clock Mass but when I do the singing is really very prayerful . . . I know there are sometimes difficulties with the 10 o'clock,

¹¹¹ Interview, 20 May 2004.

¹¹² Interview, 15 May 2004.

¹¹³ Interview, 4 May 2004.

mainly because of its multicultural nature . . . you know, there are about thirty-eight different nationalities in this parish? Maybe a lot of musicians don't always understand what's going on . . . I don't know how we would go about investigating this – but I do think it's important. There's not much sense in complaining that people don't sing and not doing something to try and find out why . . . and to see if there's anything we can do about it.¹¹⁴

A: This problem of getting people to join in the singing is really a very important pastoral issue, I would think. It seems to me that each different congregation has its own particular character and culture. Some are really keen to sing . . . you can tell that, and maybe they have a history of doing that and are comfortable about it . . . and others don't seem to want to . . . I don't know why that is, probably a lot of different reasons. Some of them often have young children to look after during Mass, and that can make it very hard to concentrate on singing as well. Then there are lots of different cultures at the 10 o'clock Mass . . . and sometimes that Mass has a lot of people from outside the parish because of First Holy Communion, or maybe a Baptism, and often they don't seem to get very much involved in the Mass itself . . . it probably sounds weird that I notice all this, but it's just that I'm interested . . . and I love singing at Mass myself . . . it's how I like best to pray – we've discussed this before, haven't we? I guess I'd like everyone else to love it like that too.¹¹⁵

A: I wonder if our music leaders would consider doing a lot more moving among the people of the parish, listening to how they feel and doing their best to cater for the local needs. In my understanding, the liturgical documents of the church also make that a very clear directive – to relate to the cultural needs of the local parish. You don't have to live in the Third World to have a culture.¹¹⁶

The above data reflects this reminder from the authors of the *Milwaukee Symposia*:

. . . the apparently homogeneous parish is a network of interlinking subcultures . . . The task here is to respect the variety of worldviews and relationships that define the various subcultures within the worship of the local church. Such attentiveness should affect profoundly the manner in which worship is prepared and celebrated . . . all our ritual music must be judged on [its] ability to serve the rite and enable the people's prayer through their full, conscious and active participation.¹¹⁷

¹¹⁴ Interview, 22 October 2004.

¹¹⁵ Interview, 26 May 2004.

¹¹⁶ Interview, 8 November 2004.

¹¹⁷ MR #57, #60.

The principle of participation, as Moore points out, is promoted and protected across the **GIRM** as a whole.¹¹⁸ The document ties singing closely to participation, whether Gregorian chant or music of another type, as seen in these two excerpts:

Other types of sacred music, in particular polyphony, are in no way excluded, provided that they correspond to the spirit of the liturgical action and that they foster the participation of all the faithful (**GIRM** #41).

Among the faithful, the *schola cantorum* or choir exercises its own liturgical function, ensuring that the parts proper to it, in keeping with the different types of chants, are properly carried out and fostering the active participation of the faithful through the singing (**GIRM** #103).

Mary Jo Quinn believes that the document *Environment and Art in Catholic Worship* forms not only a context for music within the world of art and symbol,¹¹⁹ but a subtext for *Music in Catholic Worship*'s emphasis on the full, conscious and active participation of the assembly. "What music minister among us," asks Quinn, echoing the concerns of **OLR** music leaders, "would not agree that perhaps one of the many clear signs of the faithful's whole-hearted participation is the sound of a singing assembly, embracing the Gospel and being sent forth in heartfelt song?"¹²⁰

Participants at **OLR** have made it clear that their emphasis on participation in congregational singing is a pastoral issue. Like Conley, they are aware that it is unrealistic to hope for participation in musical prayer if the whole leadership of the parish is not concerned with raising the communal consciousness of the believers. All who lead must want to form the parish into a community concerned about one another's faith-life. As Conley points out, each one involved in parish ministry must understand

¹¹⁸ Moore, *Understanding the GIRM*, 8.

¹¹⁹ **EACW** #6.

¹²⁰ Mary Jo Quinn, "Environment and Art in Catholic Worship," in *The Song of the Assembly: Pastoral Music in Practice. Essays in Honor of Father Virgil C. Funk*, ed. Bari Colombari and Michael R. Prendergast (Portland, OR: Pastoral Press, 2007), 29-30.

church as the communion of God's people - shared faith and prayer, shared fellowship and responsibility, shared mission.¹²¹

Conclusion

In an age when the role of priests in parishes often appears to be beset with criticism and unreal challenges, it is a sign of great hope that parishioners of **OLR** have good reason to hold their priests, as liturgical leaders, in deep respect and affection. The Director of Music, during the term of appointment, commented more than once on 'the openness and encouragement of our parish priests when we work on liturgical initiatives in the parish.'¹²² The priests, as pastoral leaders of **OLR**, treasure the sung prayer of their Sunday worship, and are concerned to ensure that the music leadership will develop the best possible standards of personal formation and performative skills to lead assemblies in their life of liturgical prayer. It is a privilege to observe the spirit of respect and collaboration of lay and clerical leaders in the ecclesial community of **OLR**.

The data clearly indicates that active participation in the singing by the presider at Mass is valued by both musicians and assembly members, and contributes significantly to the building of community. As we have seen, comments such as 'I love it at Mass when our priests sing . . . it makes it feel like one big family,'¹²³ or 'our priests always sing, and when you see them working with the choir in some of the parts, well, you really feel that everyone is part of the whole thing . . . we're all celebrating,'¹²⁴ reflect a widespread appreciation of the musical leadership of the clergy at **OLR**. During the

¹²¹ Charles Conley, "Describing the Pastoral Musician's Role," in *Pastoral Music in Practice 5: The Pastoral Musician*, ed. Virgil C. Funk (Washington, DC: The Pastoral Press, 1990), 82.

¹²² "Statement of Philosophy of Role of Musical Director" #11.

¹²³ Interview, 6 June 2004.

¹²⁴ Conversation, 31 August 2004.

period of field studies, I attended, as a silent observer, the regular Liturgical Committee and Liturgical Music Committee meetings. The priests of **OLR** were always present at these meetings, and it was a continual pleasure for me to observe, even during the liveliest of discussions or debates, the sense of respect and collaboration that prevailed among both clerical and lay members. On one occasion I commented on this to a participant, who regarded me in amazement and said, ‘Well, how else would it be done?’¹²⁵ However, I also observed that during some vigorous discussions, the priests would eventually intervene when necessary, and gently but with authority explain a correct procedure, particularly if it concerned a point of liturgical legislation.

I have referred in an earlier chapter to my participation in choir rehearsals affording a rich source of data for exploring the various dimensions of liturgical music making.¹²⁶ One of those events, described earlier in this chapter, discussed the collaboration of the priest with music leaders during practices in preparation for the celebration of an Easter Vigil.¹²⁷ On these occasions, the combination of professionalism and gentle humour exercised by all involved reflected a mutual care for each other, and for the ‘common spiritual good of the People of God.’¹²⁸ As I have observed, the fruit of this collaboration, was evident when presider, musicians and assembly worshipped as one body, not only on festive occasions, but during many liturgical events at **OLR**.

The foregoing analysis has revealed that the leaders of liturgical music in the parish of **OLR** serve their community with generosity and with a prayerful awareness of the integral role of music in all their liturgies. In large multicultural parish communities in

¹²⁵ Interview, 2 February 2005.

¹²⁶ See Chapter Three (3.6.1 Participant Observation and Recording). See also McGann, *Exploring Music*, 45-6.

¹²⁷ See Chapter Five (5.1.2 The Role of the Presider).

¹²⁸ **GIRM** #352.

Australia, it can be a daunting task for leaders to adequately assess the needs of the various assemblies, and the effects of the different musical leaderships on those assemblies. The importance of having good musical leadership is reflected in the data elicited from parishioners of **OLR**: ‘I think the way people lead the music at Mass is the most important thing . . . musicians should be able to let us know that they want us to sing with them.’¹²⁹ The subject of musical competency is often aligned with the necessity of practice and preparation, illustrated in comments from both music leaders and members of the assembly: ‘You can’t lead a hymn if you’re not well practised and prepared.’¹³⁰ ‘I can’t understand why the people who do the music at Mass don’t practise and learn the hymns properly.’¹³¹ While the data reflects a definite emphasis from the assembly on the need for improved competency in musical leadership, an appreciation of the music for various worship events has also been expressed, for example: ‘The music last Sunday was wonderful . . . the musicians really knew what they were doing.’¹³² The data also reveals that music leaders are conscious of their need to understand the effect of music on members of the assembly. A music leader commented: ‘I think that we musicians should move among parishioners and listen to what they say . . . musicians need to understand each separate Mass attendance.’¹³³ In attempting to address the general concern regarding the effect on the assembly of inadequate liturgical music leadership, the parish has inaugurated, as we have discussed earlier in this Chapter, **5.1.4 Liturgical Music Competency**, “The Gladys Collingridge Memorial Music Scholarship.” As a music leader pointed out, ‘We are always trying to

¹²⁹ Conversation, 13 June 2004.

¹³⁰ Interview, 8 November 2004.

¹³¹ Conversation, 6 June 2004.

¹³² Conversation, 20 June 2004.

¹³³ Interview, 15 May 2004.

improve things . . . but we all have to be patient, nothing worthwhile can happen overnight.’¹³⁴

We have seen from this presentation of data that not all music leaders are comfortable with implementing some of the recommended legislation drawn from official church documents, and that members of the assembly can also be resistant to the various changes stemming from liturgical documents. One music leader, for example, who lamented the lack of opportunity for general discussion with music ministry colleagues,¹³⁵ found the constant flow of instructions at times distressing: ‘We get a lot of written directives about what is to be sung and when, heavily quoting church documents until I could scream, and no chance to really discuss things together.’¹³⁶ Some senior members of the assembly were hesitant to accept directions from younger lay people: ‘I suppose we’ve been used to the priest always telling us how things at Mass should be done.’¹³⁷ A music leader, however, spoke of a gradual awareness of the wisdom contained in the documents, having taken the opportunity to become familiar with some of them, although still issuing a warning: ‘I think that people in charge have to be careful about too much quoting.’¹³⁸ While the data reflects, at this stage, a general resistance to directions relating to liturgical documents, there is a small but informed and enthusiastic core of music leaders who value the official legislation as well as the opportunities for related study provided by the parish.

As the data shows, participants have expressed a concern that music leaders sometimes seem to lack a spiritual grounding: ‘There should be some sort of spiritual formation of

¹³⁴ Conversation, 18 November 2006.

¹³⁵ Interview, 22 October 2004.

¹³⁶ Ibid.

¹³⁷ Conversation, 26 June 2004.

¹³⁸ Interview, 21 November 2004.

church musicians.’¹³⁹ ‘I think some of them might need theology . . . or something.’¹⁴⁰ More than one participant spoke of the possibility of musicians appearing to be performing rather than leading the assembly in prayer, ‘We want to pray, for heaven’s sake, not have a concert.’¹⁴¹ The clergy and parish pastoral council of **OLR** leave us in no doubt that liturgical ministries are of the highest priority. Those who show interest and ability to take on further education in theological and liturgical studies are, as a matter of policy, encouraged to do so, and are regularly supported financially by the parish administration.

During recent times in the Diocese of Broken Bay, there has been an increase in the numbers of parish communities seeking to appoint a ‘Director of Music,’ or a ‘Music Co-Ordinator,’ with appropriate remuneration. In past years, such an official position would have been restricted to the Cathedral situation. This shift surely signifies a general recognition of the inherent power of liturgical music to transform the assembly’s prayer, and the expressed desire of communities to ensure that the leadership of their sung prayer is of the highest possible standard. The analysis of data in this chapter has revealed that the suggestion of appointing a paid Director of Music for **OLR** was initially approved and activated, in spite of some opposition. However, as we have seen, a re-appointment was not recommended at the conclusion of the stipulated period. The reasons for this decision, according to the field study data, related to parish preparation for the inauguration of a stewardship programme. The question of remuneration for a liturgical musician in a key leadership role at **OLR** remains under consideration. With the large numbers of musicians currently active in the parish music ministry, and in consideration of the work involved in achieving an efficient

¹³⁹ Interview, 15 December 2004.

¹⁴⁰ Conversation, 27 June 2004.

¹⁴¹ Interview, 15 December 2004.

organization of this ministry, it seems probable that the situation will require re-assessment in the near future.

For those of us privileged to lead the song of the assembly, Foley offers this advice. “Look up: look up from your music, your director, your synthesizer, your organ console, and look into the faces of the people of God, look into the eyes of the assembly. Everything you need to know is in there somewhere, for that is the source of our ministry and the place of every return.”¹⁴² Liturgical music used wisely by music leaders, declares Cole, has the potential to project us into experiences of worship which are dynamic and liberating. Good liturgical music, chosen and gifted by God, visionary by nature, and often challenging and surprising, is something we desperately need. Cole argues that “the liturgical imagination and the musical imagination must come together so that we can hear the song of the prophetic chorus. Good liturgy and good liturgical music are essential partners in providing a prophetic liturgical experience. Together they will proclaim God’s kingdom, surprise us with the unexpected, and open us to an acute awareness of the transcendent.”¹⁴³

But what is ‘good liturgical music?’ How do musicians deal with the tensions of massive increases in the availability of new music, and the need to keep alive the ‘musical tradition of the universal church’?¹⁴⁴ In the following Chapter, I propose to continue the analysis of the data obtained during field studies, in an attempt to discover how music affects the faith life of a worshipping community from the perspectives of liturgical music repertoire.

¹⁴² Foley, “Theater, Concert or Liturgy,” 93.

¹⁴³ Cole, “The Prophetic Chorus,” 61.

¹⁴⁴ SC #112.

CHAPTER SIX

ANALYSIS OF DATA (3)

LITURGICAL MUSIC REPERTOIRE

Introduction

In Chapters Four and Five I explored the effects of music on the faith life of the worshipping community of **OLR**, represented in the narration and analysis of field studies data from the perspectives of liturgical and theological as well as leadership dimensions. Clearly, good liturgy and good liturgical music are essential partners in the musicians' leadership task. The task of acquiring an appropriate and repertoire for an assembly takes time and a common effort by all members of the music ministry.¹ In this chapter, the presentation of data and analysis, from the perspectives of liturgical music leaders and assembly members, will focus on the third category of interpretation - liturgical music repertoire.

A number of themes have emerged that are considered to be crucial issues within this particular category: 1) the awareness of the liturgical functions of repertoire; 2) the importance placed on the process of the selection of liturgical music, and the extent to which texts of music chosen for worship affect the participation and the faith lives of both musicians and assembly; 3) the general attitude within the community to the inclusion of Gregorian Chant and Latin in the repertoire; and 4) the response to proposals for a common repertoire of liturgical music. As in each analysis chapter, the primary material informing this discussion will represent data collected from the **OLR**

¹ MR #22.

community, which will be assessed in conjunction with official church documents and relevant scholarly literature.

6.1 Liturgical Music Repertoire

The call of the Second Vatican Council for active participation in the liturgy soon came to be heard as a call for church musicians to develop a new repertoire that would invite and support such participation. Virgil Funk suggests that “after so many years into the postconciliar reform, it has become possible to demonstrate the diverse ways in which national or linguistic groups of churches have approached this task of shaping a new repertoire. . . There were two critical issues for musicians serving the liturgical renewal: they were called to develop a repertoire which could be used as worship music by the assembly, and also to do that in their own vernacular language. There are many factors,” explains Funk, “that account for the variety of responses to the council’s invitation: the living language in use within a country, the musicians available to play the newly composed music, the buildings in which the music is played, the readiness or lack-of-readiness to seek and receive a proper understanding of the liturgical renewal, and the local or regional traditions of music in the liturgy.”²

6.1.1 Liturgical Functions of Repertoire

It has become clear in the two previous chapters that members of the music ministry at **OLR** are not only aware of the importance of the liturgical functions of music in worship, but continue to develop appropriate repertoires, and to share their knowledge

² Virgil C. Funk, “Secular Music in the Liturgy: Are There Any Rules?” in *Finding Voice to Give God Praise: Essays in the Many Languages of the Liturgy*, ed. Kathleen Hughes (Collegeville, MN: Liturgical Press, 1998), 36.

with each other and with the wider community. A relative newcomer to the parish described this aspect of the celebration:

A: I haven't been coming to Mass here for very long, but what struck me straight away (apart from how welcome everyone makes me) is the way you can practically tell from the music what Sunday it is . . . and even what the season is, you know, Advent or Lent, or whatever. I have to tell you that this doesn't always happen . . . and it certainly didn't where I've come from. Sometimes I've been at Mass somewhere else and I think what on earth has that hymn got to do with anything? And a lot of parishes don't even sing the psalm or the Alleluia or anything, even when you can see – well, I can certainly see after coming to Mass at Waitara a few times – that it all joins up together . . . and the musicians here must know, I suppose, that that's the way it's supposed to be . . . I mean, you get a sort of a flow, don't you, and the whole thing works really well . . . and what I like is that no one has to really get up and start explaining anything . . . if you pay attention you can see that the music is working in with the whole liturgy. It must be so good to be a musician here . . . I wish I was musical . . .³

The above data indicates the potential of music, particularly at **OLR**, to serve not only the rite itself but the whole structure of the liturgical year. It presents evidence that when this is achieved, there is powerful impact for the entire assembly in their celebration of the Eucharist.

Sacrosanctum concilium affirmed the liturgical functions of sacred song:

. . . the closer the music of worship is linked to liturgical activity, the holier it will be – whether it is expressing prayer more eloquently, or building unity of heart and mind, or enriching the rites of worship with greater solemnity.⁴

The Instruction *Musicam sacram*, issued 'in order to bring out more clearly the meaning of the relevant principles'⁵ of **SC**, expanded the principles of the functions of liturgical music:

³ Conversation, 28 September 2004.

⁴ **SC** #112; **GIRM** #393 echoes **SC** in speaking of 'the important place that singing has in a celebration as a necessary or integral part of the Liturgy.'

⁵ **MS** #2.

. . . an additional requirement is exact fidelity to the meaning and character of each part and of each song. To achieve this end it is above all necessary that those parts which of their nature call for singing are in fact sung, and in the style and form demanded by the parts themselves.⁶ For the choice of parts to be sung, those should be first that of their nature are more important and particularly those sung by the priest or other ministers and answered by the congregation or sung by the priest and congregation together. Later other parts, for the congregation alone or the choir alone, may be added gradually.⁷

Pope Benedict XVI, in his recent Apostolic Exhortation *Sacramentum Caritatis*, has stated:

As an element of the liturgy, song should be well integrated into the overall celebration. Consequently everything – texts, music, execution – ought to correspond to the meaning of the mystery being celebrated, the structure of the rite and the liturgical seasons.⁸

Music leaders of **OLR** would agree with Costa when he asserts that “music for the liturgy must be music in the liturgy. This is not a music that is generically ‘sacred’ or ‘religious,’ but a music that fits the ritual action like a glove. If scholars and musicians wish to spell out the characteristics of ritual music, they will need to start with the ‘blueprint’ – from the rite, and not from the music. Until the reform mandated by Vatican II, the problems of ‘sacred music’ were merely problems of style, of sound, of rejecting a generically profane quality and looking for a generically religious quality in music. The liturgy itself had to be reformed first before singing and music be asked to make some effort to fit snugly into the liturgical action. Today,” explains Costa, “ritual music is no longer the soundtrack of the sacred spectacle. Rather, it is one of the ways in which the assembly celebrates the mystery of Christ. Like word, gesture, and action, music is one of the basic, elementary forms of ritual expression. It does not enter the

⁶ Ibid., #6.

⁷ Ibid., #7.

⁸ Pope Benedict XVI, *Sacramentum Caritatis* #42.

liturgy with a separate personality of its own, but arises out of each concrete liturgical action, when it is timely and necessary, and faithfully fulfills it in musical form.”⁹

One of the positive ways in which the parish of **OLR** can be viewed as a “model” for Australian worshipping communities is the emphasis given by liturgical ministers to the importance of choosing repertoire that arises out of the structure of the rite and the liturgical seasons. The evidence for this in the data is both considerable and varied, arising as it does from conversations, from emails and documents, and from my observation during the Masses I attended, and at many other gatherings. In analyzing the data, it is interesting to note the number of times that the collaboration of the parish clergy is recorded, which indicates, no doubt, that this is indeed a crucial element for the process. The field notes signify that participants from the assembly have often expressed awareness of the way in which music supports the flow of the liturgy, and of the preparation entailed in achieving this outcome. The advantages of the future reinstatement of the paid position of a Director / Coordinator of Music are highlighted in this respect. As discussed previously, one of the roles assumed by the **DOM** was the regular provision of in-house guidelines and associated information, which now appears to have ceased. These communications, reinforced by appropriate references from official ecclesial documents, actively assisted in the on-going process of emphasizing the liturgical functions of music, and in promoting regular discussion within the ministry.

⁹ Eugenio Costa, “Music at the Crossroads: Liturgy and Culture,” in *Sung Liturgy: Towards 2000 A.D.*, ed. Virgil C. Funk (Washington, D.C.: The Pastoral Press, 1991), 68-9.

6.1.2 Selection of Music: General Considerations

In the years following the promulgation of *Sacrosanctum concilium*, there have been substantial movements towards producing music that not only truly supports the liturgy, but makes music intrinsic to liturgy. As Irwin points out, such music has placed great emphasis on acclamations and responses, often called the ‘service music’ of the given liturgy. That hymnals and other contemporary worship ‘aids’ presently include more ‘service music’¹⁰ is a sign, Irwin believes, that the church legislation has been taken seriously and is taking root.¹¹

As we have discussed in the previous Chapter, liturgical legislation and recommendations are indeed taken seriously within the music ministry at **OLR**. At a meeting of the Liturgical Music Committee in 2004, a prepared document, “Shape of the Eucharist,” was circulated to all present, as a reminder to musicians of the order of importance of music used within the ritual structure, for example:

LITURGY OF THE WORD

Responsorial Psalm	XXX
Gospel Acclamation	XXXX

EUCCHARISTIC PRAYER

Acclamations: Holy, Holy	XXXX
Memorial Acclamation	XXXX
Great Amen	XXXX etc. etc.

A list of “Points to keep in mind when planning music for liturgy,” and “Customary norms for music at **OLR**” were also circulated, with lively discussion ensuing. Among the many points raised, it was suggested that choices of hymns made by music leaders sometimes required closer scrutiny; for example, the entrance song should ‘serve to

¹⁰ For the Australian church, see for example, *Catholic Worship Book*, ed. William A. Jordan (Darlinghurst, NSW: E.J.Dwyer, 1985); *Gather Australia*, ed. Jane Wood (Melbourne, Vic. & Chicago, IL: NLMC/GIA Publications, 1995); *Together in Song: Australian Hymn Book II*, Harmony Edition, ed. Lawrence Bartlett (Pymble, NSW: Harper Collins, 1999); *As One Voice* vol. 1. (However, there is no service music in *As One Voice* vol. 2).

¹¹ Irwin, *Context and Text*, 245.

gather and unite the assembly and set the tone for the celebration,¹² or the communion song ‘should foster a sense of unity. It should be simple and not demand great effort.’¹³ An “Alphabetical Song List for Our Lady of the Rosary Musicians” was prepared by the **DOM** and circulated to music leaders. This list represents, as comprehensively as possible, the hymns currently in use in **OLR**, providing the source for each hymn, its place within the rite, and the appropriate season for its use, and is updated as necessary. During the period of appointment as Director of Music (2004-2006), the **DOM** also devised and circulated by email to all music ministers schedules of ‘recommended hymns’ for the months ahead. These were received with varying degrees of appreciation:

ML: Well, I really love getting those recommended hymn sheets . . . at choir practice we discuss them together before making final decisions, and I think that’s really good for all of us . . . the things people say are sometimes amazing, you know, the insights some people have? The lists are a great place to start the discussion, even if we don’t always agree with some of them. I thought too that those lists could probably lead to more of a unified sort of choosing among the musicians, if you know what I mean . . . although I don’t really know if that happens much because I don’t often get to go to the Masses I’m not singing at.¹⁴

ML: Frankly, I don’t take much notice of these lists. I think I know what our congregation likes to sing . . . and really, I’ve been doing this sort of thing for a long time and I just don’t agree with a lot of these so-called suggestions . . . I guess I should be grateful they’re just recommendations or suggestions, shouldn’t I? But I do take the discussions and directions on the service music very seriously . . . I know very well how important they are . . . and I agree that it is a good thing if we can all sing the same Mass settings . . . but that’s not always easy either, because it’s a fact, you know, that some congregations here know different things better than others . . . you wouldn’t think so, would you, but it really is like that.¹⁵

¹² **LMT #18. OLR** Liturgical Music Committee, 18 May 2004.

¹³ **MCW #62.**

¹⁴ Interview, 15 March 2005.

¹⁵ Interview, 17 January 2005.

When the office of Director of Music ceased to be an official appointment, a participant discussed the positive effects of the various modes of help for the music ministry devised by the **DOM**, and expressed regret at their cessation:

ML: It's just been so sad since these hymn lists stopped coming. I mean they always gave you plenty of choices for each weekend . . . it's not that I didn't want to have to think for myself at all when I was thinking about the liturgy coming up . . . it was more that the different suggestions either struck you as really right for that Sunday, or sometimes you mightn't want to use any of them for some of the Mass parts, but they sort of prompted you to think of others for yourself, especially if you thought they would work better for your own choir – and for the congregation too. I mean, who else would take on doing that now, if you aren't sort of officially appointed?¹⁶

The above data identifies a number of issues that **OLR** music leaders have come to regard as crucial to worship, in particular an appreciation of the liturgical functions of both service music and hymns, and of the contribution of the Director of Music towards that development within the music ministry. The importance of the pastoral judgment is reflected in concern for the assembly, and in the desire for unity among music leaders when selecting music. Thus, **OLR** music leaders would no doubt agree with Irwin, who believes that one of the main contributions of *Music in Catholic Worship* to both the American and the wider Church's implementation of the revised liturgy is its articulation of how to evaluate music that is appropriate in celebration¹⁷: 'To determine the value of a given musical element in a liturgical celebration a threefold judgment must be made: musical, liturgical, and pastoral.'¹⁸ The document continues to serve as a most useful statement of key principles for selecting liturgical music in the reformed liturgy, and is quoted frequently in communications and documents from the music leaders of **OLR**.

¹⁶ Conversation, 14 April 2006.

¹⁷ Irwin, *Context and Text*, 226.

¹⁸ **MCW** #25.

For Edward Foley, the third guiding principle of **MCW**, the pastoral judgment, is ultimately the most important.¹⁹ Carney suggests that even musical judgments begin to seem relatively straightforward when compared with the range of pastoral considerations that are pivotal, according to **MCW**, in selecting congregational music²⁰:

The pastoral judgment governs the use and function of every element of celebration. Ideally this judgment is made by the planning team or committee. It is the judgment that must be made in this particular situation, in these concrete circumstances. Does music in the celebration enable these people to express their faith, in this place, in this age, in this culture?²¹

The authors of *Liturgical Music Today* tell us:

The first place to look for guidance in the use and choice of music is the rite itself.²² The various functions of sung prayer must be distinguished within liturgical rites. Sometimes song is meant to accompany ritual actions. In such cases the song is not independent but serves, rather, to support the prayer of the assembly when an action requires a longer period of time or when the action is going to be repeated several times.²³ At other places in the liturgical action the sung prayer itself is a constituent element of the rite . . . the music does not serve as a mere accompaniment but as the integral mode by which the mystery is proclaimed and presented.²⁴

Thus, declares Saliers, the integrity of sung prayer is a matter of theology and not merely a matter of the psychology of mood or effect. We are not in the business of manipulating people, nor of creating musically induced psychological environments, or even artistic environments. Rather, Saliers continues, we are about the formation of affections and dispositions of the faithful in the various modes of prayer as dwelling in the word of God. For those leaders at **OLR** whose responsibility it is to select liturgical repertoire, their question could well continue to be, in the words of Saliers, “What will

¹⁹ Edward Foley, “Overview of *Music in Catholic Worship* and *Liturgical Music Today*,” in *The Liturgy Documents: A Parish Resource*, Volume One, 3rd edition, ed. Elizabeth Hoffman (Chicago, IL: The Archdiocese of Chicago, 1991), 273.

²⁰ Michael Carney, “Liturgical Music in the Postmodern Age,” *The Hymn* 50 (1999), 21.

²¹ **MCW** 39.

²² **LMT** #8.

²³ *Ibid.*, #9.

²⁴ *Ibid.*, #10.

articulate the word in such a way as to contribute to the whole action and to the specific moment of corporate prayer which employs the form?”²⁵

In November 2004, a music leader suggested that the ministry organize a “hymn share / singalong” event for all **OLR** musicians with the goal of assisting in the task of selecting music, a proposal that was immediately greeted with enthusiasm. The format suggested for the event was that groups could present liturgical music items they may have discovered, or used often, and have sensed that other groups may not be using, or perhaps present other items, either service music or hymns, that could benefit from an informal performance and subsequent discussion. Musicians were encouraged to submit their proposed programmes to the **DOM** in advance, so that a list could be compiled for all participants, and the event was scheduled for the afternoon of Sunday 20 February 2005, in the church at Waitara.

I looked forward with particular pleasure and almost with a sense of adventure to participating in this event, for it would, I felt sure, be a very different experience for me – and indeed it was. I had attended many liturgies, meetings, choir practices, and enjoyed widely varying formal and informal conversations and interviews, but this was a situation where a large number of musicians would come together not only as a community, but also as group leaders in their own right. By this time, I had shared many inspiring communal experiences, as well as some deeply private and personal times, in this parish, yet at no time has there ever been any lessening of that ‘climate of hospitality’ towards me which so distinguishes this ecclesial community. On this occasion as I mingled with the large group of musicians, I was warmly welcomed, as

²⁵ Saliers, “The Integrity of Sung Prayer,” 298-9.

always, and joined the gathering in the church, to that wonderful background of instruments tuning up and music scores being organized and exclaimed over!

A community's liturgical music practice, McGann has told us, is a living encounter, an emergent experience of God's action within the community.²⁶ As this 'hymn share' event proceeded, I was mindful, not for the first time, of McGann's wisdom in urging the ethnographic researcher to participate in 'extensions of liturgical events,'²⁷ for it became clear that God's action within this community can be manifested, through music, on many different occasions outside the actual worship event. While the programme of presenters and their music had been efficiently organized well before the actual gathering, on this occasion there was no effect of individual domination or overt direction, which can sometimes be a requirement for a choir-led Sunday liturgy. Somehow, the proceedings began, continued and concluded according to plan, but with a subtle momentum that was almost mysterious.

When one considers the large numbers of music ministers actively operating at **OLR**, it was not surprising that the programme of music for this occasion was widely various, in style, in accompaniment, and in genre. Some items were selected from the standard resources currently in use at **OLR**,²⁸ or from recent acquisitions for the parish,²⁹ and presented with organ or piano accompaniment. These served to alert us to untapped possibilities for repertoire. Copies of music for songs that were not taken from the

²⁶ McGann, *Exploring Music*, 67.

²⁷ *Ibid.*, 46.

²⁸ *As One Voice* vols. 1 & 2; *Catholic Worship Book*; *Gather Australia*.

²⁹ For example, Bernadette Farrell, *Christ Be Our Light* (Portland, OR: OCP Publications, 1994); David Haas, *Mass of Light. Full Score* (Chicago, IL: G.I.A. Publications, 1988); David Haas, with Kate Cuddy & Rob Glover, *Table Songs: Music for Communion* (Chicago, IL: G.I.A. Publications, 1985, 1992); Jacques Berthier, *Music from Taize: Responses, Litanies, Acclamations, Canons. Vocal Edition* (London: Collins Liturgical Publications, 1978, 1981); *idem.*, *Music from Taize*, volume II, vocal edition (London: Collins Liturgical Publications, 1984).

mainstream hymnals were made available for all musicians, and we found that most of these were “new” to us and, therefore, of great interest and very satisfying to learn. Some were presented by choirs or by a vibrant folk group, others by a single guitarist, and a selection by the Youth Group. The process of “teaching” new music to fellow musicians was an opportunity to experiment with methods that could be appropriate when introducing and teaching new hymns to the assembly.

During the course of the afternoon there was a development that was possibly not anticipated, but which seemed to me significant. One rather shy member, preparatory to presenting an item, ventured a question to the group regarding liturgical terms and protocol. While the question was answered not only competently but with courtesy, a general discussion ensued, during which it became clear that a number of other musicians present were in similar need of some basic liturgical information, but that an appropriate forum for their questions was never really available. This, to me, was reminiscent of an **OLR** choir leader who had said during an earlier interview, ‘We should have some sort of regular informal meetings where we can share experiences and ideas honestly, and not be worrying about sounding silly.’³⁰ The discussion concluded with promises of relevant information to be made available during the coming week to those requesting assistance. Towards the end of the afternoon, I overheard a number of times the quiet remark, ‘Look, just give me a ring or send an email about anything you want to know, and we can have a talk about it.’³¹

The overriding atmosphere throughout the afternoon was one of deep interest, affirmation, encouragement and, above all, sheer enjoyment. These were indeed

³⁰ See Chapter Five (5.1.5.2 Choirs) Interview, 22 October 2004.

³¹ “Music Ministers Hymn-Share Singalong,” 20 February 2005.

musicians who were, in the words of Mary McGann, ‘having a good time in the Lord.’³² This was a group of people of widely varying cultures, ages, personalities, abilities and social arenas, ‘a confluence of many streams of life,’³³ who had come together as a community because of the power of liturgical music to transform their lives of faith.

While the fieldnotes indicate, at times, some resistance by musicians to directions and recommendations for the process of selecting liturgical music, the majority of participants expressed approval and interest, and often gratitude for the opportunity to learn, and to understand more of the various processes involved. The parish administrators have made it clear that encouragement and financial support is available for those ministers who might wish to undertake formal courses in liturgical studies. Fieldnotes from participant observation in gatherings such as the “Hymn-Share” afternoons emphasize that the goal of the **OLR** music ministry is to work together as much as possible in the selection of repertoire, so that the transformative power of liturgical music will become a reality for the assemblies to whom they minister.

6.1.3 Selection of Music for the Mass

The first venture for **OLR** music leaders into a hymn-share event, described above, has led to similar gatherings that are now regular features of the liturgical music ministry of the community. The principal goal of these events is to focus on the selection of repertoire for the different feasts and seasons of the liturgical year, in accordance with the church’s legislation:

Over the course of the centuries the various seasons and feasts have developed to express the richness of the paschal mystery and of our need to celebrate it.³⁴

³² McGann, *A Precious Fountain*, 16.

³³ Ibid.

³⁴ LMT #46.

Music has been a unique means of celebrating this richness and diversity and of communicating the rhythm of the church year to the assembly. Music enhances the power of the readings and prayer to capture the special quality of the liturgical seasons.³⁵ Great care must be shown in the selection of music for seasons and feasts . . . The season of Advent should be preserved in its integrity . . . Easter should not be allowed to end in a day, but rather, the fifty days of its celebration should be planned as a unified experience.³⁶

6.1.3.1 Service Settings

An ‘Advent Music Workshop’ at **OLR** proposes, for example, the choosing of a preferred Advent Seasonal Mass setting, which can be retained for Advent on a regular basis, and two agreed seasonal hymns for Advent which can be used by all music leaders for each week of Advent. The group discusses the question, ‘Which Mass settings and hymns would best reflect the specific character of Advent as contrasted with other seasons,’ and usually arrives at a consensus of opinion. While the selection of Mass settings is often made from the mainstream sources,³⁷ those composed by Australian liturgical composer Colin D. Smith (1928-2005), in particular *Mass Shalom*,³⁸ are best known and beloved by musicians and assemblies alike throughout Australia. In presenting a revised edition of *Mass Shalom*, composed in 1977, Colin Smith wrote:

When *Mass Shalom* was written in the early days after the changes to our worship that followed the Second Vatican Council, no one could have foreseen the great popularity with which this setting would be received. As the liturgical music of the vernacular evolved, tropes appeared and settings for the Gospel Acclamation, the Memorial Acclamation and the Solemn Amen were added to mass settings. After many requests for these added parts, I have decided to re-edit *Mass Shalom* and complete the setting. A Lenten setting of the Gospel Acclamation is also given.³⁹

³⁵ Ibid., #47.

³⁶ Ibid., #48.

³⁷ For example, *Mass Shalom* (Colin Smith), *Mass of Creation* (Marty Haugen), *Mass for Moderns* (Stephen Robinson), in *As One Voice* vol. 1.

³⁸ The repertoire of OLR musicians includes other Mass settings by Colin Smith, for example, *Mass Hallel: A People’s Mass Setting* (Brookvale, NSW: Willow Connection, 1991), and *Mass Emmanuel: A Simple Mass for the Sunday Eucharist* (Brookvale, NSW: Willow Connection, 1998).

³⁹ Colin D. Smith, “Introduction,” *Mass Shalom*. Full Score (Brookvale, NSW: Willow Connection, 2001).

6.1.3.2 Psalmody

In the context of selecting music for the liturgy at **OLR**, the Responsorial Psalm is an important element to be included in the discussion, always keeping in mind the directions from the liturgy documents, for example those from *The General Instruction of the Roman Missal*:

In order . . . that the people may be able to sing the Psalm response more readily, texts of some responses and psalms have been chosen for the various seasons of the year or for the various categories of Saints. These may be used in place of the text corresponding to the reading whenever the Psalm is sung . . . The following may also be sung in place of the Psalm assigned in the Lectionary: either the responsorial gradual from the *Graduale Romanum*, or the responsorial Psalm or the Alleluia Psalm from the *Graduale Simplex*, in the form described in these books.⁴⁰

The majority of Psalm settings chosen by the **OLR** musicians are those composed by Colin Smith who, before his death in 2005, had published a three-volume set of Psalm responses with verse chants for each of the Sundays and Holy Days in the Church Year cycle, as well as for the common Psalms.⁴¹ In addition, there are the very beautiful Psalm settings by Australian composer Christopher Willcock,⁴² as well as a superb, as yet unpublished, collection by Sydney-based Richard Connolly, who generously makes his compositions available to the community of **OLR** and to other parish music ministries. The parish administration ensures that printed music resources requested by the music ministry are acquired, and complies with relevant copyright requirements. There are thus ample resources from which members of the liturgical music ministry are

⁴⁰ **GIRM** #61.

⁴¹ Colin D. Smith, *Responsorial Psalms Year A: Sundays ~ Holy Days ~ Special Occasions* (Brookvale, NSW: Willow Connection, 1999); *Responsorial Psalms Year B: Sundays ~ Holy Days ~ Special Occasions* (Brookvale, NSW: Willow Connection, 1999); *Responsorial Psalms Year C: Sundays ~ Holy Days ~ Special Occasions* (Brookvale, NSW: Willow Connection, 2000).

⁴² Christopher Willcock, *Psalms for Feasts and Seasons: Revised and Augmented Full Music Edition* (Portland, OR: OCP Publications, 1997).

able to select, in the work of assisting the parish to enter into the character of each season and into the unfolding rhythms of the liturgical year.⁴³

In accordance with official legislation, liturgical scholars are adamant, as are all music leaders of **OLR** that the Responsorial Psalm demands to be sung. Within the resources of the parish, there is available a wide selection of Psalm settings from which music leaders can draw, depending on the abilities of singers and the understandings of assembly response. It would be a rare occurrence when the Psalm was not sung in a worship event at **OLR**, although musicians sometimes find that adjustments are required. One music leader explained how a dilemma was resolved:

ML: Most of here use Colin Smith's Psalms, and his chants too, but sometimes there's a problem when he changes the words . . . especially of the response . . . even a small change can be a problem . . . so that what's printed in the bulletin for people to sing mightn't be exactly what our cantor is singing . . . doesn't matter so much with the verses. Now I know – because we've all been told often enough - that the people should be listening to what the cantor sings and not have their heads buried in the bulletin. Well, that's all very well if you've got such a good cantor that all the words are immediately clear to the people in the congregation. Let's face it, that doesn't always happen . . . and anyway, the melody of the response can sometimes be a problem for some singers. So what I do is, I compose a response myself using the exact words from the Lectionary and write it out for the cantor and the choir . . . and my crowd really seem to like them . . . and then we put one of Colin Smith's chants with it for the verses, because they are so good. As far as we can tell, the people join in the singing pretty well.⁴⁴

Colin Smith has always been passionate in praise of the sung Responsorial Psalm:

Sadly, in many parishes, the Responsorial Psalm is not sung, but relegated to being just another reading. A pity! It is quite simple and very effective and prayerful to sing these beautiful 'songs of praise.' When this is done, it becomes indeed a response by the assembly to God's Word proclaimed . . . I owe my thanks to Fr Gelineau whose work on the psalms inspired me to study them.⁴⁵

⁴³ “**OLR** Advent Workshop,” 29 October 2006.

⁴⁴ Interview, 17 March 2005.

⁴⁵ Colin D. Smith, “Introduction,” *Responsorial Psalms Year A*.

A participant explained a gradual appreciation of the place of the sung Psalm in the liturgy:

A: What I don't understand is why the Psalm is read in some churches and then sung in others. I do know from reading the bible that a lot of the Psalms were written a long time ago to be sung . . . you know . . . like hymns, and it feels odd to have to read a Psalm in Mass instead of singing it. I mean, it feels better singing it than just saying it . . . and sometimes it makes me feel that I'm sort of reaching back centuries ago and meeting with people who felt just the same as I do, you know . . . about God and everything . . . and we're all praying together . . . and then maybe long after I'm gone someone else will feel like that and will be reaching back to me . . .⁴⁶

In *The General Instruction of the Liturgy of the Hours* we read:

The psalms are not readings nor were they specifically composed as prayers, but as poems of praise. Though sometimes they may be proclaimed like a reading, nevertheless, because of their literary character, they are rightly called in Hebrew *Tehillim*, that is, 'songs of praise,' and in Greek *Psalmoi*, 'songs to be sung to the sound of the harp.' In all the psalms there is a certain musical quality which determines the correct way of praying them. Therefore, though a psalm may be recited without being sung even by an individual in silence, its musical character should not be overlooked.⁴⁷

The music leaders of **OLR** would no doubt agree with the authors of *Liturgical Music Today* who remind us that 'the responsorial form of psalm singing appears to have been the original style for congregational use and still remains as the easiest method for engaging the congregation in the singing of the psalms.'⁴⁸ As Moore points out, and as we have seen earlier in this section,⁴⁹ *The General Instruction of the Roman Missal* gives a variety of options for the execution of the Responsorial Psalm in the liturgy.⁵⁰

At the same time, the document clearly indicates the importance of the singing of the Psalm:

⁴⁶ Conversation, 10 October 2004.

⁴⁷ Congregation for Divine Worship, *The General Instruction of the Liturgy of the Hours* (1971) #103 [Instruction on-line]; available from www.catholic-ew.org.uk/liturgy/Resources/Rites/GILH.pdf; Internet; accessed 3 August 2007. The Instruction will be referred to hereinafter by the initials **GILH**.

⁴⁸ **LMT** #36.

⁴⁹ **GIRM** #61.

⁵⁰ Moore, *Understanding the General Instruction of the Roman Missal*, 13.

After the First Reading comes the responsorial Psalm, which is an integral part of the Liturgy of the Word and holds great liturgical and pastoral importance, because it fosters meditation on the word of God . . . It is preferable that the responsorial Psalm be sung, at least as far as the people's response is concerned. Hence, the psalmist, or the cantor of the Psalm, sings the verses of the Psalm from the ambo or another suitable place. The entire congregation remains seated and listens but, as a rule, takes part by singing the response, except when the Psalm is sung straight through without a response.⁵¹

The conciliar effort to link liturgical ritual to its biblical tradition was, and still is, a turning point for liturgical music. Winter believes that the biblical psalm is the key to this transformation. Through an examination of the data, we can see that participants of **OLR** are aware that the biblical psalms were “songs of life before they were sacred songs, songs of the people in all their rugged humanity and in all their human secularity.”⁵² “The psalms,” Kimbrough reminds us, “are songs of drama. One can sense the continuity of the story of the people as it moves to various climaxes in their lives. The drama, the story, therefore, is the central focus and not themselves.” Kimbrough proposes that “herein are vital questions for a theology of liturgical music in twenty-first century worship: are the singers today actors in the drama of God's history, and is God's drama of salvation at the heart of the experience of making music to God's glory?”⁵³

The dynamic proper to the liturgy of the word, insists Conley, is the proclamation of God's word to his people, evoking their heartfelt response. To have a lector merely recite the Psalm after having already spoken the reading disrupts the experience of proclamation and response, and suffocates the listeners with all too many words. **OLR** participants would agree with Conley, however, that “if a cantor comes before the

⁵¹ **GIRM** #61.

⁵² Miriam Therese Winter, “Catholic Prophetic Sound after Vatican II,” in *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*, ed. L.A. Hoffman & J.R. Walton (Notre Dame, IN: University of Notre Dame Press, 1992), 170.

⁵³ S.T. Kimbrough, Jr., “Lyrical Theology: Theology in Hymns,” *Theology Today* 63 (2006), 26.

assembly and leads them in sung response, the liturgy of the word comes alive.”⁵⁴ In the words of the **GILH**, “Whilst certainly offering a text to our mind, the psalm is more concerned with moving the spirits of those singing and listening, and indeed of those accompanying it with music.”⁵⁵

6.1.3.3 Hymnody (Incorporating Traditional versus Contemporary)

It seems that the texts of liturgical music, particularly those of the hymns, are indeed of great importance to members of the **OLR** assemblies, and in a variety of ways:

A: I would much prefer to attend children’s school Masses. I think that the words of the hymns are usually more meaningful, and the liturgy is usually well prepared and done. My children really enjoy the school Masses . . . and they say they feel bored at the Sunday Masses . . . I think the young people often feel unwelcome at parish Masses because of their totally different and involved experiences at schools.⁵⁶

A: You know when we sang “The Servant Song” this evening at Mass? Well, I have to say that I don’t like being told to be a servant . . . I don’t like being a servant to anyone! But when I sang those words just now, I was so moved . . . really . . . I just wanted to go out and be a servant to people . . . I’m not sure how just yet . . . I’ll have to think about it. I think the tune really suits the words – or is it the other way around? That hymn has sort of upset me . . . but in a good way, I think.⁵⁷

The ethnographic researcher has the great privilege of sharing in some of these individual human experiences that may rarely be revealed except in the context of research. One evening after the Vigil Mass, I found myself leaving the church in company with a most gracious and gentle elderly lady, who was intrigued at overhearing one of the participants speak to me about my research in the community. She explained her own love of music, and begged me to accompany her to her home,

⁵⁴ Conley, “Describing the Pastoral Musician’s Role,” 86.

⁵⁵ **GILH** #103.

⁵⁶ Conversation, 2 May 2004.

⁵⁷ Conversation, 23 May 2004.

quite close to the church, so that we could continue the conversation over supper. There she told me her story:

A: I wasn't born in this area, in fact, I wasn't even born in Sydney . . . my husband and I came here to live after we both retired . . . we had good friends living here at the time, although both they and my husband have since died . . . it's a fine place to live, I wouldn't move away . . . I'm too old . . . and I've always felt so happy in this parish. You know, I love the enthusiasm of the musicians and the priests here . . . anyway, I really want to tell you what happened to me tonight . . . and about one of the hymns we sang – I hope it doesn't sound silly, but I have a feeling you might be interested. Well, I'll have to explain about my childhood. I grew up with my two brothers in a little country town. Looking back I think we must have been very poor, but my parents didn't really let us know that . . . I suppose they made up for it in other ways . . . they were very musical people . . . I don't know how they managed to have a piano at home . . . but they did, and we were always listening to them playing and singing, and they would teach us all sorts of music . . . I can still remember them singing bits of opera and other pieces . . . we just loved it. We certainly wouldn't have needed television – if it had been around then! Well, anyway . . . after our sing-song at the piano every night, Mum would say, all right, time for bed – and the last song. Well, this was always "All Through the Night" – do you know that one? Yes, yes, I can see that you do . . . I think it's a Welsh tune, isn't it? So beautiful . . . I should make this story short . . .

R: No, no, please don't leave anything out, I'm fascinated . . .

A: When one of my younger brothers was about ten years old, he was riding his bike in the street . . . and a car knocked him down . . . and he died not long afterwards . . . I don't think it was the fault of the driver . . . I think my larrikin brother was being a bit careless, you know? It was a terrible time . . . we were all so close, and my brother and I missed him terribly . . . we were all broken hearted, you can imagine . . . and probably very angry . . . anyway, the point of all this (to me, that is) is that after that happened my parents never sang "All Through the Night" to us again – ever – not even for a going-to-bed song. In fact, I don't think they sang very much at all for a long time . . . I have to be honest and say that my brother and I often resented this . . . as we grew older we tried to understand but we often said to each other that if they would sing "All Through the Night" for us again it might help us all to get through the grief . . . but they never did. I have a feeling I've never forgiven them for that . . . until tonight. I hadn't realized that one of the hymns in those blue books has the same tune as "All Through the Night" – not the same words but the tune. It's called "Day is Done," and when we sang it tonight . . . well, I couldn't help crying . . . I don't know how I kept going . . . I wish my other brother had been with me . . . because it all came over me again, after all those years . . . that tune, and my parents and brothers and me singing it together . . . and it wasn't just the tune,

you know, that was just the trigger for me, if you know what I mean? The words of the hymn tonight really spoke to me, said something, I couldn't stay angry while we sang those words . . . and if I'd been singing the words of "All Through the Night" I don't think I'd have been so affected . . . I've moved on from the old family song I suppose . . . words in hymns are very important, they must say something to you or how can you pray while you sing? I think it's very much like that for me, in my old age . . . after all, I've had a family too, and I've probably got more of an understanding of how deeply my parents were affected by my brother's death . . . and I thought to myself, you silly old woman, you've still never forgiven them, have you . . . until now.⁵⁸

The above data represents some examples of the way in which the words and melodies of hymns have potential for evoking a myriad of emotions and memories, and can even sometimes be forms of healing for parishioners of **OLR**. "As an historical concept," writes Kaja Jensen, "music and healing have been intimately wed. From the philosophical ideas of Plato and Aristotle up to the present time, professionals in many fields continue to discover the potential of music to act as an agent of change. It would be remiss of us," declares Jensen, to "ignore the impact of music in and on our lives, and imprudent to disregard the potential of music to act as a healing agent."⁵⁹

The texts of liturgical music, and in particular the texts of hymns, are important to **OLR** music leaders, particularly those who have the responsibility of choosing the music for Sunday worship:

ML: It's probably the hardest thing of all to do, to choose hymns for each liturgy. The words of the psalm and acclamations are there for you and you just have to choose the settings that you know the people will sing . . . or often if it's a special season we've all chosen a common psalm and Mass so that we're all doing the same thing. I've been leading the music at Mass for a long time now . . . not just here but in other churches too . . . and I often think that it's only after a lot of experience that you can choose hymns that will – you know – speak to the congregation. If you can get to know the words really well yourself, and then you can look at the people in the congregation, instead of always needing to look at the

⁵⁸ Recorded conversation, 13 March 2004.

⁵⁹ Kaja Jensen, "Music as Therapy: The Sounds of Healing," in *Anail De: The Breath of God. Music, Ritual and Spirituality*, ed. Helen Phelan (Dublin: Veritas Publications, 2001), 201.

music, and try to listen to them too, and get an idea of how they feel about some hymns . . . well, after a while you can tell what will work, especially if the hymns you choose have some relevance to the readings of the day.⁶⁰

ML: I know I have to be very disciplined about not only putting on the hymns that do something for me . . . I mean, without trying to find out somehow if other people in the church like them too, and if they have the same sort of feelings or reactions that I have. It always intrigues me that there are some hymns that most people just love . . . or at any rate that they sing their hearts out when they're on the programme . . . like, for instance, "How Great Thou Art," or "Amazing Grace" . . . and everybody just loves singing "Here I am, Lord," don't they? Sometimes I've asked people why they like those but I've never really got an answer. I think we have to be careful about putting the obvious favourites on too often, although somebody once said to me that we could have "How Great Thou Art" on every Sunday as far as they were concerned . . . and someone else said that hymns like that were a great relief after some of the other rubbish in the hymn books!⁶¹

Sacrosanctum concilium presented explicit guidance for liturgical music leaders:

Those who work with music . . . should bring together compositions which exhibit the characteristics of true worshipping music, and which can be sung not only by major choirs, but which are also suitable for more modest ones, and encourage the whole gathering of believers actively to take part. The texts which are chosen for the music of worship should be in conformity with catholic teaching: indeed, they should draw principally on scripture and on sources from within the liturgy.⁶²

The texts of music chosen for worship are clearly of vital importance. *The General Instruction of the Roman Missal* has this to say:

The pastoral effectiveness of a celebration will doubtless be all the greater if the texts of the readings, the prayers, and the liturgical songs correspond as closely as possible to the needs, spiritual preparation, and culture of those taking part . . . Since indeed a variety of options is provided for the different parts of the Mass, it is necessary for the deacon, the lectors, the psalmist, the cantor, the commentator, and the choir to be completely sure before the celebration which text for which each is responsible is to be used and that nothing be improvised. Harmonious planning and carrying out of the rites will be of great assistance in disposing the faithful to participate in the Eucharist.⁶³

⁶⁰ Interview, 19 May 2004.

⁶¹ Interview, 30 July 2004.

⁶² SC #121.

⁶³ GIRM #352.

Edward Foley believes that “while an assembly’s assessment of the quality of liturgical music has significant impact on their engagement in worship, its perception of the quality of the texts set to music are closely related. It is important to ask if the text meets the people’s needs in terms of its imagery, poetics, inclusivity, and expression of dogma, and if it has the capacity to stretch them while respecting the amount of change or challenge they can tolerate.” For **OLR** musicians, as Foley argues, “it is the balance between these two polarities – a community’s comfort with the texts as appropriate expressions of its belief, and the same community’s level of tolerance when the norm of that expression is challenged or stretched – which defines the range for assessing the viability of a text for engaging a community in sung worship.”⁶⁴ The authors of the *Milwaukee Report* point out that “the texts of our worship are not only official reflections of belief but also modes of liturgical formation. The texts we proclaim and sing are words by which we live. Such texts for proclamation and song demand not only orthodoxy but also character and substance so that they can continue to enrich lives.”⁶⁵

Members of the community of **OLR** often comment, in various ways, on the effect of what they see as the ‘age’ of hymns chosen for Sunday Mass:

ML: I think there is a lack of what I would call ‘emotion’ in a lot of contemporary liturgical music. Much of the traditional music had an emotive quality. It seemed to fill us with a deep love and reverence for God. It made us want to be holy. I know the words of the hymns didn’t often focus on love for others, but it really did have a sense of the transcendent . . . I don’t think this quality comes out in a lot of the hymns we have to use these days.⁶⁶

A: I love to hear some of the old hymns . . . you know I think they really were easier to sing than some of the newer ones . . . or is that just because I do know them so well? No, I don’t think that’s it . . . they

⁶⁴ Edward Foley, “The Evaluation of Roman Catholic Ritual Music: From Displacement to Convergence,” in *Ritual Music: Studies in Liturgical Musicology* (Beltsville, MD: The Pastoral Press, 1995), 185.

⁶⁵ **MR** #47.

⁶⁶ Interview, 8 November 2004.

definitely are more singable, once you've got the tune you're right, and then you can sing the words in a meaningful sort of way. It takes me back to when the family was young . . . and it's a connection with my husband, you know, since he died . . . he loved to sing and I feel he's here with me, singing along . . . I don't think he was too keen on some of the newer hymns.⁶⁷

A: I think there's a huge problem with both new and old . . . in one of hymn books we use here you can start off singing a hymn, no problem . . . then you get to maybe the third verse and the music and the words suddenly go all over the place. I mean, you've just got into the rhythm of the thing and then you can't find out where it's gone to. Why does a composer have to do that? You might only get one chance to learn it . . . I mean it mightn't be on the programme for months afterwards and then you have to start all over again! Look, take two of the hymns today . . . (opening the hymn book) "Companions on the Journey,"⁶⁸ . . . see what I mean? Then we sang "We Walk by Faith"⁶⁹ – isn't that beautiful? About as straightforward as you can get . . . no little bits of notes sticking up all over the place while you wonder where to go with them . . . and I think the words are wonderful . . . they certainly speak to me, anyway. With that green book,⁷⁰ well, that's really great to use . . . it's a pity the newer composers can't put their lovely tunes and good words – although I have my doubts about some of the words - into hymns that we could all sing straight off . . . like the old ones, I mean.⁷¹

A: I guess being a young person makes it hard for me to sing the words of some of the old hymns . . . like, you know, "We stand for God"⁷² . . . I mean, some of them are really, like weird, if you know what I mean . . . but the music is easy to read and keep going with . . . but I like a lot of those old ones, they can really make you feel sort of reverent. I probably like the modern ones best, though.⁷³

The Instruction *Musicam sacram* recognized the value of a repertoire that combines traditional and contemporary liturgical music:

The Church does not exclude any type of sacred music from liturgical services as long as the music matches the spirit of the service itself and the character of the individual parts and is not a hindrance to the required active participation of

⁶⁷ Conversation, 15 August 2004.

⁶⁸ *As One Voice* vol.1 no. 188.

⁶⁹ *Ibid.*, no. 63.

⁷⁰ *Catholic Worship Book*.

⁷¹ Conversation, 10 September 2004.

⁷² *Catholic Worship Book*, no. 587.

⁷³ Conversation, 20 April 2004.

the people.⁷⁴ New compositions are to conform faithfully to the principles and rules here set forth.⁷⁵

In *Sacramentum Caritatis*, Pope Benedict XVI states:

In the course of her two-thousand-year history, the Church has created, and still creates, music and songs which represent a rich patrimony of faith and love. This heritage must not be lost. Certainly as far as the liturgy is concerned, we cannot say that one song is as good as another. Generic improvisation or the introduction of musical genres which fail to respect the meaning of the liturgy should be avoided.⁷⁶

“Being part of a tradition,” observes Carney, “means living in the tension between our received heritage and the exigencies of the times.” There are, as **OLR** music leaders are well aware, “immense challenges of the postmodern age in our lives in general, and in liturgical music in particular,” so that both “can be an uneasy and anxious process. Music can certainly be a divisive issue,” continues Carney, as musicians know only too well when planning music for assemblies of widely varying ages and cultures, “but it also has the potential to unify a congregation.”⁷⁷

As the data suggests, people are often attached to the ‘old hymns’ because their faith lives in the images of the hymns. Thus, notes Clark, these hymns carry much to be learned about the nature of the communities we serve.”⁷⁸ Certainly, continues Clark, the ‘old hymns’ “have an important role in any music programme that seeks to serve the liturgy – but they are not the only body of hymnody that has an important role. We cannot return to the past, but neither can we ignore it. We live out of it at every moment; it contains the worst and the best of us.”⁷⁹

⁷⁴ MS #9.

⁷⁵ Ibid., #53.

⁷⁶ Pope Benedict XVI, *Sacramentum Caritatis*, #42.

⁷⁷ Carney, “Liturgical Music in the Postmodern Age,” 23.

⁷⁸ Clark, “The View from the Pew,” 45.

⁷⁹ Ibid., 44.

“Hymnody,” explains Leaver, “is dynamic rather than static, active rather than passive. It is the point of departure rather than the point of arrival as far as our knowledge and experience of God is concerned. As we sing we encounter the reality of God who transforms the moment by the possibilities of what is yet to be.” The reflections of the people of **OLR** often reveal, in a variety of ways, how the activity of singing can lead to a revelation of God. “All hymnody,” claims Leaver, “whatever the cultural background or musical style, should facilitate the worshippers to encounter the reality of God’s presence as they sing.”⁸⁰

6.1.3.4 Chant (Main Focus is Gregorian)

The word ‘chant’ is of particular importance in *The General Instruction of the Roman Missal* (2002), occurring as it does in the document no less than twenty-four times. In that context, it is used to denote a variety of liturgical music elements, such as chants accompanying rites at the Entrance, the Offertory or Communion, and including Gregorian chant. “In essential characteristics,” Foley explains, “the style of chant in East and West is grounded in patristic thought which valued the human voice as preeminent over instruments, unison singing as a symbol of unity, and the primacy of text over music. . . . Chant texts are drawn largely from psalms, as well as from other biblical books, traditional liturgical prayers and Christian poetry and prose.”⁸¹ The history of chant throughout the ages is always a fascinating subject. The early Christians brought to their liturgies the prayers and chant of the Jewish liturgy. Alison Hope describes the steps by which, following the legalization of Christianity in 313, different forms and flavours of chant began to develop by region. “Some of these chants were suppressed by Roman pontiffs striving to establish a unified liturgy and music for the

⁸⁰ Robin A. Leaver, “Hymnody and the Reality of God,” *The Hymn* 44 (1993), 17.

⁸¹ Foley, *Worship Music*, 60.

Church. Others were abandoned when the region resolved to adopt what it considered a superior chant or liturgy. By these paths, Gregorian chant came to dominate liturgical music in the West by the eighth century.’⁸²

In spite of church documents and scholarly writings urging the use of both Gregorian chant and Latin in Catholic liturgical music, it seems that most Australian Catholics rarely experience either Latin or Gregorian chant in their Sunday worship events. It was almost at the beginning of my official field study period that parishioners of **OLR** raised the subject:

- A1:** I think that the old form of traditional Latin chant seemed to prepare people for deeper spiritual experiences in the liturgy. I’m not sure I could exactly pinpoint why that was . . . and I suppose it’s all right for me to say that at my age. I was brought up on Latin and Gregorian chant, especially at school . . . the nuns taught us to sing it even in primary school, not just high school, and we learned to pronounce every word perfectly . . . God help you if you didn’t!⁸³
- A2:** Yes, I was like that too . . . and, you know, believe it or not we did know what we were singing about . . . I mean, we had to learn what the Latin words meant. We didn’t just sing what we were told, you know, mindlessly.⁸⁴
- A3:** But don’t forget that a lot of us actually studied Latin at school in those days, so that must have helped us a lot . . . and if you were in a Catholic school with the nuns or brothers every kid went to choir practice because it was always in school time. I thought those choir practices were great fun . . . I thought I was pretty smart, you know, singing a foreign language that I thought no one else would understand . . . until I started practising a bit at home and found out that my mum and dad could sing all that Gregorian stuff too – smart little aleck, wasn’t I? It’s a bit of a shock to find that your parents went to school (general laughter).⁸⁵

For music leaders, then, the ability to even pronounce Latin, as well as understand the method of singing Gregorian chant, could often depend on past exposure to both:

⁸² Alison Hope, “History of Gregorian Chant” [article on-line]; available from http://www.maternalheart.org/library/chant_history.htm; Internet; accessed 5 August 2007.

⁸³ Conversation, 2 May 2004.

⁸⁴ Conversation, 2 May 2004.

⁸⁵ Conversation, 2 May 2004.

ML: I don't think it's a good idea to have Latin hymns very much . . . although I do think there will still be some people, including me, who will remember their Latin hymns from past experience in choirs, and who will be so happy to sing them again. It's amazing what you can remember when leaders can start you off . . . I remember going to a chant conference one year, that's because I really like chant, and one of the presenters began with singing the introduction to one of the Gregorian Masses, and the whole audience just took it up . . . no hesitation at all . . . it was very moving.⁸⁶

ML: I don't know about Gregorian chant, but when it comes to Latin I think you will find that there are a lot of people in the congregation who would love to sing some of the Latin motets we all knew . . . a long time ago . . . and I reckon a lot of people would be able to sing the Gregorian "Our Father", in Latin, that is . . . although I wonder if they would need the words printed out for them . . . maybe not . . . I wouldn't. I don't know why these things often feel more prayerful . . . but they do.⁸⁷

In *Tra le sollecitudini*, Pope Pius X divided music intended for use in the worship of the Roman Rite into three categories, placing Gregorian chant in first place:

. . . Gregorian chant . . . is . . . the chant proper to the Roman Church, the only chant she has inherited from ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity.⁸⁸

Joncas points out that although Pius X claimed Gregorian chant to be the proper chant of the Roman *church*, it would be more accurate to claim it as the proper chant of the Roman *Rite*.⁸⁹ Part of the value of Gregorian chant for Roman Rite worship is its longevity. It serves, explains Joncas, as a means by which contemporary Roman Rite

⁸⁶ Interview, 15 December 2004.

⁸⁷ Interview, 30 April 2004.

⁸⁸ **TLS #3.** Pope Pius X places classical polyphony in second place (**TLS #4**) and modern music in third place (**TLS #5**).

⁸⁹ Jan Michael Joncas, *From Sacred Song to Ritual Music: Twentieth-Century Understandings of Roman Catholic Worship Music* (Collegeville, MN: Liturgical Press, 1997), 13. In the West, Ambrosian and Mozarabic chant is proper to the Milanese and Spanish rites respectively, and each of the Eastern Rites has likewise developed its own proper chant.

worshippers can be united to those who have gone before them in faith using the same music.⁹⁰

Although the categorizations of Roman Rite music became increasingly precise in the documents that followed **TLS**,⁹¹ these distinctions disappeared in *Sacrosanctum concilium*, which presented, notes Joncas, only two fundamental categories: Gregorian chant and all other music, including both polyphony and popular religious singing⁹² :

The church recognizes Gregorian chant as something special to the Roman liturgy, which should thus, other things being equal, be given a place of primacy in liturgical activity. Other sorts of sacral music, especially of course polyphony, are in no way excluded from the celebration of religious services, provided that they fit in with the spirit of the liturgical event . . .⁹³ The standard edition of the books of Gregorian chant is to be completed; moreover, a more critical edition should be prepared of the books that have already been edited following the reform of St Pius X. It would also be good if an edition comprising simpler melodies could be prepared, for use in smaller churches.⁹⁴

The General Instruction of the Roman Missal upholds the place of primacy accorded to Gregorian chant in previous church documents:

All other things being equal, Gregorian chant holds pride of place because it is proper to the Roman Liturgy. Other types of sacred music, in particular polyphony, are in no way excluded provided that they correspond to the spirit of the liturgical action and that they foster the participation of all the faithful. Since the faithful from different countries come together ever more frequently, it is fitting that they know how to sing together at least some parts of the Ordinary of the Mass in Latin, especially the Creed and the Lord's Prayer, set to the simpler melodies.⁹⁵

⁹⁰ Ibid., 14.

⁹¹ Cf. Pope Pius XII, Encyclical Letter, *Musicae sacrae disciplina* (Sacred Music), 25 December 1955, #50. Rome: AAS 48, 1955, 5-25 in R. Kevin Seasoltz, *The New Liturgy: A Documentation, 1902-1965* (New York, NY: Herder & Herder, 1966), 218-233. The Encyclical will be referred to hereinafter by the initials **MSD**; Sacred Congregation of Rites, Instruction, *De musica sacra* (Sacred Music and the Sacred Liturgy), 3 September 1958, #5, #6, #7. Rome: AAS 50, 1958, 630-663, in R. Kevin Seasoltz, *The New Liturgy: A Documentation, 1903-1965* (New York, NY: Herder & Herder, 1966), 255-282. The Instruction will be referred to hereinafter by the initials **DMS**.

⁹² Joncas, *From Sacred Song to Ritual Music*, 21.

⁹³ **SC** #116.

⁹⁴ Ibid., #117.

⁹⁵ **GIRM** #41.

Gregorian chant, these documents specify, is the music that, better than any other, can give voice to the Roman liturgy. To it, by right, belongs pride of place in worship. This estimation by the various church documents rests on firm foundations that may be seen, argues Varden, from even a cursory look at Gregorian chant in three of its constituent elements, as servant of the Word, as perfection of musical form, and as the song of the Church in her worship.⁹⁶ Frederick McManus is unequivocal in championing Gregorian chant: “The musical excellence of the chant is beyond question. Its liturgical integration is equally evident. Pastorally, its simpler, central, and best elements are within the capacity of all.”⁹⁷

In 2006, the music ministry of **OLR** initiated a ‘revival’ of Gregorian chant, and Latin hymns for Migrant and Refugee Sunday:

In August, we will be celebrating Migrant and Refugee Sunday with a combined choir, representing all parish nationalities . . . As a preliminary preparation I am attaching the music for *Pater noster*, the Lord’s Prayer in Latin, which we will be singing with the people on this occasion. The Church has always continued to encourage the people to continue using Latin and, indeed, Gregorian chant. An occasion such as this is particularly suitable for praying together in Latin, as it is the language most common to us all. Remember that the funeral of the late Pope John Paul II was celebrated in Latin, as it was a “cross-languages” event. You may find this link <http://romaeterna.jp/jpch/ch503p.html> helpful in listening to the tone for the chant on your computer. We will also sing the *Kyrie* in Greek and the *Agnus Dei* in Latin.⁹⁸

On this occasion, the music programme also included Latin motets for the hymn for the Presentation of the Gifts, the Thanksgiving Hymn (Taize), and the Recessional music.

This was a magnificent celebration of the community’s ‘multicultural ethnicity,’⁹⁹ and a

⁹⁶ Erik Varden, “Towards the Authentic: Reflections on Music, Desire and Truth,” *The Downside Review* 125 (2007), 11.

⁹⁷ Frederick R. McManus, homily presented June 19, 1983, and included in *Gregorian Chant in Liturgy and Education: An International Symposium* (Washington, D.C.: Center for Ward Method Studies, The Catholic University of America, 1983), 16, quoted by Richard A. Smith in “Roots into the Future: Recovering Gregorian Chant to Renew the Church’s Voice,” *Theology Today* 63 (2006), 51.

⁹⁸ Email, “Pater noster,” 27 July 2006.

⁹⁹ Email, “Migrant & Refugee Sunday,” 29 August 2006.

fine indication of the participative potential of sung Latin on an occasion when diverse nationalities come together. Afterwards, I listened to many appreciative comments about the music, particularly from those whose cultural experience enabled them to feel at home with the Latin language and style. This may not, however, have reflected the experience of all those present on that day:

A I think my family and I actually felt a bit excluded by the music today . . . we don't know Latin . . . and we didn't know most of those tunes they sang . . . and so we couldn't really join in the singing. It might depend on your age or the country you come from, do you think? I really do understand why it was done this way today . . . but we wouldn't like it to happen too much at ordinary times. If it did I'd be very surprised if many people joined in.¹⁰⁰

Hope suggests that “a new chapter in the history of chant is perhaps now taking shape through the thrust of the traditional rite movement and the thirst of a secular world, but like all ‘nows,’ the promise of the present remains for the moment no more than a whisper through the darkness.”¹⁰¹ The data does not reflect, at this stage, any moves in **OLR** to effect the regular inclusion of Gregorian chant or Latin motets in the community's worship events.

There are many references in the fieldnotes to the regular workshops of **OLR** music leaders with the purpose of focusing on the selection of repertoire for Sunday Masses within the different feasts and seasons of the liturgical year. In preparation for a change of season, music leaders will begin the discussions with ideas as to which Mass setting could best reflect the specific character of, for example, Advent, in order to sustain a contrast with other seasons. Inevitably, the data reflects varied opinions and disagreements, but the group usually arrives at a consensus of opinion. The field notes also record that a minority of musicians, usually not present at these workshops, resist

¹⁰⁰ Conversation, 27 August 2006.

¹⁰¹ Hope, “History of Gregorian Chant.”

adherence to recommendations stemming from the group decisions. Participants have sometimes explained, in field study conversations, that they have concerns about their ability to lead a particular Mass setting or hymn, or that they are doubtful as to the response of the particular congregations they regularly lead. While the texts of hymns selected for Mass are clearly important to both music leaders and assembly members, the data also reflects the difficult tasks faced by musicians in attempting to balance an assembly's comfort with melodies and texts as appropriate expressions of its belief, and its potential for tolerance when that level of comfort is challenged.

6.1.4 Issues of Congregational Participation

The music selected for Sunday worship at **OLR** often gives rise to lively comment from members of the assembly:

- A: One of the many problems with the music we're asked to sing at Mass is that it's not readily able to be sight read, even by musicians in the congregation . . . it's often pitched too high for a lot of people . . . although I don't know why they don't transpose it in that case . . . and the musicians are often not able to cope with it anyway, so that's not much help to us, is it? You often see people all around you pick up their books to join in the singing and then they eventually give up because it's impossible to keep going . . . that's not prayer, is it?¹⁰²
- A: Well, you know, I said to one of the music people a while ago, you don't have to try to sing every hymn that's in the book . . . there are probably too many choices these days . . . and you certainly shouldn't put on different hymns every Sunday . . . I reckon one new hymn at one Mass should be the limit. People like to be confident and comfortable when they sing, although I don't think they mind learning new hymns now and again – as long as they are well led . . . you know, by the musicians. I suppose it was a bit mean of me to say anything at all to a musician . . . although I don't know if they know how important the music is to most of us . . . it's different, of course, when it comes to the Gloria and the Psalm and the Alleluia . . . and those parts . . . I mean, we usually know them, and they're really good to sing, aren't they? They don't often put on things there that I can't sing.¹⁰³

¹⁰² Interview, 15 December 2004.

¹⁰³ Interview, 19 April 2004.

A: Actually, I find myself getting a bit excited when I get into the church and look on the board to see what hymns they've got on this time . . . sometimes I have a bit of a guess myself beforehand, and I get a real buzz when sometimes I pick the same one! I can see that whoever works out the hymns must do a lot of thinking about it . . . I do that myself, you know – check out the readings for the Sunday, I mean – and some of the hymns fit so well, and other times it's not so easy for anyone to find something to fit . . . I'm a musician, I mean I can read music, so I don't really mind having to learn different hymns now and again . . . actually I think there are a few really stupid hymns in the books, but most of them have lovely melodies . . . and you can always tell from the music . . . I mean the Mass parts as well as the hymns . . . what the season is, you know, Advent or Lent . . . or whatever.¹⁰⁴

ML: I think the success of getting people to sing at Mass depends on a whole lot of things . . . probably the music we select is the most important. I mean, it's not so much if the hymn is familiar . . . although that certainly helps, but how can you possibly know what hymns are familiar to such a lot of different people at different Masses? I think it's got more to do with the way the hymn is written, you know, whether it's logically structured or whether it's almost impossible to follow from one verse to another, unless you've learned it beforehand – and I guess most people would not have done that . . . they shouldn't have to really, should they? We should be able to lead it well enough for people to sing with us . . . that's what they're supposed to do . . . but as music leaders we all know from talking together about the different documents that the people also have a right to participate in the singing because of their baptism. So we need to think very carefully before we choose hymns . . . and make sure that if it's a new hymn we put it on the programme often enough for it to become familiar. I think we need to be seen as inviting everyone to sing . . . as their right . . . I think that on the whole the acclamations are the parts that people seem to sing really well . . . that's probably worth talking about too.¹⁰⁵

The 'right and duty' of the participation of the faithful in the liturgy, by reason of their Baptism, is a constant theme throughout the *General Instruction*:

. . . the entire celebration is planned in such a way that it leads to a conscious, active, and full participation of the faithful both in body and in mind, a participation burning with faith, hope, and charity, of the sort which is desired by the Church and demanded by the very nature of the celebration, and to which the Christian people have a right and duty by reason of their Baptism.¹⁰⁶

¹⁰⁴ Conversation, 10 July 2004.

¹⁰⁵ Interview, 28 July 2004.

¹⁰⁶ **GIRM** #18; Cf. **SC** #14; see also **GIRM** #386.

These words from the *General Instruction*, echoing those of *Sacrosanctum concilium*, are recognized by music leaders of **OLR** as vital in their attitude to fostering participation of the sung assembly as a right and duty of their baptism. Weakland points out that “this is not a principle that can be consciously neglected or relegated to the category of optional. The text has been, for some decades, an expression of the nature of liturgy itself. However,” continues Weakland, “the Second Vatican Council shifted the accent from the individual to the communal.”¹⁰⁷

The data in this and the foregoing analysis chapters regularly highlights the quality of congregational participation achieved at **OLR** in the singing of acclamations and other parts of the Mass. In *Musicam sacram* this aspect of sung worship is clearly detailed:

A liturgical celebration can have no more solemn or pleasing feature than the whole assembly’s expressing its faith and devotion in song. Thus an active participation that is manifested by singing should be carefully fostered along these lines: a. It should include especially the acclamations, responses to the greetings of the priest and the ministers and responses in litanies, the antiphons and psalms, the verses of the responsorial psalm, and other similar verses, hymns, and canticles.¹⁰⁸

The *General Instruction* affirms the value placed by the **OLR** music ministry and assembly members on the chants and acclamations as effective in achieving full, conscious and active participation:

The acclamations and the responses of the faithful to the priest’s greetings and prayers constitute that level of active participation that the gathered faithful are to contribute in every form of the Mass, so that the action of the entire community may be clearly expressed and fostered.¹⁰⁹ Other parts, very useful for expressing and fostering the faithful’s active participation, that are assigned to the whole assembly that is called together include especially the Act of Penitence, the Profession of Faith, the Prayer of the Faithful, and the Lord’s Prayer.¹¹⁰

¹⁰⁷ Weakland, “Active Participation,” 7.

¹⁰⁸ **MS** #16; cf. **SC** #30.

¹⁰⁹ **GIRM** #35.

¹¹⁰ *Ibid.*, #36.

It appears, from my own observation, as well as from conversations with participants, that at **OLR** all the acclamations and service music, and in particular the *Sanctus*, are sung with a prayerful energy by most members of the assembly. This is particularly so when the settings are those clearly familiar to the singers. “The *Sanctus*, sung by all,” declares Deiss, “introduces the community to the ecstatic praise of God, and is the most important acclamation of the Eucharistic liturgy.”¹¹¹ Many of the music leaders of **OLR** have developed that awareness, described by Huck, of the value of ensuring that the music they select can ultimately be known by heart by most of the people. Their responsibility “is to fashion for the Lord’s Day a ritual so strong that its repetition and its seasonal variations make, little by little, full, conscious and active participation.”¹¹²

“The potential for achieving such a lofty goal depends,” warns Kubicki, “on the unique combination of quality texts and music, appropriate selections, commitment to excellence, and pastoral sensitivity. In other words, attentiveness to the three judgements, that is, musical, liturgical, and pastoral,” so often quoted by **OLR** music leaders, “can enable music ministers to make the choices and facilitate music making that will challenge the worshipping assembly to be open to the call to conversion proclaimed by the word of God and confessed in the Eucharistic Prayer.”¹¹³

While scholars have questioned whether “active participation” was originally intended to be understood primarily as getting everyone to join in the singing,¹¹⁴ the fact remains that within the parameters of this study, the data indicates that grave concerns with “congregational singing” are related by the majority of participants to the perceived

¹¹¹ Deiss, *Visions of Liturgy and Music*, 80.

¹¹² Huck, “The Very Nature of the Liturgy,” 302.

¹¹³ Kubicki, “The Formative Power of Hymns, Psalms, and Liturgical Songs,” 43.

¹¹⁴ Cf. Searle, *Called to Participate*, 15-16.

quality or quantity of “participation.” The field study analyses have highlighted a number of issues – (a) participation is more likely to occur when musicians are well prepared, competent, and accomplished as leaders; (b) it is possible that there is too much variety in styles and numbers of musicians, thus inhibiting the assembly’s opportunity to become familiar with repertoire and leadership; (c) there is a clear preference for the predominance of organ accompaniment; and (d) members of the assembly clearly want to participate in sung prayer at Mass, but often the contemporary hymns chosen are difficult to follow from the hymnals at first sight. The data indicates surprising varieties of age groups who comment on their ease and enjoyment (and therefore participation) when traditional hymns are chosen. The fact that the service music – acclamations and others parts of the Mass – are sources of strong participation has indicated the need for the congregations to have more opportunities to become familiar with all the music, by means of regular repetition. Participants have commented that this could usefully entail much more investigative conversation and consultation with assembly members and musicians outside the worship event.

6.1.5 Towards a Common Repertoire of Liturgical Music

In 2006, Melbourne liturgist and musician Paul Taylor¹¹⁵ presented a plan for a core repertoire of liturgical music (hymns and parts of the Mass) which worshippers in Australia might eventually know in common. This endeavour was a response to the ecumenical hymn explosion since the 1960s, and the commercial expansion of liturgical composition, particularly in America and England, which have influenced the broad range of liturgical music currently used in Australia. In his proposal, Taylor suggested

¹¹⁵ Paul Taylor is Coordinator of the Office for Worship within the Archbishop’s Office for Evangelisation in Melbourne. He is currently enrolled as a doctoral candidate with Australian Catholic University, undertaking research into the practice of singing chant-based liturgical texts in parishes of the Catholic Archdiocese of Melbourne.

“that the compilation of a common repertoire of liturgical music could help towards a response to the Second Vatican’s Council’s call for the faithful to take a full, conscious and active part in the Church’s worship, not least through psalmody, antiphons and songs (SC #14, 30).”¹¹⁶

Cox points out “that when a revised order of the Eucharist was implemented in Australian Catholic churches following the promulgation of *Sacrosanctum concilium*, the decades following witnessed an expansion and reassessment of Catholic musical repertoire on an unprecedented scale.”¹¹⁷ This development in liturgical music composition led to the compilation in the 1970s by the Australian Episcopal Conference of lists¹¹⁸ containing approved music for liturgy:

One of the major concerns of good celebrations is to select suitable music and to perform it properly. Only the constant concern of pastors, the competency of music directors and choirs, and the training of the congregation will bring about a programme of music that will be liturgically adequate . . . It is hoped that the guidelines and lists of approved music contained in this booklet will help priests and those responsible for the music in worship make the liturgical celebrations a truly meaningful and joyful faith-experience.¹¹⁹

In 1977, the Brisbane Liturgical Commission, in conjunction with the National Liturgical Commission, prepared and published *The Sung Order of Mass*,¹²⁰ a document that provided the chants of the Mass to be adopted as the official music for Australia. These substantial contributions towards liturgical music reform have been the final

¹¹⁶ Paul Taylor, “Towards a Common Repertoire of Liturgical Music,” *Liturgy News* 36 (2006), 10.

¹¹⁷ Geoffrey Cox, “Church Music,” in *The Oxford Companion to Australian Music*, ed. Warren Bebbington, (Melbourne, Vic: Oxford University Press, 1997), 123.

¹¹⁸ *Sing the Mass* (Melbourne, Vic.: Australian Catholic Truth Society, 1970) and *Music in the Liturgy: A Directory and List of Approved Music for the Sung Liturgy* (Melbourne, Vic.: The Episcopal Liturgical Commission, 1973). These documents included reference to items in hymnals produced in Australia such as *The Hymnal of St Pius X*, ed. Percy Jones (Melbourne, Vic.: Allen’s Music, 1952, 1965), and collections from other English speaking countries, e.g. *Praise the Lord* (London: Geoffrey Chapman, 1966, 1972); *Hymnal for Young Christians* (Chicago, IL: F.E.L.Publications, 1968).

¹¹⁹ “Introduction,” *Music in the Liturgy: A Directory*.

¹²⁰ Australian Episcopal Conference, *The Sung Order of Mass* (Brisbane, Qld.: Brisbane Liturgical Commission, 1977).

efforts on the part of Australian bishops to date. The need for some official direction towards re-establishing a core repertoire of liturgical music, however, continues, to be expressed. In his introduction to the *Catholic Worship Book*, William Jordan had this to say:

Since the publication of the *Hymnal of St Pius X* (1965) and the *Living Parish Hymnal*,¹²¹ liturgical music has embraced a diversity of musical idioms. While this greater flexibility of musical idioms has helped many people to feel more at home with their worship, it has also made it more imperative that at least a core of liturgical music be known in common across Australia. This book is designed to provide that common source of faith expression in music . . . the texts of many traditional hymns have been edited to correspond better with present day English usage and religious sentiment – a practice which has been followed by hymnal editors for centuries.¹²²

In 2002, Brother Kelvin Canavan, executive director of Catholic schools in the Sydney Archdiocese, called for a commitment by Catholic educators to identify some five to ten hymns that could become part of the Catholic culture in the decades ahead:

It's important when a large Catholic gathering comes together that it knows hymns which all can sing with confidence . . . I have been to a number of gatherings and when it comes to singing people tend to struggle . . . Ideally, if we can identify and commit ourselves to five to ten hymns then we as Catholics can stand shoulder to shoulder and raise the roof off any church or school assembly hall . . . as a Catholic Church we are in danger of losing hymns that are known and loved by all.¹²³

While Canavan's suggestion was applauded in subsequent issues of the *Catholic Weekly*, interest eventually subsided. Paul Taylor's proposal for a common repertoire has, however, re-awakened considerable interest, particularly in **OLR**, where the paper was circulated, and where a number of music ministers have an active interest also in the *Broken Bay Music Ministry Forum*.¹²⁴ :

¹²¹ *The Living Parish Hymn Book*, ed. Anthony Newman (Sydney, NSW: Living Parish Series, 1961-1968).

¹²² Jordan, "Introduction," *Catholic Worship Book*, xvii.

¹²³ Damir Govorcin, "Call for a 'Top 10' Hymn Parade," *The Catholic Weekly*, 8 September 2002, 3.

¹²⁴ The Broken Bay Music Ministry Form, hereinafter to be known by the initials **BBMMF**, was established in 2005 under the auspices of the Broken Bay Diocesan Liturgy Commission with the aim of

ML: This is a great idea, isn't it? I think we do something like that really in this parish . . . you know, with all the different music lists and instructions and things that are put out . . . and everyone here emails the programmes they're using each time they're singing . . . I mean, we all know what hymns and masses are used here, and we have those workshops every so often to try and choose hymns and settings that will be used by everyone for the different seasons. But I suppose that doesn't mean that when people from other parishes come to Mass here they know the music we sing, and when we go into different parishes we probably don't know everything they're singing either.¹²⁵

ML: I wonder if our Bishop in this diocese, or probably the Liturgical Commission, would consider taking on something like this. Even if we took some sort of a survey in this diocese . . . about hymns, I guess . . . I mean, it seems to me that when it comes to mass settings there's not that much difference in most of our parishes, everyone can sing *Mass Shalom* or *Mass of Creation*, and music leaders would be crazy to put any other Mass on for a big gathering. But I do agree that we should have some sort of a common list of hymns that we could use when there are diocesan gatherings. Of course, we all know that it's really hard to get a lot of people to agree, and eventually someone in charge in some way would have to make final decisions . . . but I think it's worth a try . . . surely we could come up with some sort of list of old and new hymns?¹²⁶

The Milwaukee Report has this suggestion to offer:

On a diocesan level, it could be useful to issue guidelines for the introduction and use of Eucharistic acclamations, stressing the value of a common repertoire. It might also be useful if each diocese adopted a limited number of settings of acclamations that can be effectively used with a variety of musical resources, and that, as far as possible, can be used by various linguistic and cultural groups.¹²⁷

“Sharing a common body of liturgical music,” writes Taylor, “is theologically significant because it expresses our ecclesial communion, our union with the Church’s liturgy, and thereby helps to give united voice to Christ present when the Church prays and sings (SC #7). From a pastoral perspective,” continues Taylor, “sharing a common body of liturgical music is important because it helps the faithful to identify with the

developing and promoting excellence in liturgical music in the Diocese of Broken Bay through education, fellowship and support.

¹²⁵ Conversation, 13 May 2006.

¹²⁶ Conversation, 20 May 2006.

¹²⁷ MR #22.

collective memory of the Church's faith and thus helps people to feel at home in the Church's worship."¹²⁸

Kubicki claims that "we have a clear mandate from the Second Vatican Council. If the word 'catholic' means universal and all-embracing, if symbols negotiate identity and relationships, and if liturgical music-making is symbolizing activity, then the music with which we Catholics celebrate liturgy needs to be universal and all-embracing. That is, it must mediate identity and relationship for all who profess the Catholic faith and celebrate that faith in the liturgy." Therefore, Kubicki continues, "a repertoire of contemporary Catholic liturgical music needs to reflect a Church that is made up of a diversity of members and built on a rich tradition of music. We need music in which we can recognize ourselves and we need a musical tradition that shapes who we are called to be."¹²⁹

There is considerable support indicated in the data for the concept of a common repertoire of liturgical music, and evidence that participants at **OLR** recognize its potential for contributing towards a solution of some of the problems of congregational participation. In a number of field study conversations, it has been pointed out that similar proposals, although briefly outlined, have been put forward intermittently almost since the explosion of liturgical music composition in the 1960s. In discussing Taylor's recent proposal,¹³⁰ participants at **OLR** were unanimous in their approval, noting that the ideas put forward are much more comprehensive than past suggestions. As we have seen, various suggestions were made, such as a small experimental beginning within the

¹²⁸ Taylor, "Towards a Common Repertoire," 10.

¹²⁹ Judith M. Kubicki, "Singing a Song of the Lord in a Foreign Land: Issues of Catholic Identity and Catholic Liturgical Music," *New Theology Review* 15 (2002), 36, 40.

¹³⁰ Taylor, "Towards a Common Repertoire," 10.

parish of **OLR** itself, or an approach to the Diocesan Liturgical Commission requesting that a survey be conducted from which a recommended common repertoire could be published and promoted within the Diocese of Broken Bay.

Conclusion

When *Sacrosanctum concilium* proclaimed that “sacred music will be the more holy the more closely it is joined to the liturgical rite,”¹³¹ it marked a fundamental shift in the understanding of the meaning and purpose of music in worship. Liturgical music repertoire is now required to be ‘holy’ in its faithfulness to the liturgical rite. The data has indicated that music leaders at **OLR** are well aware that considerable time as well as a common effort is necessary if a suitable repertoire is to continue to be shaped for the worshipping assembly. They know, in the words of Saliers, that “the role and function of all the musical elements, that is, hymns, psalms, anthems, sung litanies and ordinary parts of the Eucharistic liturgy, must enable the modes of prayer to respond fully to the initiating word of God and its emotional range and depth.”¹³²

There are clear indications from the data that the music chosen, in all its various elements, can have far-reaching effects on musicians and assembly members. Thus, writes Costa, “each individual assembly becomes itself the right yardstick for measuring the liturgical quality of all the ritual signs, singing and music included. There is no way to do this,” declares Costa, “except by experimentation - careful and prolonged on-the-spot experimentation.”¹³³ In *Sacrosanctum concilium* the Second Vatican Council articulated an important theological principle: that the participation of the faithful in

¹³¹ SC #112.

¹³² Saliers, “The Integrity of Sung Prayer,” 298.

¹³³ Costa, “Music at the Crossroads,” 75.

worship is central to Christian life.¹³⁴ While this is not primarily a statement about music, **OLR** liturgical leaders know that it has major implications for continued vigilance by all those music leaders who are responsible for the selection of liturgical music repertoire. It is clear from the data that because of the powerful way in which music expresses and symbolizes feelings, it is often seen as being central to the affective dimension of worship, and in mediating the full, conscious and active participation of worshippers.¹³⁵

I have reported in an earlier chapter that the responses to my request to undertake field studies in the parish of **OLR** included the remark that “the proposed exploration would undoubtedly be a significant contribution to the field of pastoral liturgical music, and could bear fruit for our own parish.”¹³⁶ The data from assembly members and music leaders, ultimately to be made available to the parish of **OLR**, often reflects a variety of reactions that indicate the effects of music on different worshippers, reactions that may never have been expressed in the normal course of events: “One of the many problems with the music we’re asked to sing at Mass is that it’s not readily able to be sight read;” “when it comes to the Gloria and the Psalm, and the Alleluia . . . they’re really good to sing;” “. . . when I sang those words just now, I was so moved;” “words in hymns are very important, they must say something to you or how can you pray while you sing?”

There is evidence from the data that music leaders at **OLR** are aware of the primacy of place accorded by church documents to Gregorian chant in the liturgy, and of the church’s encouragement of the continued use of Latin. On the subject of Latin and Gregorian chant, the data reflects a mixture of attitudes from the assembly: “I think that

¹³⁴ **SC** #14.

¹³⁵ Cf. Carney, “Liturgical Music in the Postmodern Age,” 18.

¹³⁶ See Chapter Three (3.4.1 Parish of Our Lady of the Rosary, Waitara, New South Wales).

the old form of traditional Latin chant seemed to prepare people for deeper spiritual experiences;” or “I think my family and I felt a bit excluded by the music today . . . we don’t know Latin.” One music leader commented: “I think we just have to keep trying . . . it will take a lot of time and education . . . and patience . . . but I think it’s worth persisting.”¹³⁷

While the individual local assembly is undoubtedly a vital point of reference in the task of selecting the repertoire of music, an equally important consideration is the universal church. Kubicki suggests that “one of the challenges of developing a repertoire of music that is truly ‘catholic,’ that is, universal and all-embracing, is an understanding of the nature of the Church as both local and universal.”¹³⁸ *The Dogmatic Constitution on the Church* expresses this relationship:

This note of universality, which adorns the people of God, is a gift of the Lord himself by which the catholic church effectively and continually tries to recapitulate the whole of humanity, with all its riches, under Christ the head in the unity of his Spirit. By virtue of this catholicity, the individual parts bring their own gifts to the other parts and to the whole church, in such a way that the whole and individual parts grow greater through the mutual communication of all and their united efforts towards fullness in unity.¹³⁹

“If the local communities are to become expressions of the universal church, there are,” declares Kubicki, “important implications for the possibility of developing a repertoire of truly Catholic liturgical music, particularly where issues of inculturation need to be addressed. The musical expression of the people becomes one of the key areas of concern.”¹⁴⁰ While the concept of developing a common repertoire of liturgical music is

¹³⁷ Conversation, 1 September 2006.

¹³⁸ Kubicki, “Singing a Song of the Lord,” 37.

¹³⁹ *Lumen gentium* (Dogmatic Constitution on the Church), 21 November 1964, #13. The Latin text with English translation is found in *Decrees of the Ecumenical Councils II: Volume Two Trent to Vatican II*, ed. Norman P. Tanner (Washington, DC: Georgetown University Press, 1990), 849-900. The Constitution will be referred to hereinafter by the initials **LG**. Any translations are from the Vatican Conciliar documents in Tanner, unless otherwise stated.

¹⁴⁰ Kubicki, “Singing a Song of the Lord,” 37.

a relatively recent one, the data gives promise that the conversation at **OLR** will continue.

CHAPTER SEVEN

SYNTHESIS AND RECOMMENDATIONS

Introduction

It is my intention now to present the final Chapter of this study that has focused on the effect of liturgical music on the faith life of one Australian Catholic worshipping community, the parish of Our Lady of the Rosary, Waitara, New South Wales. I have noted in the introductory chapter a widespread belief that the transformative power of liturgical music is not generally being achieved in Australian Catholic worship. This is clearly a problem, occasioning considerable concern and criticism,¹ and confirming the stated aim of this study, which is the need to articulate a model for exploring and interpreting the theological, liturgical and pastoral dimensions in Australian Catholic worship music practice. I have also observed that there are in existence a number of Australian Catholic parishes in which music is a constitutive part of those communities' liturgical prayer, and have proposed, therefore, that a study of the liturgical music practice of one such community could provide a useful model. Thus, it is the hypothesis of this thesis that the power of music to deepen people's faith and to build community can be realized in an Australian parish context.

There are a number of questions that have underpinned this study:

- 1) What evidence of the transformative power of liturgical music for individual believers and the ecclesial body has been found at **OLR**?
- 2) How does music affect the faith life of a worshipping community?

¹ See Chapter One (1.3 The Significance of the Study).

- 3) What are the factors by which music making becomes effective or ineffective for a particular community's worship – liturgical connections, leadership, repertoire, accompaniment?
- 4) What is the impact of instructions in Church documents on the liturgical music practice of a parish community?

7.1 Synthesis

The previous three Chapters have presented an ethnographical portrait of current liturgical music practice in the worshipping community of **OLR** Waitara. These employed a narrative style, interweaving analytic commentary with portions of field notes in which the voices of participants are clearly present. I propose now to draw brief conclusions based on significant issues that have emerged from this ethnography, with reference to the research aim and the questions outlined above.

7.1.1 What Evidence of the Transformative Power of Liturgical Music for Individual Believers and the Ecclesial Body has been Found in the Parish of Our Lady of the Rosary, Waitara?

The notion of the transforming power of music is fundamental to Catholic worship, particularly from the time of Pope Pius X who wrote:

Sacred music, as an integral part of the solemn liturgy, participates in its general object, which is the glory of God and the sanctification and edification of the faithful . . . by means of it the faithful may be the more easily moved to devotion and better disposed to receive the fruits of grace associated with the celebration of the most holy mysteries.²

As we have seen, this theology of **TLS** was affirmed by the Second Vatican Council, and by subsequent liturgical documents: “. . . keeping in mind the purpose of music in

² **TLS** #1.

worship, that is, the glory of God and the growth in holiness of believers . . .”.³ In harmony with the spirit of these statements, music in worship at **OLR** is seen as an embodied form of praying, and the prevalent theme emerging from the field studies data is the notion of liturgical music as prayer.

7.1.1.1 **Prayer**

“You know when we sing at Mass? That’s praying.” Participants of **OLR** have continually expressed, on a variety of levels, their awareness that music in liturgy is both a facilitator of prayer and a medium which enables and deepens their prayer. There are times when this is experienced as a transforming force for the communal body, and other occasions when believers are profoundly affected individually by some element of the worship music. The concept of music as prayer emerged from the very beginning of the field studies and continued throughout the entire period. Numerous participants from both music leadership groups and the assembly reported that prayer was improved when music was part of the liturgy, and that music had an uplifting effect or that it engendered a “spiritual feeling.” Singing and music were also identified as a “beautiful way to pray,” and excitement and joy was aroused through this medium of prayer. Another angle concerned the way in which music made the act of prayer easier: “I mean it’s easier to sing a prayer and think what you’re singing about.” The effect of music as prayer was a common theme throughout the wide spectrum of age groups in the parish. Even young people, for whom discussion of prayer can be difficult, acknowledged, for example, that the task of leadership by the Youth Choir was “to pray the music and lead people into praying the music.” The frequency and consistency with which the theme of

³ SC #112. See also, for example, **GIRM** #393.

personal and communal prayer was enhanced and enriched by music in the liturgy of the Eucharist is indeed quite remarkable.

7.1.1.2 Silence

As well as widespread awareness of the significance of music as prayer, there is evidently a need for silence in liturgy. Participants saw the periods of silence as extensions of their liturgical prayer, as playing an integral role in the rhythm of the liturgy and as indispensable within the transforming potential of music. Although some were concerned that “so much singing” could inhibit the effectiveness of silence in the liturgy, other conversations revealed gratitude for the opportunities to experience the “prayer of silence” at **OLR**: “You can get into a way of feeling prayerful.” The absence of periods of silence in some celebrations outside **OLR** was described with regret, and on one occasion with the comment that “it just feels as if they want to get the whole thing over and done with quickly.”

7.1.1.3 Paying Attention - Concentration

We learn from the data that there can be specific ways in which music enables the experience of prayer, not the least of which is music’s ability to draw worshippers away from distractions and transform their everyday concerns as prayer in union with the whole assembly: “Music at Mass brings me back to thinking about God and why I’m here.” It seems that even if the actual texts of the hymns are not always emotive, the medium of music can often “help you remember that you want to pray.”

7.1.1.4 Revelatory

The importance of the revelatory capacity of music, for both music leaders and assembly members, is evidenced in the data, as the integrated themes of praying with the Scriptures and music-making recur in interviews and conversations. Music leaders have described their realization that singing in a choir requires constant reflection on the Liturgy of the Word, and that this promotes a sense of prayer for them. A music leader expressed great pleasure in being part of a ministry that could combine a passion for music with a love of Scripture.

As well as experiencing through music-making the sense of a heightened revelation of the Word, participants have discussed how music can be revelatory of God's action in the world as it transforms situations in special ways. There are occasions when, for a music leader, singing the psalm has evoked a feeling of "reaching back centuries ago and meeting with people who felt the same as I do about God." It is also evident that liturgical music can bring about unexpected moments of transformation: "I just felt like getting out of my seat and dancing up the aisle!" Rather different but equally transformative experiences include those of reconciliation and of healing when, for example, a hymn provokes a profound need to end a long-standing dispute, or a lifetime remembrance of grief and resentment is eventually healed by the familiar melody, and the words of a hymn: "I've never forgiven them . . . until now."

There is evidence that music is seen by some as potentially mystical, as a force for the disclosure of the mystery of God's love. A number of participants considered that many of the contemporary hymns lack "a sense of the transcendent," and that traditional Latin chant seemed to "prepare people for deeper spiritual experiences." It was noticeable

during the field study period that conversations relating to music as a spiritual or transcendent force were more typical of older participants, although on one occasion a younger member of the community commented: “I like a lot of those old ones [hymns], they can really make you feel sort of reverent.”

7.1.1.5 Eschatological

The data indicates that there can be many ways in which music in the Eucharistic celebration leads worshippers towards implications of realized eschatology, expressed sometimes with poignancy, and sometimes with joyful hope. Music leaders and assembly members have described how their singing evoked a yearning for all the pain and suffering in the world to be healed, and for the time when “the parish family would be all together in heaven.” For these worshippers, it is evident that music can be a powerful force for discovering a sense of prayerful confidence “while we wait,” and a profound trust that God’s promises for the world will ultimately be brought to fulfillment.

7.1.2 How Does Music Affect the Faith Life of a Worshipping Community?

7.1.2.1 Ecclesiological

The study has revealed a number of different ways in which music affects the ecclesial worshipping community, and promotes a sense of community and common action. Participants have commented, for example, that music at Mass is not only singing together but praying together. In describing the realization that being part of the music ministry meant singing with a deeper sense of prayer, a music leader expressed the hope that this would be communicated to the singing assembly. In Chapter Four (4.1.1.6

Liturgical Music as Ecclesiological) I described how a disabled child responded to the music at Mass with spontaneity and uninhibited joy that was contagious for both congregation and music leaders. On that occasion, and indeed on others, the sense of the power of music, through the Spirit, to transform the assembly into a unified body was palpable.

7.1.2.2 Hospitality

I have noted in Chapter Five (5.1.5.2 Choirs) that within the music ministry of **OLR** there are, at the present time, approximately eighty-two active members. This would appear to be an unusually large number for any Australian parish community. A music leader offered this suggestion: “I think if other parishes need more musicians but can’t seem to get them to volunteer, it’s not because there are no musicians about, but probably just that they don’t feel welcome, you know, invited maybe, to commit themselves.” It is evident from the data that the hospitable ethos of **OLR** has always permeated every facet of the community. I have observed earlier that this sense of welcome was extended to me even before the official beginning of field studies, and continues to the present time in my association with the parish. Participants often discussed with me their pleasure as they observed the welcome extended alike to well-known acquaintances and to newcomers, or perhaps help offered to distressed or disabled members, before and after Mass. A music leader observed: “It’s very welcoming this parish, I felt it myself from my first time here.” The sense of “home” and “welcome” appears as a continuous thread woven throughout the whole process of musical performance – “we really do go rejoicing to the house of the Lord” – and as potential to transform the singing assembly.

There is evidence also of the capacity of liturgical music to reach across ethnic boundaries, and to offer hospitality to all members of our multi-cultural worshipping communities. A newcomer to Australia described how she has always felt welcomed at **OLR**, and how the music touched her heart and drew her to worship with the community: “I come to this church and hear the singing and music, so I come here to be part of the music.”

7.1.2.3 Pastoral Care Among Musicians

Throughout the fieldwork it was established that there can be many dimensions of ecclesial relationships actualized through musical performance. In the process of music-making, the experience often goes beyond the event itself; social relations and friendships develop, ideas are shared and pastoral support offered. This transformative power of the common bond of music was particularly evident during the ‘hymn-share/singalong’ event described in Chapter Six (6.1.2 Selection of Music: General Considerations). On this occasion, a group of musicians of diverse cultures, ages, personalities and abilities came together with a generosity and pastoral sensitivity that was nothing less than inspiring for all present. The practical result of the exercise is that hymn-share events are now regular features of the liturgical music ministry of **OLR**. In contrast, but with a similarly pastoral effect, we have seen from the data the experience of two music leaders who were led to spontaneously ‘practise’ their psalm response for the following Sunday, while moving through a supermarket checkout: “. . . we worked it out together until we got it right.” Thus, field studies reveal how, through music, God’s action in a community can often be manifested outside the actual worship event. From the data, it is evident that such pastoral care of musicians for each other is

significant for a ministry that continues to attract and retain so many members, and for the effect of liturgical music on the faith life of the whole community.

7.1.3 What are the Factors by which Music-Making becomes Effective or Ineffective for a Particular Community’s Worship – Liturgical Connections, Leadership, Repertoire, Accompaniment?

7.1.3.1 Liturgical Connections

There is revealed in the data an obvious community awareness of the importance of the special liturgical functions of music. We have seen that music leaders of **OLR** are conscious of the importance of choosing repertoire that arises out of the structure of the rite and the liturgical seasons. This was particularly evident during the term of office of the Director of Music, who actively assisted in this process with the issue of documents, such as “Guidelines for Leading the Assembly at Sunday Liturgies.” Workshops such as the “Advent Music Workshop” discussed in Chapter Six (6.1.3.1 Service Settings) continue to be supported by the music ministry, thus emphasizing the liturgical functions of music for the worship of the community, and the unanimous agreement of music ministers for such emphasis.

The data also indicates that assembly members are appreciative of the way that music supports the flow of the liturgy and promotes the effectiveness of their sung prayer: “You can tell from the music what Sunday it is, and even what the season is . . . you can see that the music is working in with the whole liturgy.” This achievement of the music to serve both the rite itself and the whole structure of the liturgical year highlights its positive effect in the Eucharistic celebration. In that context, it is intriguing to recall a conversation with a participant at the beginning of my association with **OLR**: “We

could do with a bit of direction – you know – uniformity” (Chapter Four, 4.1.1.2 The Worship Space). This suggests that a less than satisfactory state may indeed have prevailed at **OLR** before the appointment of the **DOM**, and that since that time there has been a general development in knowledge and expertise relating to the liturgical connections of music. There is no evidence in the data to suggest that the present emphasis on the liturgical functions of music at **OLR** is in any way ineffective for the community.

7.1.3.2 Liturgical Music Leadership

We have seen that liturgical leadership is of the utmost importance for the **OLR** worshipping assembly, and a variety of discussions regarding the degrees of the effectiveness of leadership were recorded and analyzed. It is undoubtedly a sign of great hope that the liturgical and musical leadership of the clergy of **OLR** is deeply respected and appreciated by members of the parish. It has been a privilege for me to observe the respectful and productive collaboration of lay and clerical leaders in this community, and the deep interest and unfailing support by the priests for the liturgical music ministry in all its aspects. We have seen that parishioners are well aware of the value that the clergy attribute to their music leaders, and of the readiness to assist them in undertaking further study. It is also evident from the data that active participation in the singing by the presider at Mass contributes significantly to the effectiveness of the community’s worship. Parishioners have observed that this makes it “feel like one big family,” and that “the priests look as though they really love what they’re doing.” The comment was also made that this would surely be a vital force in encouraging “everyone else to want to join in the singing.” It must be noted, however, that while the priests at **OLR** invariably sing the service music and hymns, current research indicates

that a large percentage of presiders, both at **OLR** and elsewhere, neglect to sing the ministerial chants in dialogue with the assembly, with possible negative effects on the general standard of sung worship.

We have seen from the data that the official appointment of a paid Director of Music was relatively short-lived in **OLR**, and was the source of a certain amount of division in the parish. Because of the obvious difficulties involved in administering a music ministry of such large numbers, some music leaders readily approved the appointment. Others, however, were not so sure, and expressed a concern for the feelings of long-standing musicians who had contributed their time and expertise as volunteers for many years. The issue of numerous liturgical directions was of concern to some assembly members, who felt that younger people could sometimes appear patronizing towards them. A participant pointed out that Catholics were accustomed to the priest issuing directives, and that it was not an easy transition to make. While the organizational achievements were appreciated, the data indicates a need for the role of Director of Music to include pastoral skills: “We’re all volunteers, all of us have busy personal and professional lives . . . we love being musicians but it’s a bit tough being ordered around.”

The issue of musical competency in leadership emerged constantly in field study conversations, and appeared to be critical for most participants. Appreciation for the generosity of music ministers was not lacking, with participants witnessing to the large numbers of musicians who clearly spend many hours in preparation and organization in their concern to develop the ministry effectively. A visitor to Waitara remarked: “The music last week was wonderful . . . I thought I’d come back today.”

However, the data also indicates a preponderance of criticism for the lack of musical competency, and a plea for improved musicianship: “You simply can’t lead a hymn or response or acclamation in a prayerful way if you’re not very well practised and prepared.” A participant pointed out that people are accustomed to choosing music of a high standard in all facets of their personal lives, and lamented the fact that music leadership of a similar standard appeared to be rare for “the most important hour of the whole week . . . you can’t do much reflecting or praying if all you’re doing is wincing because the musician is so bad.” In particular, the leadership role of Cantor can be problematic for the assembly: “I couldn’t work out what the singer was saying this morning, and if they didn’t print the words of the [psalm] response in the bulletin I couldn’t have joined in at all.” A music leader, referring to the leadership of the Psalm response, remarked: “. . . that’s all very well if you’ve got such a good cantor that all the words are immediately clear to the people in the congregation. Let’s face it, that doesn’t always happen.” It is clear from the data that the sung Responsorial Psalm is of major importance in Sunday Masses at **OLR**. Whether its leadership becomes effective or ineffective for the community’s worship depends entirely on the cantor’s ability not only to sing but to execute the response and verses with articulate dignity. While the data clearly reveals a remarkable generosity and faithful commitment on the part of **OLR** music leaders, it also indicates a serious failure to achieve a desirable and overall standard of musical competency. This is clearly a factor by which music making often becomes ineffective for the community’s worship.

Concern for what is perceived as a need for spiritual and theological grounding for music leaders is evident at **OLR**. While applauding the value of voluntary musicians receiving assistance from the parish to improve their skills with further study, a number

of participants also suggested that this could usefully include spiritual and theological formation: “If it’s not done to glorify God, and then to help people praise God, what’s the point?” I have noted before that the Parish Pastoral Council and the Liturgy Committee, in collaboration with the Parish Priest, support a policy of regular financial sponsorship for the enrolment of suitable **OLR** liturgical ministers in appropriate courses of study. The data suggests that the inclusion of studies in pastoral liturgical theology would be advantageous for music leaders.

It is evident from the data that there is an unusual number of ‘choirs’ operating within the **OLR** music ministry.⁴ The data also indicates, however, that while members of those groups appreciate their directors’ musical expertise, they place the same value on the pastoral element of leadership. Choristers have spoken appreciatively of conductors who direct with kindness and gentleness as well as with professionalism, or in overtly negative tones about conductors whose arrogance and ill-temper could bring about resignations. At another level we have seen the value of professional sharing of ideas and experience among music leaders, especially in the form of hymn-share events described in Chapter Six (6.1.2 Selection of Music: General Considerations): the generosity and personal support of each other exercised by all musicians on those occasions are fine examples of effective leadership.

The need for pastoral as well as musical collaboration was expressed by a music leader from another perspective, describing the ministry as ‘lonely,’ with many liturgical rules being issued but little opportunity to dialogue with fellow musicians (Chapter Five 5.1.5.2 Choirs). The comment was made that it was often impossible to lead the music

⁴ See Chapter Five, 5.1.5.2 Choirs: There are thirteen ‘choirs’ currently active in the **OLR** music ministry.

as a prayer if there was the concern that “afterwards someone is going to tell me what was wrong.” We find that musicians who are obliged to endure arrogance or a lack of pastoral care from leaders will fail to experience a transforming effect in their ministry. The data provides evidence that music can become most effective for the musicians themselves when a conductor is able to combine expert musicianship with sensitivity and courtesy, and promote a sense of joy and fellowship. When this occurs, it appears that there will be a positive effect flowing from musicians to the community’s worship: “[The musicians] had beautiful harmony. Sometimes they looked so happy that it made you want to sing and be happy too.”

7.1.3.3 Liturgical Music Repertoire

In the selection of repertoire it is evident that the threefold judgement, ‘musical, liturgical and pastoral,’ is important to music leaders at **OLR**, and is frequently quoted in in-house communications and documents. The data has also indicated a general desire for consistency among music leaders when selecting music, and an appreciation of the ‘recommended hymn sheets’ issued during the **DOM**’s term of office. The ‘hymn-share’ events are evidence that this collaboration among music leaders will continue, particularly in regard to the choice of service music and hymns for the various liturgical seasons. Music leaders have spoken of their concern that the choice of hymns will be effective for the whole assembly: “I have to be very disciplined about not putting on hymns that do something for me without trying to find out if other people in the church like them too.”

There is evidence from this study that both texts and melodies of hymns are important for the community’s worship, and can often become effective for individuals in ways

that are possibly unpredictable, for example: “When we sang “The Servant Song” . . . I don’t like being told to be a servant, but when I sang those words I just wanted to go out and be a servant to people.” The data indicates that there are diverse opinions of ways in which hymnody can become effective or ineffective for the community’s worship; in particular the issue of traditional versus contemporary music occasioned sharply differing views. For some, traditional music, rather than many of the contemporary hymns, was more likely to “fill us with a deep love and reverence for God.” For others, the ‘old’ hymns are usually easier to sing, and are often associated with treasured memories. The critique of contemporary hymnody as difficult on account of the unpredictability of its structure – “you can sometimes start off singing a hymn, then the music and words suddenly go all over the place and you can’t find where it’s gone to . . . it’s a pity that the newer composers can’t put their lovely tunes and good words into hymns that we could all sing straight off, like the old ones” – represents a source of concern, particularly for those whose lives are not saturated in contemporary popular music. On the other hand, young people evidently like music that is ‘funky’ and do not necessarily relate to the words of old hymns, which they often find to be “like weird.” The data shows that many parishioners are aware of the particular repertoires selected by the different music groups, and will attend Mass at the times when the chosen music is most meaningful for them. In the context of effective repertoire, the data confirms a positive response from **OLR** musicians to recently publicized proposals for selecting a core repertoire of liturgical music which Catholic worshippers in Australia might eventually know in common.⁵

⁵ See Taylor, “Towards a Common Repertoire of Liturgical Music.”

Not surprisingly, varied opinions concerning the effectiveness of Gregorian chant and sung Latin were revealed, with some participants describing the spiritual potential of Latin chant and others insisting that it would not be a good idea “to have Latin hymns very much.” We have seen that the **OLR** music ministry, aware that church documents have always upheld the place of primacy accorded to Gregorian chant and Latin, attempted a revival of this music for Migrant and Refugee Sunday. While it appears that this initiative was undoubtedly effective, particularly for those whose experience enabled them to feel comfortable with the chants and motets, it did not necessarily reflect the attitude of parishioners who form the main body of regular worshippers at **OLR**, for example: “I think my family and I actually felt a bit excluded by the music today, we don’t know Latin and we didn’t know the tunes they sang. We wouldn’t like it to happen too much at ordinary times.” There is thus a dilemma for music leaders who wish to adhere to official legislation, but have the responsibility of ensuring, to the best of their ability, that music will have a transformative effect for the whole assembly.

7.1.3.4 Liturgical Music Accompaniment

It is clear from the data that, in accordance with directions in church documents,⁶ the music leaders of **OLR** consider the organ to be the most important musical instrument to be used to accompany the sung worship of the community. It can be observed that, with the exception of a few groups who play guitars, the majority of choirs or lead groups rely primarily on organ and/or piano accompaniment, with various other instruments often included. It is also evident from conversations and from participant observation that organ accompaniment is preferred by most worshippers at **OLR**, and is therefore crucial for the effective worship of the assembly. The replacement of the

⁶ Cf. **SC** #120, **MS** #62.

present deteriorated organ is of major importance for the clergy, the Liturgy Committee and the Liturgical Music Committee, and is a matter of priority at current meetings of those committees. The competency of organists at **OLR** is, therefore, of similar importance, and we have observed that efforts to address this include the launching of the “Gladys Collingridge Memorial Scholarship,” discussed in Chapter Five (5.1.4 Liturgical Music Competency).

We have seen that music is likely to be ineffective for the community’s worship if there appears to be an element of ‘leadership versus performance’ in the type of accompaniment. Some participants have expressed a concern that there can at times be behaviour or body language of musicians that could be construed as a performative or entertainment model and not conducive to prayer for the whole assembly. Participants also observed that their preference was for unobtrusive musical accompaniment, whereby the assembly would be more likely to participate in the singing: “It’s easier to join in with the musicians when they don’t have a whole lot of instruments drowning us out.” A music leader considered that simplicity is often a more acceptable accompaniment. Despite the good reasons for including as many young people as possible in the accompaniment of hymns, at least one participant noted how excessively large groups could place too much emphasis on ‘show’ rather than on the task of leading the congregation in prayer. The presence of overwhelming volume created by large groups of young instrumentalists was also found to be detrimental to prayer. In this context, it is significant to recall the extract from the *OLR Pastoral Visitation Report* quoted in Chapter Five (5.1.7 Congregational Participation in Music Making): “We’ve decided to do more simple, unison work . . . to give the assembly a better chance of learning.” Thus, the data can reveal not only ways in which many elements of

liturgical music can become ineffective for the assembly, but also how the factors of liturgical connections, leadership, repertoire and accompaniment can continue to effect the transformation of this community's worship.

7.1.4 What is the Impact of Instructions in Church Documents on the Liturgical Music Practice of a Parish Community?

This study has found that there is a small but informed and committed core of music leaders who study the liturgical documents of the Church, and value the guidance contained therein. The Director of Music advised: "What we have to grapple with . . . [are] the liturgical documents that arose from the Second Vatican Council onwards and the correct approach for implementing them." While the data does reflect some resistance to orders quoting those directly based on documents, the field study conversations indicate that both music leaders and parishioners are beginning to undertake serious study of the official legislation, and to appreciate their value for the liturgical musical life of their community. A music leader explained that while constant 'quoting of documents' could at times be irritating, it was nonetheless most interesting to undertake library and online investigations in order to become familiar with those documents. It appears from the data that it is more effective to introduce relevant segments from the documents gradually and with discretion, rather than to make any attempt at widespread enforcement within a short time-frame.

7.1.4.1 Congregational Participation

It is evident that music leaders at **OLR** are aware that full, conscious and active participation is one of the cornerstones of conciliar and postconciliar liturgy documents, and that this is the right and duty of the Christian people by reason of their Baptism. It appears, too, that for music leaders, this concept often relates to a concern that the

“people are not singing.” A participant has remarked, “I think the success of getting people to sing at Mass depends on a whole lot of things,” and went on to name leadership, musical competency, repertoire and hospitality: “I think we need to be seen as inviting everyone to sing, as their right.” The data also gives repeated evidence that “the acclamations are the parts that people seem to sing really well.” We can make the conclusion here that familiarity with the music is usually conducive to participation, although the data continues to remind us that inadequate leadership or lack of musical competency is almost certain to have a negative impact on congregational participation.

The data has also revealed that both assembly members and music leaders at **OLR** are aware of the importance of different levels of participation, a theme that is reflected in the literature.⁷ Perceptions of participation as listening, of internalization of the Word, of meditation in silence and of preparation and rehearsal of music by choir leaders, choristers and instrumentalists form a very powerful theme in this study. Participation thus goes beyond the visible and aural liturgy itself; the inner selves of all participants are ideally fully involved, and participation by way of prior preparation and subsequent reflection is of utmost value.

We have found in the data, however, that a number of assembly members and music leaders are convinced that in addition to the above factors, there are related pastoral issues. A music leader considered, for example, that it is important to pay attention to the differences in congregations at the various Mass times, rather than to say “the people don’t sing” and leave it at that. It was suggested too that musicians could try to move among parishioners, ideally outside the worship events, and listen to what they

⁷ See Chapter Two (2.2.1 Full, Conscious and Active Participation).

say. A number of participants remarked that the degree of participation in singing often depended on what they called the “different characters” of congregations, on the times of the Sunday celebrations, and on the inclusion of other sacraments, for example Baptisms or First Holy Communion. The latter celebrations often bring visitors to the parish, “who sometimes don’t seem to get very much involved in the Mass itself,” as well as occasionally causing difficulties for parents with young children, who can become excited and distracted by the various unusual activities.

It has been found that the question of multiculturalism in the **OLR** community, as in most Australian parishes, is an important factor to be considered in assessing participation in relation to the transformative power of music in worship. A participant commented that music leaders have a responsibility to cater for the local needs: “In my understanding, the liturgical documents of the church make a very clear directive – to relate to the cultural needs of the local parish. You don’t have to live in the Third World to have a culture.” A music leader pointed out that there could often be difficulties in planning and leading the music for the 10:00 A.M. Mass because of its multicultural nature: “You know, there are about thirty-eight different nationalities in this parish. Maybe a lot of musicians don’t always understand what’s going on.”

While the data clearly reveals a concern, from both the music leaders and the assemblies of **OLR**, for improved congregational participation in singing, there is also the suggestion that the church documents intended, and continue to point out, that “full, conscious and active participation” is to be understood from a much broader perspective. A retired music leader, discussing his past ministry, mused with regret on the lack of his own interior participation preparatory to ministering to a congregation,

explaining that he now realizes the importance of constant personal conversion in order to achieve effective mission on behalf of others. Another music leader spoke of the importance of understanding how to move beyond the actual performance towards a deeper ecclesial consciousness, in order to lead people into more than the music: “I think it’s important to think beforehand just what we can do for the whole congregation, not just now, but for their lives when they leave here.” Yet another music leader has related an experience of observing with concern that a member of the assembly appeared to be distressed throughout the liturgy, apparently unable to actively participate. The narration of the incident indicates that although few words were exchanged, this musician was aware of the body language and reflected with compassion on another person’s suffering. While very little data was offered in this context, it can be argued that listening and meditation, at a range of levels, are important forms of participation in worship, and are undoubtedly present in this prayerful community. The data gives promise that as the relevance and usefulness of instructions provided in Church documents on liturgy become increasingly familiar and acceptable in the parish community, so will that wisdom continue to augment the transformative power of liturgical music already evident at **OLR**.

Throughout the entire field study process many themes have emerged, but none more constant and treasured than the expressed belief that music in Christian worship is first and foremost a mode of prayer. Music, according to participants, helps to alleviate their everyday distractions and enables them to be attentive to the presence of God in their midst: “Music brings me back to thinking about God and why I’m there.” Participants spoke of the ecclesiological dimensions of their sung prayer: “I’ve always thought that music in liturgy is first to give glory to God, and then to help people deepen their faith

and come closer to God.” These are but two examples of many which reflect the myriad ways in which the assembly can be transformed by their sung prayer; it is only through an ethnographic exploration of the effect of music on the faith life of members of a worshipping community that such profound beliefs will emerge.

This revelation of the many ways in which the community of **OLR** reflected on liturgical music as prayer has been overwhelming, even unexpected, and confirms the multi-dimensional nature of the musical experience expressed in the literature by writers such as Merriam, Myers and Seeger.⁸ As urged in ecclesial documents, the **OLR** worshipping community is indeed keeping in mind “the purpose of music in worship, that is, the glory of God and the growth in holiness of believers” (SC #112). Thus, “men and women of faith may proclaim and share that faith in prayer and Christ may grow among us all” (MCW #84), bringing to fulfillment the vision of liturgical music as prayer. At every level of the congregation, from the pews to the altar, from those with no formal theological training to the highly educated, there has been a unanimous affirmation of the nature and role of music in the liturgy as one of prayer, in which different members participate in different ways. Don Saliers’ assertion that “music in the liturgy is an embodied form of praying”⁹ has found the strongest possible resonance in this worshipping community.

⁸ See Chapter One (1.4.2.7) Liturgical Events are Forms of Human Expression; and 1.4.3 Ethnomusicology).

⁹ Saliers, “The Integrity of Sung Prayer,” 292.

7.2 Recommendations

This research confirms that music, as an integral part of Christian liturgy, carries unique potential to transform the faith lives of individual believers and a parish community. There are thus wide implications for further research in this field, and the following suggestions are offered in the hope that the process will continue:

1. Within the time constraints of a doctoral thesis, it has been necessary to limit this investigation to a single parish community. It is recommended that the research is extended to diocesan and national levels, combining surveys with qualitative field studies, thus affording significant benefits for the wider church.
2. This research has revealed the need for liturgical and theological formation for parish music ministers. A useful model could be the Broken Bay Music Ministry Forum (**BBMMF**) launched by the Diocesan Liturgical Commission in 2005, an initiative prompted by concerns of many liturgical musicians in the Broken Bay Diocese. The Forum aims to develop and promote excellence in liturgical music in the Diocese and beyond, through education, fellowship and support. Since 2005 the Forum has presented a number of Choral Festivals, seminars and workshops, and is committed to supporting further research into the liturgical music practice of Australian Catholic worshipping communities. A sign of hope for further research into the lived experience of musical-liturgical assemblies is that of the Broken Bay Institute, “a Catholic theological college grounded in the local church of the Diocese of Broken Bay, yet with a mission to the broader church and

community. This relatively young but rapidly developing Institute is steeped in the goals of practical theology as a means of providing an educational experience that is truly transformative.”¹⁰ The Institute’s vision for development of the field of Liturgical Studies is a significant indication of diocesan interest in further research that can enquire into how future generations of liturgical music ministers are going to be trained.

3. This study has identified the value of the provision of scholarships for developing the musical education and pastoral liturgical formation of musicians in parish ministry, and future church musicians. The “Gladys Collingridge Memorial Music Scholarship”¹¹ established at Our Lady of the Rosary Parish provides a model for such initiatives, and could usefully be publicized on a diocesan level for the information of parish communities. Scholarship funds for **OLR** are derived and augmented from donations and parish fund-raising events, and are intended to assist in the ongoing liturgical formation and musical education of music ministers. This research identifies the potential for such scholarships to improve standards in musical competency, repertoire, and pastoral liturgical music leadership.
4. The experience of the community studied indicates the importance of some enquiry, on both parish and diocesan levels, into the question of employment of qualified liturgical music leaders, with appropriate remuneration structures identified. The appointment of such musicians would require research into the ideal standards of musicianship, personal formation and

¹⁰ Gerard Goldman, “The Broken Bay Institute 2007-2010 Strategic Plan,” *Broken Bay News* 104 (2007), 14-15.

¹¹ See Chapter Five (5.1.4 Liturgical Music Competency).

pastoral leadership qualities, and the strategies required to formulate and standardize these requirements. It would be of considerable value if such research were to include the acquisition of informed knowledge of the experience of overseas countries, particularly America, in this area.

5. This research has highlighted the crucial role of the musical leadership and participation of the presider if the transformative potential of liturgical music is to be fully realized. In spite of the importance expressed in church documents regarding the teaching and practice of liturgical music in seminaries and novitiates, it is frequently observed in Australian worshipping communities that few priests regularly lead the assembly in the ministerial chants or sung dialogue. This leadership is crucial for the assembly's participation in the sung prayer of the Eucharistic celebration, and the continuing formation and encouragement of parish clergy in the area of liturgical music is strongly recommended.

This thesis represents one small stage in the work of exploring the transformative power of liturgical music in the Australian Catholic Church. The findings in this study are offered in the hope that others will continue the journey, with scholarly expertise and passion, for all our faithful communities who love to sing, and who sing with love.

Human Research Ethics Committee

Committee Approval Form

Principal Investigator/Supervisor: Dr Dianne Gome Melbourne Campus

Co-Investigators:

Student Researcher: Mrs Kit Smith Sydney Campus

Ethics approval has been granted for the following project:

An exploration of the theological significance of liturgical music in an Australian Catholic Parish.

for the period: April 2004 to April 2005.

Human Research Ethics Committee (HREC) Register Number: N2003.04-36

The following standard conditions as stipulated in the *National Statement on Ethical Conduct in Research Involving Humans (1999)* apply:

- (i) that Principal Investigators / Supervisors provide, on the form supplied by the Human Research Ethics Committee, annual reports on matters such as:
 - security of records
 - compliance with approved consent procedures and documentation
 - compliance with special conditions, and
- (ii) that researchers report to the HREC immediately any matter that might affect the ethical acceptability of the protocol, such as:
 - proposed changes to the protocol
 - unforeseen circumstances or events
 - adverse effects on participants

The HREC will conduct an audit each year of all projects deemed to be of more than minimum risk. There will also be random audits of a sample of projects considered to be of minimum risk on all campuses each year.

Within one month of the conclusion of the project, researchers are required to complete a *Final Report Form* and submit it to the local Research Services Officer.

If the project continues for more than one year, researchers are required to complete an *Annual Progress Report Form* and submit it to the local Research Services Officer within one month of the anniversary date of the ethics approval.

Signed:


(Research Services Officer, Strathfield Campus)

Date:

20/4/2004

APPENDIX B

Australian Catholic University
Brisbane Sydney Canberra Ballarat Melbourne



INFORMATION LETTER TO PARTICIPANTS

TITLE OF PROJECT: AN EXPLORATION OF THE THEOLOGICAL SIGNIFICANCE OF LITURGICAL MUSIC PRACTICE IN AN AUSTRALIAN CATHOLIC PARISH
(block letters)

NAME OF STAFF SUPERVISOR: DR DIANNE GOME
(block letters)

NAME OF STUDENT RESEARCHER : CATHERINE (KIT) SMITH.....
(block letters)

NAME OF PROGRAMME IN WHICH ENROLLED: DOCTOR OF PHILOSOPHY

DEAR PARTICIPANTS,

The aim of this study is to explore the effect of music on the faith lives of members of an Australian Catholic worshipping community, where music is a constitutive part of the community's liturgical prayer. The intention of the research is to focus primarily on the effect on and development of the faith lives of musicians who have leadership roles in the liturgical music ministry of the parish. The study will use methods that are qualitative and ethnographic. An important element of qualitative research can be "participant observation," a method considered ideal for this field study within the Parish of Our Lady of the Rosary, Waitara. By participating for a period of twelve months in weekend and other liturgies, music practices and social events, the researcher seeks to understand the experience of worship music as nearly as the participants feel or live it, and assumes that events can be understood adequately only if seen in context. The ethnography of music, as a mode of interpretation, focuses on the real behaviour of an event, and in the context of this research is an ideal way to portray lived liturgical life.

It is not anticipated that there will be any risks, inconvenience or discomfort to the participants. The Parish Priest, Director of Music and members of Our Lady of the Rosary music ministries have acceded enthusiastically to the researcher's request to conduct field studies for twelve months within the parish.

It is envisaged that regular communication will be maintained throughout between the Parish Priest, the Music Director and the researcher – by email, telephone or personal conversations. In addition, the researcher will request meetings, for the duration of one hour,

probably every two months, with members of the music ministry.

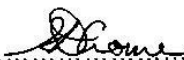
The need for field studies in liturgical music practice has been urged by a range of scholars. Criticisms and debates concerning liturgical music regularly surface in books, newspapers and journals, and music in Australian Catholic churches is often criticized. While it is clear that music is indeed valued as a vital and essential element in the worship event, it is suggested that its potential to affect the faith lives of members of the assembly, and to build community, is not necessarily being fully realized. Music is clearly a constitutive and effective part of the liturgical prayer in the Catholic parish of Waitara. An exploration of how this is so, and of the developing effects of the music ministry on the musicians and assemblies, can provide significant understandings for the community's expressed wish for ongoing growth of the ministry. In addition, the study will provide a contribution for the field of liturgical studies, a basis for sensitive and inclusive planning within multicultural parishes, and a possible grounding for diocesan music and liturgy commissions. The intended result of the study will be a printed dissertation. It is also envisaged that a published monograph may ultimately be a further result of the research

The participants are advised that they are free to refuse consent to the continuance of this research, without having to justify that decision, or to withdraw consent and discontinue participation in the study at any time without giving a reason.

To ensure confidentiality during the conduct of the research, the researcher will devise a system of codes whereby the identities of individuals within the ministry or of various music groups will be known only to the researcher. After analysis of the data, these codes and any associated material will be destroyed. Data will be reported in an aggregate form, and no individual will be identified or linked to any observation / response.

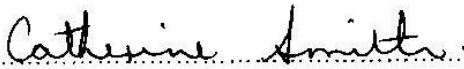
If there are any questions regarding this project, they should be directed to the Principal Supervisor and the Student Researcher.

DR DIANNE GOME, PRINCIPAL SUPERVISOR
on telephone number 03 9953 3208
in the School of ARTS AND SCIENCES
ST PATRICK'S CAMPUS, 115 VICTORIA PARADE, FITZROY. VICTORIA. 3065


.....
DIANNE GOME

23/4/04
.....
DATE

CATHERINE (KIT) SMITH, STUDENT RESEARCHER
on telephone number 02 9869 2990
20 LEICESTER STREET, EPPING, NSW, 2121


.....
CATHERINE SMITH

28/4/04
.....
DATE

The participants are advised that regular feedback will be offered by the researcher during the course of the study. The student will also consult with the participants in the final analysis of data and the written presentation of results.

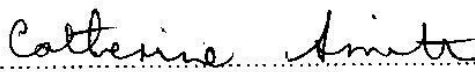
The participants are further advised that this study has been approved by the Human Research Ethics Committee of the Australian Catholic University.

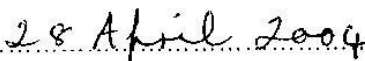
In the event that the participants should have any complaint or concern about the manner of their treatment during the study, or if there should arise any query that the Principal Supervisor or Student Researcher have not been able to satisfy, they may write to the Chair of Human Research Ethics Committee, C/o Research Services, Australian Catholic University, Sydney Campus, Locked Bag 2002, Strathfield NSW 2135. Tel: 02 9701 4159, Fax: 02 9701 4350.

Any complaint or concern will be treated in confidence and fully investigated. The participants will be informed of the outcome.

If the participants agree to participate in this project, would you please sign both copies of the Consent Form, retain one copy for your records, and return the other copy to the Student Researcher.

Yours sincerely,


.....
CATHERINE (KIT) SMITH


.....
DATE

Australian Catholic University
Brisbane Sydney Canberra Ballarat Melbourne



CONSENT FORM

TITLE OF PROJECT: AN EXPLORATION OF THE THEOLOGICAL SIGNIFICANCE OF
LITURGICAL MUSIC PRACTICE IN AN AUSTRALIAN CATHOLIC PARISH
(block letters)

NAMES OF PRINCIPAL SUPERVISOR: DR DIANNE GOME
(block letters)

NAME OF STUDENT RESEARCHER : CATHERINE (KIT) SMITH.....
(block letters)

I *(the participant)* have read and understood the information provided in the Letter to Participants. Any questions I have asked have been answered to my satisfaction. I agree to participate in this activity, realising that I can withdraw at any time. I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify me in any way.

NAME OF PARTICIPANT:
(block letters)

SIGNATURE DATE

SIGNATURE OF STUDENT RESEARCHER:

DATE:.....

APPENDIX C

INTERVIEW SCHEDULE

SAMPLE QUESTIONS FOR RESEARCHER'S OBSERVATION AND SEMI-STRUCTURED INTERVIEWS

(NOTE: A number of these questions have been drawn from McGann, *Exploring Music*, 60-78)

GENERAL

- ❖ What fresh insights does the community's liturgical music practice offer about music as worship?
- ❖ In what measure do these perceptions confirm, expand, or challenge the categories by which liturgical scholars interpret the role of music in Christian worship?
- ❖ What can be learned about music as theology within this community's music worship practice?
- ❖ Insofar as music is integral to the act of worship, how does the community's embodied theology, mediated in musical performance, address current articulations of the theological character of worship?
- ❖ In what way does it confirm, expand or challenge the theological categories by which music and worship are currently interpreted within the field of liturgical theology?
- ❖ How are God's self-disclosure and self-communication described, understood, mediated and experienced within the community's music and ritual performance?
- ❖ What new images of God emerge?
- ❖ What metaphors and images are used by the members of the assembly and the musicians to describe their musical and liturgical performance?
- ❖ Do these qualities of performance relate in any way to how God is perceived to be present and active in the worship event?
- ❖ How does a worshipping community know, experience, and describe the Spirit's action?
- ❖ What role does music play in mediating that experience?
- ❖ How does the community proclaim and interpret the biblical word through its musical performance?

- ❖ What memories, associations, tensions are released through music in the worship act?
- ❖ In what measure is the community's music-making a carrier of new and image-breaking circumstances?
- ❖ What ecclesial relationships are actualized through musical performance?
- ❖ What experience of the interrelatedness of community members is evoked?
- ❖ How are these relationships understood and interpreted?
- ❖ Do new images of God's action in history emerge in musical performance?
- ❖ What expectations and longings for eschatological fulfillment are expressed?
- ❖ How does musical-ritual action empower persons to act in the larger social arena?

PERSONAL / DIRECT

- ❖ Why do people come to weekend / Sunday Mass?
- ❖ Do they feel free / welcome to participate in the liturgical action?
- ❖ Is music for them a form of prayer?
- ❖ Does the musical leadership facilitate participation – or hinder?
- ❖ Does the music effect a sense of community?
- ❖ How does the music affect, reflect . . . [your] personal life?
- ❖ Does it give direction to [your] life?
- ❖ How do the musicians see their role?
- ❖ What is most central to the musicians' music-making?
- ❖ Do the musicians feel that there is a mixture of resistance / participation to music-making in the different assemblies?
- ❖ Do people generally regard music as integral to worship – or as an “optional extra?”

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