

The Milwaukee Symposia for Church Composers
A Ten-Year Report
9 July 1992

FOREWORD

This report is the fruit of a ten-year dialogue among the participants in the Milwaukee Symposia for Church Composers. The idea for such symposia came from Sister Theophane Hytrek, SSSF, of Alverno College. Spiritual and financial support for the project has been provided by Archbishop Rembert Weakland, OSB, the group's convener. Both Sister Theophane and Archbishop Weakland have participated in all of our meetings (1982, 1985, 1988 1990 and 1992).

Over the past two years (1990-1992) we have conceived and written, evaluated and edited the following statement. It is a report on ten years of observation, study, reflection and dialogue concerning the nature and quality of liturgical music in the United States, especially within the Roman Catholic tradition.

Sister Theophane and Archbishop Weakland sponsored these symposia because it seemed to them that liturgists and composers too often misunderstand one another's aims, too often work in isolation. Though the symposia have helped us to share insights and to develop a common vocabulary, the following statement does not necessarily present ideas held in the same way by every one of us. This report of our discussion is meant to show us how far we have come since 1982 and to help us understand how much composing and study, observation and reflection we still need to do.

We did not write this report for ourselves alone. Over the years, as many of us shared ideas from these symposia with other ministers in the churches, we have been asked to make more public the substance of our deliberations. Since 1988, we have been working to do that. We are convinced that this report can be a springboard for broader and deeper discussion of some of the concerns that have brought us together: more collaboration among composers, liturgists and text writers; a better understanding of the role of art in the liturgy; the need to develop a solid repertoire of liturgical music; a fuller understanding of Christian ritual action; and an ongoing commitment to the active participation of every Christian in the liturgy. In addition to this report, participants hope to provide articles and monographs that will serve as commentary on our work.

This statement presumes a working knowledge of *Music in Catholic Worship* (MCW) and *Liturgical Music Today* (LMT), and would have been impossible without the progress that followed upon the publication of these texts. We hope this report raises the questions that will shape future editions of these and similar documents.

We know that this report carries only the weight of the knowledge and insights of the participants. We placed more emphasis on the quality of the questions raised than upon the solutions proposed.

In addition to the undersigned, many other composers, liturgists and text writers have taken part in one or more of these symposia, although they did not participate in writing this statement. This report has benefited from the contributions of all those who took part in the symposia, as well as other colleagues who we have consulted. We now wish to share this report with students, pastor musicians, composers, liturgists, text writers, publishers of liturgical music and all those concerned with worship and its music. We invite your responses to this report, in the hope that they will shape this ongoing dialogue.

PREAMBLE

1. Music making is a profoundly human experience. People of every age and culture have known the power of music and have used it to express their deepest emotions and to accompany the most important events in their lives. With music, they have celebrated their harvests, mourned their dead and expressed their love. Few, indeed, are the rituals that have emerged within the collective history of humankind that have not relied on the power of music. The earliest myths of classical antiquity recognized and celebrated music's special role in communication with the gods. In these stories music was often a divine gift.¹
2. Music² was central to the life and worship of Israel. Our Jewish forebears taught us to sing a new song to the Lord (Psalm 96:1). At the birth of Christianity, St. Paul reminded us not only to sing praise to God with all our hearts but also to address one another in psalms, hymns and inspired songs (Ephesians 5:19). Christian gatherings in the early centuries had an unmistakable lyrical³ quality. Primitive sources repeatedly recall how the Holy Spirit invited believers to "sing and give praise to God."⁴ The new song they sang was Christ,⁵ who invited them and us into a divine harmony, so that "out of many scattered sounds might emerge one symphony."⁶
3. Many changes affecting liturgy and the role of music in Christian ritual have taken place since the dawn of Christianity. Over the centuries the assembly's voice was muted, specialists took over the song of the faithful, and Christians began to ritualize without music. Changes in language, a growing complexity in the musical arts, and the cultural evolution from a society of performers to a society of listeners all compound the challenge for us. Some have suggested that United States congregations in the latter half of the twentieth century – often reduced to silent spectators in other aspects of their lives – are culturally incapable of singing.
4. This is a questionable assertion, given the many singing assemblies and promising strides liturgical music has made in the United States after Second Vatican Council. First we experienced an effort to translate Latin chants into English. We then moved from vernacular chant to attempts at contemporary composition in popular idioms. Other developments included emphasis on scripturally based texts, the adoption of repertoire from the broader Christian community, and a growing awareness of the need for improved standards in musical and textual composition⁷ In each of these developments a primary concern has been music's ministerial role.⁸ Increasingly, we are coming to understand how a rite and its sound, its music, are inseparable: serving, enabling, and revealing aspects of our belief that would otherwise remain unexpressed.
5. This is not the first time in the history of the church that music has undergone significant transformation. The domestic songs and chants of Judaism were transformed by a community professing belief in the Christ. The popular songs and hymns of the church of the martyrs evolved as the church closely associated itself with imperial Rome, and worship demanded a new professionalism. The rise of large monastic communities announced the altering of the church's repertoire again, as Gregorian chant emerged in the West. In succeeding centuries, the flowering of polyphony transformed the song of the church, as did the return of vernacular song during the Reformation. The rise of new forms such as the oratorio and opera significantly influenced the music of the post-Tridentine church. Thus Christians at specific times in specific cultures met the musical demands of worship in various ways. Each was a culturally conditioned way to worship with the best available musicianship and artistry. So it is in our own age. We search for the most appropriate musical-liturgical formulations that can best infuse new life and meaning into our faith as they support our worship.
6. Until recently the church tended to judge music either as sacred or profane according to standards and criteria that is considered to be objective. Pope Pius X, for example, required that music must be holy and "exclude all profanity not only in itself but also in the manner in which it is presented."⁹ Statements such as these imply that there is a clear, objective distinction between sacred and profane

music, apart from its use. From this viewpoint, one can posit the existence of “sacred” or holy music. A significant departure from this approach, foreshadowed in *Musicae Sacrae Disciplina* (MSD),¹⁰ was made explicit in *Sacrosanctum Concilium* (SC) and *Musicam Sacram* (MS).¹¹ These documents did not rely heavily upon philosophical or theological criteria for evaluating worship music. Instead they emphasized the function of such music: “As sacred song closely bound to the text it forms a necessary or integral part of sacred liturgy... Therefore, sacred music will be the more holy the more closely it is joined to the liturgical rite.”¹² While employing the language of holiness reminiscent of Pius X, SC and MS moved toward what might be called a functional definition of sacred music. “Holiness” from this perspective does not inhere in music but arises from the joining of music and texts in the enactment of rite. Our document continues this emphasis on music’s function in ritual by adopting the more accurate term “Christian ritual music.”¹³ This term underscores the interconnection between music and the other elements of the rite: distinguishable facets of a single event.

7. The category of Christian ritual music offers new ways to understand and classify the various musical elements in worship. For example, rather than simply focusing on sung texts and listing these according to the liturgical importance of the text,¹⁴ a ritual music perspective allows for other categories encompassing more than liturgical texts alone.¹⁵ Selecting appropriate worship music from this perspective requires far more than understanding what texts are considered worthy of song. It requires an understanding of the structures of the rites and their need for music.¹⁶ This richer understanding embraces, but does not stop with, attention to texts; it can help us discern how we are to sing our rituals.
8. A ritual music perspective requires us to address issues that are not explicitly musical but that influence music’s integration with the rite. Considering issues of liturgical formation, structures and texts together reminds us that no one discipline can be considered apart from the whole. Musicians, architects, liturgists, poets, and presiders need to be in conversation. All of these – and a host of others – need to share a vision of worship and common principles that can help to realize this vision.
9. Certain foundational principles of liturgy, rooted in our tradition, under gird all that follows:
 - The paschal mystery is central.¹⁷
 - The word is central.¹⁸
 - The assembly is primary,¹⁹ and has a central role in sung worship.
 - The assembly’s full, conscious and active participation is demanded by the very nature of the liturgy and is the right and duty of every Christian by reason of baptism.²⁰
 - The liturgy is the church’s first theology.²¹
 - Christian liturgy at once expresses and shapes our belief.²²
 - Christian liturgy is a symbolic event.²³
 - Every culture has the capacity to reveal the God of Jesus Christ.²⁴
 - Christian worship is dialogic.²⁵
 - Christian worship is inherently lyrical.²⁶

MUSIC AS A LANGUAGE OF FAITH

10. A Theology of Christian ritual music is necessary if we are to adapt traditional musical forms to a renewed liturgy, to forge new forms and to shape our ritual music so that it is appropriately united to the liturgy. Such a theology is founded on the pastoral conviction that music shapes the relationship of believers to God and to each other. These most cherished relationships will be strengthened when we understand how music serves as a unique language of faith.²⁷ While a theology of ritual music may be implicit in some of the official documentation, there has been little explicit attempt in these documents to fashion such a theology.
11. We discover and engage God in the “liturgy of the world,” that “terrible and sublime and terrifying liturgy, breathing of death and sacrifice, which God celebrates” through the length and breadth of human history.²⁸ This liturgy of creation reaches its climax in the paschal mystery of Jesus Christ. We thus affirm the sacramental principle that the created world can and does manifest the divine and so

enables our relationship with God, and in God with each other. All Christian liturgy, moreover, has a historical reference: the life, passion, death and resurrection of Jesus Christ, and the sending of the Holy Spirit. This paschal mystery is the center of all Christian worship and is celebrated by the assembly through particular symbols, under the action of that same Spirit. Thus, “while our words and art forms cannot contain or confine God, they can, like the world itself, be icons, avenues of approach, numinous presences, ways of touching without totally grasping or seizing.”²⁹

12. A symbol both expresses what we believe and shapes that belief.³⁰ Although symbols employ the created world, they are themselves actions.³¹ The Sacraments are ecclesial symbols.³² Although the church limited this designation to seven particular rituals, originally the term sacrament was not so narrowly defined. Prior to the twelfth century, sacrament was a rather elusive concept, denoting a wide range of ecclesial arts and artifacts.³³ By the high Middle Ages, however, the term “sacrament” was restricted to those seven rites of the church that were thought to convey sanctifying grace *ex opere operato*.³⁴ All other rites were called “sacramentals.”³⁵ In some respects, the current situation in sacramental theology is akin to that which prevailed before the twelfth century. We acknowledge that Christ is the primordial sacrament,³⁶ that the church is the abiding presence of that primordial sacrament in the world and is foundational for all other sacraments. Thus the Second Vatican Council teaches that the church is the sacrament of Christ who, in turn, is the source of every other sacrament.³⁷
13. Music is part of the symbolic language of worship. Music’s sacramental power is rooted in the nature of sound, the raw material for music.³⁸ Sound itself is our starting point for understanding music and its capacity to serve as a vehicle for God’s self-revelation. Sound’s temporality, for example, symbolizes a God active in creation and history; its seemingly insubstantial nature symbolizes a God who is both present and hidden; its dynamism symbolizes a God who calls us into dialogue; its ability to unify symbolizes a God whom we perceive as personal. So sounds themselves, from a Judaeo-Christian perspective, can be part of the self-revelation of God. Although sound can also be destructive and a source of division, our tradition affirms music’s capacity to serve as a vehicle of God’s self-revelation without localizing or confining God. Music is able to elicit wonder without distancing us from God’s presence and is able to effect our union with other worshipers and with God in a particular and unparalleled way.
14. Music, as the most refined of all sound phenomena, does even more to serve as a vehicle for God’s self-revelation. For example, rhythmic elements³⁹ underscore the temporality of human existence into which God has intervened, and a familiar melody⁴⁰ can contribute to a heightened experience of unity with each other and God. In Christianity, music becomes one with the liturgy, which is the church’s first theology and the primary expression of the church’s belief.⁴¹ Because sound and, by extension, music are natural vehicles for the self-revelation of the God of Judaeo-Christian revelation, and because liturgy is the locus for encounter with and the revelation of such a God, it is understandable why music unites itself so intimately to Christian liturgy. The combination of the two enables the possibility of encounter and revelation as no other combination of human artifacts and faith event.
15. 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 meaning 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.

The natural alliance between text and tune is at the heart of the relationship between music and Christian liturgy. Music, like no other art form, has a special capacity to heighten and serve the world that occupies a central place in worship. Such awareness was reflected in SC: When noting the integral relationship between music and liturgy, the bishops pointed in particular to the binding of sacred song and text as the main reason for this integrity.⁴²

16. Music has a natural capacity to unite the singer with the song, the singer with those who listen, singers with each other. Christian ritual song joins the assembly with Christ, who is the source and the content of the song. The song of the assembly is an event of the presence of Christ.⁴³ What fuller assertion could there be of the sacramental nature of Christian ritual music, especially the song of the assembly?⁴⁴ Sacramental language should be employed for Christian ritual music because, more than any other language available to us, it effectively underscores and communicates music's power in worship.⁴⁵
17. Christian ritual music, as a sacramental event, expresses and shapes our image of God. Many factors come together in the musical event, and each of these contributes to the expressive and creative quality of music. Texts, musical forms, styles of musical leadership, and even the technology employed in our ritual music making express and shape our faith. They are, therefore, foundational elements in the church's first theology, the liturgy. Appreciating the theological import of the various facets of Christian ritual music is, thus an essential task in the forging of our sung worship.

LITURGICAL FORMATION

18. Previous documents of the liturgical renewal have called for programs of liturgical formation.⁴⁶ Formation is that whole complex of influences and deeds that shape us in a specific way of life. The rites and symbols of any people are primary to such formation. For us, the liturgy – celebrated regularly throughout the seasons – is a privileged way we give our lives their gospel shape. But in any culture, perhaps ours especially, formation for liturgy is also needed. The goal of this is the adequate preparation of the assembly and the various ministers so that they might enter the liturgy fully and celebrate with care and reverence.
19. Formation for liturgy teaches the languages of the community: the basic repertoire of gestures and words, postures and songs that will enable the baptized to enter the ritual. This is not to suggest that Christian liturgy is some arcane exercise, requiring secret preparation or special knowledge. Rather, it underscores that participation and not mere attendance is the expected stance of all believers in worship. For participation to be full, conscious and active, it is necessary that the faithful are conversant with the basic repertoire of liturgical symbols that will allow their total engagement in the liturgy and, therefore, their formation in and by the liturgy. The liturgy itself, consistently celebrated with such participation by the community, is its own best teacher. Mystagogia is the name Christians have given to reflection on the liturgy – bringing to consciousness what is enacted in the rites. In homily or discussion, mystagogia unfolds the significance of the liturgy so that the baptized may implement in their lives what they rehearse in the liturgy.
20. Music is a language of faith that believers need in order to achieve full, conscious and active participation in the liturgy.⁴⁷ Learning this language means acquiring both an attitude and a repertoire. The attitude is first. Teaching people the language of music, in this sense, means forming the community to know its voice. It means leading the community to believe that its song is essential. The community song is the *cantus firmus*⁴⁸ upon which every other musical contour in the liturgy depends. Evoking such an attitude and building a community's confidence in their song is the first responsibility of all liturgical-musical leadership.
21. A second responsibility is shaping a repertoire that will support this vision of liturgy. It is essential to select and compose music that is within the assembly's grasp⁴⁹ if they are to exercise their baptismal right and duty in liturgy. Because repetition is at the basis of all ritual and so of all ritual music, we need music whose quality can bear the repetitive demands made by the liturgy. Music that is too simplistic will inadequately engage the assembly after the first hearing. At the same time, the repertoire cannot be so challenging that it frustrates the community's song. Rather, we need music that the community can begin to sing, even at its first hearing, with sufficient nuance and compositional richness that it can bear the weight of repetition and can continue to inspire the sung prayer of the assembly.

Acknowledging the need for music that can bear the weight of ritual repetition does not diminish the value of improvisation, which has a special place in Christian worship. Some have the ability to improvise instrumentally and others vocally. Some even have the ability to improvise instrumentally and others vocally. Some even have the ability to improvise song texts or psalm refrains that a community is able to embrace and make their own. These gifts, often apparent in worship traditions from the Southern Hemisphere, are to be encouraged. At the same time, we acknowledge that song improvised by the assembly is not the norm for Christian worship in the United States, where a repertoire of familiar and repeatable music is important for the full, conscious and active participation of a local community.

22. Acquiring a suitable and sufficient repertoire for an assembly takes time and a common effort by all the leadership. Sometimes our communities are divided by the various forms of musical leadership that emerge during particular Sunday assemblies. Often the “folk” group, the “adult” choir, the cantors and the organist minister at separate Eucharists, each with its own repertoire. Not only does this inhibit the development of a core repertoire, but it has the potential to express and create divisions within a community at the very heart of its identity. It is vital in such situations for the musical leadership to have coordination and common goals for the community. One of those goals will be forging a shared repertoire of acclamations, responses and other service music for all the Sunday assemblies. In particular, it is useful for parishes to search out settings for eucharistic acclamations that can be used in the various Sunday assemblies, and useful to know at least one nationally recognized setting of the preface dialogue and the Lord’s Prayer.⁵⁰ This can help to diffuse potential rivalries among the various musical groups who will, in the process, be invited to sing each other’s music. It will allow all of a parish’s musicians to join forces for some parish celebrations, symbolizing and creating a new unity among themselves. More importantly, this common repertoire can help to unify a local community, unavoidably divided by several Sunday Eucharists.

Because the Sunday assembly is the norm for all other worship events a common repertoire grounded in Sunday worship will be of enormous help during the other parish liturgies, such as weddings and funerals. Such once –and – for – all events are, in themselves, incapable of sustaining a common repertoire. Without the foundation of such a repertoire, however, they often collapse into moments of professional performance and assembly silence.

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.

23. The musical-liturgical formation of a local community cannot take place without music ministers who are properly prepared to lead the community’s sung worship. The formation of these 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. They should be encouraged to study its history, structure and theology. Pastoral musicians cannot be in service of our common worship until they know the ritual thoroughly. Formation, however, is not so much an accumulation of information as it is growth into a specific way of life. Thus, pastoral musicians must be formed in the Christian community, which is the beginning and the end of their service.
24. 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.⁵¹ Much has been done by diocesan and regional training programs, colleges and universities, and national organizations. These efforts need to be supported. They also need to develop. The rapid turnover in church musicians often necessitates programs geared toward the beginning pastoral musician. These programs can be useful beginnings, but often are only beginnings. 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. For the beginning pastoral musicians, the introductory workshops and certificate programs are

beneficial. Even more so would be apprenticeship programs, where fledgling ministers would have the opportunity to learn and grow under the guidance of more experienced pastoral musicians.

25. As the principal liturgical leaders of the assembly,⁵² priests and deacons require substantial musical-liturgical formation. Because our liturgy is inherently lyrical, its leaders are called upon to sing and lead with song. Unfortunately, developments in the Roman Rite over more than a thousand years have significantly diminished this expectation. The “private” Mass, with its whispering presider, suggested that singing is no longer required of our liturgical leaders. The reform envisioned by the Second Vatican Council reverses this history and affirms that liturgy and music are inseparable. Such a change in perception is beginning to shape the formation of presiders. Seminaries and other schools of pastoral ministry are encouraged to continue integrating musical training into all aspects of liturgical formation. Presiders need basic skills in music in order to lead the assembly’s liturgy. This includes the ability to sing various presider’s parts as well as the ability to integrate their spoken introductions with sung texts, and to ally themselves with the other musical ministers. Above all, presiders need to grasp the true spirit of the liturgy’s lyricism. Presiders need to be invited into a broader understanding of the musical aspects of their spoken parts and the need for proclamation skills that will support and enhance the liturgy’s musicality. Appropriate formation of presiders will produce leaders who can perform their own musical roles with competence and who, by their own demeanor, spirit and practice, will support and encourage the song of the whole assembly
26. The Christian formation of children involves the handing on of the rituals, stories, songs and traditions of the adult community. Thus their relationships with Jesus and the community mature. Lacking the inhibitions of adults, children share their voices. Made to feel welcome and important in the assembly, children share their joy. Catechetical songs and songs specifically for children have their place in forming them in full, conscious and active participation, but we do children a disservice when we limit them to a repertoire that is seldom if ever heard outside of “children’s liturgies” or events such as first communion. The songs of the Sunday assembly are primary. The enthusiastic use of season songs in the home and the inclusion of children in good service music, psalmody and hymns contribute to increased musical quality in our assemblies. We also acknowledge that often liturgical music is composed or published as if for children only, but then may be found to be useful and nourishing for the full assembly. Children’s choirs are one valuable way to incorporate them as singing members of the assembly and to help them accept ministerial roles within the community.
27. The first and best formation for liturgy is the liturgy done well over time. The musical-liturgical formation of an assembly happens in the liturgy itself, especially in its musical symbols. There are many factors that affect this formation. Some are quite subtle. The acoustics of a building, for example, have enormous impact on the musical formation of an assembly. The assembly must hear itself sing if the members of that assembly are to perceive the importance of their voice.⁵³ Similar comments could be made about the types of sound reinforcement systems employed.⁵⁴ Even the quality of the worship aid or the musical instruments have an impact on the musical-liturgical formation of a community. Because formation is a symbolic event, then the many symbols of our liturgies, including the acoustic environment, contribute to the overall formation of our assemblies and ministers and must be reckoned with in the formation process.

LITURGICAL PREPARATION

28. All liturgical preparation begins in simple recognition of one event at the heart of every liturgy: the paschal mystery. The core of that mystery is the life, passion, death and resurrection of Jesus Christ and the sending of the Spirit upon the church. It is a mystery that can never be exhausted. The liturgies of the church use a myriad of metaphors and symbols to plumb the depths of this central mystery. This is the one theme of worship; there is no need for any other.
29. The shape of our liturgy is established in the liturgical books, in the structure of the church year and in the definitions of ministries that the church uses, as well as in the local customs and traditions of a community. These elements are already in place before preparation of a specific worship event begins.

The language of planning can be problematic, “insofar as it leads us . . . to believe that our task is to invent, devise or create the liturgy.”⁵⁵ Our task is not so much to plan as to prepare worship. Unlike the term “planning,” the word “preparation” recognizes and affirms that traditions and structure are already in place and are not to be ignored.

30. The language of liturgical preparation implicitly acknowledges the repetitive nature of Christian ritual. This principle of repetition, however, can appear contrary to our culture, which often affirms that newer is better. Our preparation of the liturgy must respect the old and the new, the ritual patterns and contemporary expressions or adaptations of those patterns. The repetitive elements— structure gestures, texts and music – create a ritual guarantee,⁵⁶ which enables the community’s ownership of the rites and allows the assembly to enter their rites fully. Joined to this repetitive substructure are the creative adaptations dictated by changes in seasons, new artistic insights and developments in the life of the community. Such creativity, respectful of the repetitive dimensions of the rite, is the challenge to those charged with liturgical preparation.
31. There is no single, correct model for liturgical preparation; basic principles need to be respected whatever the process. The centrality of the paschal mystery means that it is important to sustain a certain unity about the event; a unity founded on this central mystery and enhanced through appropriate attention to the liturgical feast or season and to the appointed texts. Such unity flows from the skillful and sensitive selection of ritual options, musical selections and the judicious employment of related art forms in worship.⁵⁷ Such internal unity is not well served by employing a chronological model of planning (that is, beginning with a discussion of the first element to occur in the ritual, then moving on to the second and so forth). Rather, good preparation begins with the liturgical core – with the primary element(s)⁵⁸ of the rite – and then moves to secondary elements. Beginning at the center contributes to the unity of the rite and is less apt to produce a string of disconnected ritual elements.
32. Each liturgy needs to be a unified event, harmonizing the various elements of rite, song, texts and gestures into an integrated whole. Such harmony contributes to the power of the rite, and draws the community into the central mystery of the liturgy. Conversely, a rite that is simply a collection of ideas and artifacts, of unrelated liturgical units and bits of music, will contribute to the fragmentation of the liturgy, and ultimately of the community. Because all liturgical preparation is for the sake of the community,⁵⁹ those charged with this ministry are to do everything possible to enable the community to enter into the unifying mystery of Christ’s passion and death and to become themselves one in Christ, symbolizing that which they celebrate.
33. Liturgical preparation attends to the contour of the whole rite. This approach is altogether different from the type of liturgical preparation concerned primarily with selecting hymns or other music for worship. If music and liturgy are distinguishable facets of a single event, then liturgical preparation requires that both be considered together. Such an approach affirms the lyrical quality of the whole worship event: a principle that governs the selection and integration of particular musical works.
34. Liturgical preparation does not occur in a vacuum. Rather, liturgical preparation relies on the cycle of rites and readings, texts and gestures, artifacts and melodies that season after season draw us into the paschal mystery. In musical terms, this means developing and respecting a local repertoire and its seasonal variations. Returning to a season means returning to its music. Imaginatively recovering seasonal music confirms the community in ritual song that is their own. The process of liturgical preparation always guides the selection of new music. Music employed only once should be a rarity; ritual music needs to be selected and composed for repeated use, over a prolonged period of time.
35. Ritual prepared for the community is ritual that is prepared by representatives of that community. The development and use of a committee for liturgical preparation does not diminish the role of musicians, liturgists or presiders in the preparation process. These people should be integral to the committee’s work, placing their expertise at the service of the whole community. A preparation committee should make basic decisions about the shape of the rites, the selection of texts, the type of preaching, and the musical and artistic contour that gives worship its character. These decisions should be based on the musical-liturgical-pastoral judgment mentioned in MCW,⁶⁰ and should involve those members of the

committee who possess competence in each of these areas. Committees are seldom in a position to select all or even most of the music for the choir, the various musical ensembles or even the assembly. Rather, the committee serves as an indispensable resource offering advice to the musical specialists. They, in turn, shape the local community's repertoire so that it truly serves the liturgy and engages the community in full, conscious and active participation.

36. An integral part of the preparation process is ongoing evaluation. After the Second Vatican Council, criteria for evaluating liturgy shifted from an emphasis on the validity and licity of a rite to an emphasis on its psychological effects and how it did or did not meet certain individual or group needs. Both approaches can lose sight of the ultimate purpose and role of liturgy: "the glorification of God and the sanctification of the faithful."⁶¹ We believe that celebrating the liturgy should deepen the faith of the participants, sustain their life in Christ and promote their commitment to God's reign in works of justice, charity and peace. Evaluation of individual liturgical celebrations is a good thing. Even more valuable is a style of evaluation that, like liturgical preparation itself, takes the long view. Thus, seasonal and even yearly evaluations are important. From a musical perspective, it is helpful to discover how ritual music wears with the community, discerning its capacity to lead the community over and over again into the paschal mystery. The evaluation of Christian ritual music is not simply a matter of discovering how much the musicians or even the community like the music. Rather, there needs to be a ritual evaluation, discovering how the music enabled the community to enter into its liturgy and common life.

LITURGICAL AND MUSICAL STRUCTURES

37. As noted in MCW: "the nature of the liturgy itself will help to determine what kind of music is called for, what parts are to be preferred for singing and who is to sing them."⁶² Understanding the fundamental structure of a rite is a critical step in understanding the implicit requirements – including the musical requirements – connoted by the structures.
38. A second reason for respecting the ritual structure flows from the sacramental principle. Symbols express and shape our faith. One of those symbols is the very structure of the liturgy itself. These structures and the music that unites with them are bearers of theology and faith and must be respected.
39. Our official rituals are composed of small liturgical units linked together into larger units. The Eucharist, for example, has four main liturgical units: the Introductory Rites, the Liturgy of the Word, the Liturgy of the Eucharist and the Concluding Rite.⁶³ The Introductory Rites, in turn, are composed of a series of smaller liturgical units, such as the Opening Prayer, which itself is a liturgical unit of four elements: the preparatory dialogue, the silence, the prayer proper and the closing Amen.⁶⁴ The interplay of these various structures provides a certain rhythm to worship that is to be respected.
40. Proper preparation requires identification of these units and recognition of which are primary and which are secondary.⁶⁵ A chronological preparatory process should be replaced by a process that takes the primary liturgical units as the starting point for the beginning and the center of the preparatory process.
41. Musical preparation means integrating the music and the ritual so that they are one. The structure of the music should match the structure of the ritual to which it is joined. A strophic hymn, for example, can be considered a self-enclosed form. Once one begins singing a strophe, the normal musical conclusion is to sing all the way to the end of the strophe. And normally one moves directly from strophe to strophe.⁶⁶ This kind of music can be well suited to those moments when singing is all we do (e.g., a song of praise after communion) but seldom lends itself to accompany actions (e.g., a communion procession).
42. Dialogic forms have a special place in Christian worship. Revelation itself can be understood as a dialogue, initiated by God. The most important Word in that dialogue is the life, death and resurrection of Christ. This Word is at the heart of the Church's worship, which is also a dialogue,

initiated by God, to which we respond in faith and life.⁶⁷ In a special way the responsorial form mirrors in its call-response structure the divine-human dialogue that lies at the heart of revelation and Christian liturgy. Dialogic forms also symbolize that they appropriate stance toward God's invitation in Christ in an active response rather than passive listening.

43. Integrity and unity in the rite suggest that the music contour support the larger ritual units. When various pieces of music that are incompatible in key, in mode or in compositional style are employed within the same liturgical unit, fragmentation may occur. Such a juxtaposition of differing musical modes – especially within a single liturgical unit such as an entrance rite – communicates, if subconsciously, to the assembly that there is no liturgical unit but, instead, a string of unrelated elements. The ideal is a unified and balanced use of the various musical elements within the liturgical unit. For example, LMT recommends the employment of acclamations of a single, unified style throughout the Eucharistic prayer.⁶⁷
44. Shaping the ritual contour of an entire rite requires attention to the relationship between its various units. This in turn means distinguishing primary from secondary liturgical units and understanding how some entire liturgical units are both secondary and preparatory. In the Eucharistic liturgy, for example, the Introductory Rites are secondary when compared, for example, to the Liturgy of the Word. They are also preparatory: they are meant to facilitate a community coming together to hear the Word of God and celebrate the Eucharist properly.⁶⁹ Introductory Rites, then, are to be shaped with internal unity and integrity, respecting the various elements of the unit itself; but they also need to be arranged liturgically and musically, so that they prepare for (without overshadowing) the more important unit of the Liturgy of the Word that follows. As this example illustrates, attention to liturgical structures means not only concentration on the individual units but also negotiating the ritual and musical relationship between units so that the whole liturgy is unified and balanced.

TEXTUAL CONSIDERATIONS

45. Although its lyricism was sometimes muted and even suppressed over the centuries, Christian worship remains lyrical at its heart. Every sound in worship is, at its root, musical. The tunefulness of worship, therefore, is not confined to the sounding of instruments or to the vocalization of choirs or other musical specialists. Liturgy is to be tuneful in every human sound, including speech.
46. Liturgical speech and the lyrical demands of all liturgical texts are more clearly understood by considering the biblical word. God's Word, as mediated by the scriptures, is not simple text. Rather, it is *dabar*: word as content and event, as message and experience, as divine call as well as divine encounter.⁷⁰ *Dabar*, in the religious tradition and rituals of Jews and early Christians, was always a "speech event" in which the lines between music and speech were blurred.⁷¹ Speech naturally migrated toward song in Jewish and early Christian worship. We need to revere the fundamental lyricism of Christian worship. This recovery implicitly acknowledges that our worship is an event of public not private words; these are more to be encountered than watched, more to be sung than read.
47. Recovering the basic lyricism of Christian worship means that the texts themselves must possess a certain lyricism so that they are more effective, whether proclaimed or set to music. After almost 30 years of English liturgy, we are growing more conscious of the lyrical-musical requirements of our worship texts. In the early stages of vernacular liturgy, concerns about intelligibility and the orthodoxy of texts were the priority. The latter concern was reflected in SC, which noted that texts to be sung "must always be consistent with Catholic teaching: indeed they should be drawn chiefly from Holy Scripture and from liturgical sources."⁷² While important, concerns about orthodoxy and accessibility are only part of the necessary criteria for shaping a vernacular liturgy. In addition, attention to the poetic quality of a text, its sing ability and symbolic richness are also essential. The texts of our worship are not only official reflections of belief but also modes of liturgical formation. The text 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 beyond their first sounding or last hearing.

48. The repetitive nature of Christian worship requires the weekly and sometimes daily reiteration of certain texts. Like every other worship symbol, these texts do not operate simply on the level of information by as invitation into thanks and praise, lament and intercession. In order for such verbal symbols to engage the community day after day in acts of worship, invariable texts need to be inspired and engaging, and must be able to bear the weight of repetition.
49. The significant role of invariable texts raises questions. The union of such a text with a particular melody results in a unique coalition in which melody is capable of evoking text, and text itself can trigger the musical memory of a particular melody. In light of this, careful consideration needs to be given to the practice of uniting invariable liturgical texts with a variety of musical settings. Does the estrangement of an invariable text from an invariable melody contribute to the perception that such texts are not inherently musical and can just as well (and more easily) be recited than sung? Although the wide divergence of cultural needs and musical tastes as well as the continued evolution of ritual music may call for new settings of invariable texts, local communities should exercise caution when considering the introduction of multiple musical settings for the same invariable text. As a community develops, its vocabulary may come to include several settings, but the use of these is governed by the rhythm of the church year.
50. Musical texts have to be composed with song in mind. This means, for example, care in the distribution of stressed and unstressed syllables, and attention to the sense lines. The study of great texts will reveal how artistry and durability can be achieved without the employment of fanciful forms that might overtax a congregation."⁷³ Inattentiveness to these issues will produce texts that are obstacles for the composer: for example, flat language, sense lines that are too long or short, unsuitable combinations of unstressed syllables. The preparation of liturgical texts should involve those skilled in language arts, musicians, those trained in classical liturgical languages and those with translation skills.⁷⁴
51. The psalms remain an essential part of our liturgical tradition. Composers should continue to explore musical settings for them. Composers should strive to understand and respect the meaning and structure of a psalm or other biblical canticle. Serious exegetical work and structural analysis of the text, therefore, must precede the compositional process. This is especially important when a composer decides to modify or paraphrase the text to enhance its singability. Such textual modifications need to respect the meaning and spirit of the psalm, as well as its possible ritual contexts. An awareness of the structure and content of the psalms can generate an even greater variety in their musical settings.
52. Almost 30 years of vernacular experimentation underscore the critical role exercised by people gifted in language arts when official texts are translated and original texts are written for worship and song. The text's importance recommends the cooperation and collaboration of composers, writers and translators. Composers, trained in the craft of musical composition, are not always equally gifted in shaping words for their music. Their collaboration with those who are so gifted can result in composition of a higher quality. Such collaboration can only enrich the community's prayer.
53. Those who compose words for the liturgy need to respect the contemporary idiom and linguistic development, yet avoid its traps. Currents within society work themselves into our language; sometimes these are counter to the Christian message and revelation. In the United States there is a tendency to overemphasize the individual, to the detriment of our collective consciousness. Redemption in the Judaeo-Christian tradition is a collective, not a private, reality. It is also a hard reality. Consequently, overly indulgent, sentimental and personalized texts are to be avoided.
54. Justice demands not only the avoidance of gender exclusive language⁷⁵ but also of language that further marginalizes those with physical or mental disabilities, the elderly or those who are socially stigmatized. "Even in parishes that are more or less uniform in ethnic, social or economic background, there is great diversity: men and women, old and young, the successes and the failures, the joyful and the bereaved, the fervent and the halfhearted, the strong and the weak."⁷⁶ While every text will not

speak to each of these groups with the same intensity or effectiveness, those responsible for producing liturgical texts must strive to ensure that such texts do not alienate worshipers.

55. There is also the growing challenge of writing texts for multilingual worship. Many of our communities, especially in large urban centers, are composed of two or three major language groups. The textual challenge here is twofold: to meet the growing needs of Hispanic or other language groups with appropriate liturgical texts, and to forge multilingual texts that will allow disparate language groups to assemble together for common worship. For the latter, it is too soon to do more than note the challenge and call for quality in multilingual texts. Composers need to work with those gifted in writing texts as well as with knowledgeable representatives from the various language groups.

CROSS-CULTURAL MUSIC MAKING

56. As LMT rightly observes, "The United States of America is a nation of nations, a country in which people speak many tongues, live their lives in diverse ways, [and] celebrate events in song and music in the folkways of their cultural, ethnic and racial roots."⁷⁷ This cultural diversity calls us to think differently about worship and its music. Each culture provides another entry point into the paschal mystery, offering different ways of viewing the world and encountering God. As *Gaudium et Spes*(GS) notes, "The church . . . is not bound exclusively and indissolubly to any race or nation, nor to any particular way of life or any customary pattern of living, ancient or recent. Faithful to her own tradition and at the same time conscious of her universal mission, she can enter into communion with various cultural modes, to her own enrichment and theirs too."⁷⁸ This mix of cultural experiences enriches the experience of church and leads us further into the paschal mystery.
57. Cultivating the cross-cultural dimension of the Christian life in worship does not mean simply borrowing ideas from some distant culture or language. The previously cited text from *Fulfilled in Your Hearing*⁷⁹ is a reminder that 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."⁸⁰ Such attentiveness should affect profoundly the manner in which worship is prepared and celebrated.
58. Beginning the cross-cultural journey by recognizing the diversity in our own midst does not mean that we can limit ourselves to attending to the cultural diversity of our own community. The call to mission, implicit in every celebration of Christian liturgy, requires that we recognize the needs of those beyond our local horizons. Liturgical elements such as the prayer of the faithful are explicit in this regard, requiring us first to look to the needs of the whole church, public authorities, the salvation of the world and oppressed peoples everywhere before turning to local concerns.⁸¹ Including the concerns and issues that confront other cultures and peoples stretches our cross-cultural awareness and moves us toward a more authentic definition of our worship as catholic. To be able to do so without suggesting that different is inferior is a major step toward respecting and fostering "the genius and talents of the various races and peoples."⁸²
59. Developing an authentic cross-cultural perspective requires that this issue live at the very heart of the liturgical preparation process.⁸³ Before preparation begins, those charged with liturgical preparation must reckon with the wide range of people who will be attending worship as well as the wide range of the people whom the worshipers will be commissioned to serve in their daily lives. For those communities with distinctive linguistic differences drawn together in worship, the use of more than one language at the same liturgy is a particular challenge. Concern to balance the various languages must be matched by attention to ritual flow and the integrity of liturgical units. Without this, simply alternating languages often results in a melange of unrelated elements instead of a unified liturgy.
60. From a musical perspective, accepting the challenge of cross-cultural worship requires addressing the ethnocentrism that has marked Western Christian music for the last millennium. While in times past there may have been good reasons for upholding Gregorian Chant and the music of Palestrina as the

best models of Christian ritual music, the continuation of such assertions carries the cultural message that medieval and Renaissance music of Western Europe is somehow intrinsically better than music of other eras or other cultures. The development of common practice procedures in tonal music that eventually crystallized into compositional rules in the West further upholds the superiority of the style of composition flourishing in Northern Europe from the seventeenth to the nineteenth centuries. This Bach-Beethoven-Brahms paradigm is consistently employed as the standard by which all other composition—including worship music—has been judged. If one decides to compose in a particular style—such as that of Bach—then one must follow the compositional rules that govern that style. It is unacceptable, however, to impose arbitrarily the compositional canons of one time or place upon that of another.⁸⁴ A cross-cultural perspective will curtail our bias for music of a specific age and culture. This is not to suggest that the treasure of sacred music lauded by SC⁸⁵ is to be rejected. Many pieces from this treasury are most useful in contemporary worship, but they have no intrinsic musical superiority. Rather, they—as all our ritual music—must be judged on their ability to serve the rite and enable the people's prayer through their full, conscious and active participation.

61. Balancing the accepted, Euro-American compositional standards with a more functional standard for evaluating ritual music is essential if we are going to cross linguistic and ethnic borders in our worship music. It is also essential if we wish to bridge the musical gaps that exist among the various subcultures even in our most homogeneous communities. The distinction, for example, between "artistically sound" and "popular" music noted in MCW⁸⁶ suggests a Northern European perspective, generally adopted in the United States, in which art music and popular music—or what might be called a "cultivated tradition" and "vernacular tradition"⁸⁷ have developed separately. This distinction does not exist in many cultures, and some suggest it is artificially contrived even in our own culture.⁸⁸ The ritual result of such distinctions is that the worship of a parish is subdivided along lines that oppose popular sounds produced by the "folk" group⁸⁹ with the more traditional sounds of the choir. The resulting folk-Mass, choir-Mass, cantor-Mass, organ-Mass and the rest establish unnecessary musical-cultural boundaries that need to be dismantled. Cross-cultural sensitivity begins at home. A first step is the collaboration of all musical resources in the parish in the establishment of a core repertoire, shaped according to the diversity and need of the local community.
62. A further liturgical and musical challenge is faced by those communities that encompass varying ethnic and linguistic groups within a single community. In terms of Christian ritual music, there appear to be three special challenges to such communities. The first is the development of proper musical-liturgical resources that respect and support the major ethnic and linguistic groups in the community. Often it is only the dominant ethnic or linguistic group that enjoys the appropriate musical resources, such as worship aids, a developed musical leadership and a developing repertoire. The solution here is not necessarily developing parallel resources for the various ethnic and linguistic groups as much as it means cultivating personnel and worship materials that are serviceable to all. This is especially difficult regarding worship aids, because there are few good multicultural hymnals on the market in the United States today. Publishers, therefore, need to meet this challenge as well.

A second difficulty is encouraging the various groups to respect and employ each others music. Learning another culture's music is taking a step into its world and is a powerful gesture of hospitality. This is a necessary step if mixed communities want to attain the unity that public worship promises and requires. Thus Eusebius of Caesarea could write, "More sweetly pleasing to God than any musical instrument would be the symphony of the people of God, by which, in every church of God, with kindred spirit and single disposition, with one mind and unanimity of faith and piety, we raise melody in unison."⁹⁰

A third challenge facing communities that are ethnically and linguistically mixed is the development of multilingual resources. While difficult, it is not impossible. A number of compositional strategies have been employed with success. One is the music of Taizé, which demonstrates how texts in Greek or Latin can be layered with texts from other languages. Another strategy is the multilingual refrain or acclamation which, by passing from one language into another, enables the assembly to sing simple phrases in different languages. A third strategy makes use of an ostinato form in which a continuously

repeated refrain is sung first in one language, and then in another. Resources and strategies like these are of great help when diverse groups assemble as a single family of faith.

63. Even in linguistically and ethnically homogeneous communities, singing the music of another culture means entering into their world. While by no means a complete introduction, the musical symbol can serve as a bridge into another culture. Introducing African American music, for example, into an Anglo or Hispanic community is a way for them to enter a valid yet different expression and view of the Christian faith. Learning to sing another culture's music is not only a musical venture but also a way to enter their image of church, of salvation and of the paschal mystery itself. The challenge is not merely to pick through the musical resources of another culture, adopting and adapting what suits our taste. Rather, we must allow the music of another cultural or linguistic group to speak with its own power and integrity. It may be insufficient to introduce the music of another culture or linguistic group without the collaboration and direction of pastoral musicians representing those cultures or linguistic groups and even some larger engagement with people of those cultures.

MODELS OF MUSICAL LEADERSHIP

64. Christian ritual music is an event and not simply music on a page.⁹¹ It is the whole of the event that needs to be prepared and evaluated in terms of its service of the liturgy. Some have suggested that of all the elements influencing the musical participation of the assembly, the role of the musical leadership is the most determinative." Whether this assessment is true or not, 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."⁹³ 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."
65. Determining what is "good musical leadership" requires a culturally conditioned judgment. 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. However, certain principles would seem to undergird effective and appropriate pastoral-musical leadership in any situation. One of these is musical competency. Music leaders must be skilled, artistically competent and secure in the exercise of their art. This is essential if the community is to be led ably in their song. Musical competency includes the ability to elicit a response from the assembly. A community is unable to join in the song when the musical demands far exceed the assembly's ability. A community is sometimes unwilling to join in when the quality of musical production so exceeds their own capacity that the only option is to listen. Music ministers need to draw on all of their professional, musical-liturgical skills in order to call forth the song of the assembly, which enjoys a definite preeminence in worship.
66. The effect of musically unskilled leadership is often easy to identify. Musical uncertainty in a vocalist or instrumentalist evokes similar insecurity and uncertainty in the assembly. Halting musical leadership can effectively destroy the song of the community. Musical competency is essential in order to avoid this dilemma. Sometimes more difficult is gauging the potential ill effects of over performance on the part of the musical leadership in worship. In some respects this is a result of the pervasive influence of television in United States culture and the promotion of the entertainment model as the primary mode of public discourse in our society.⁹⁴ We are used to performers who dazzle us with their talent. There is sometimes the expectation on the part of the assembly that worship will provide the same experiences. Musical leadership cast in the entertainment mode transforms an assembly into an audience and believers into liturgical consumers. Music ministers need to examine their assumed model of musical leadership, to ensure that they habitually draw the assembly into the center of worship.
67. One important influence on the style of liturgical-musical leadership is the repertoire that is chosen. Musical composition so crafted that it places the voice of the assembly at the heart of the liturgy can evoke musical leadership that does the same. Composition that is crafted for the musically advanced

but that is given to the assembly can encourage a model of musical leadership that leaves the assembly behind. This is especially true if the musical role of the assembly is a relatively limited and banal one in contrast to that of the musical specialist. A confused image of liturgical-musical leadership can also arise when music composed for performance by professionals or that is essentially soloistic is given to an assembly of relatively untrained musicians.⁹⁵ There is a place for music crafted for the musical specialist: for instrumentalists, soloists and choirs. Inviting the assembly into full, conscious and active participation, however, often requires an elementary musical style⁹⁶ that is unproblematic in rhythm and in melody and clear in form.⁹⁷

68. The physical surroundings of worship also shape the styles of musical leadership. Given the dialogic nature of our worship, for example, it is important that musical ministers have the proper physical placement so that they can both engage and support the community in the dialogue. Musicians are, after all, members of the assembly; this should be obvious to all. This does not always mean that the musician has to be physically central to the community. There are some times when musical leaders—for example, those who accompany the community song on the organ—do not have to be physically central to the assembly, as long as they are aurally central. It is important, however, that such leaders not be isolated from the assembly, but that they be close enough both the ritual actions, which they accompany, and to hear how the assembly joins in the ritual song.⁹⁸ Choirs, as well, need not always be physically and visually central in the worshiping assembly. Placing them at the physical center of the worship space can sometimes contribute to a style of musical leadership that rivals or even dominates the liturgical action. At the same time, choirs, like other liturgical musicians, should not be so separated that they are no longer perceived by themselves or others as members of the assembly. Of all musical leaders, it is especially the cantor who requires direct visual and auditory contact with the assembly. In every situation in which the musical leadership has visual contact with the assembly, it is important to avoid physical settings reminiscent of a stage or other entertainment venue.
69. While it is often important for musical leaders to be visible to the community, especially those who engage the community vocally, musical leadership is both an auditory and a visual experience. The challenge to the music minister is to engage the community with the sound as well as the sight of their ministry. Pastoral musicians, like all other liturgical leaders, must assume a stance of professional restraint so that they are not obstacles to, but enablers of, the community's song. There are times when leaders need to gesture to the community or assume a visually central position. In such situations musicians should use appropriate gestures for animating the assembly without conducting them.
70. Contemporary recording techniques—many of which have been borrowed by liturgical composers and performers in the production of records and cassettes—also influence the styles of musical leadership prevalent in our worship. These techniques do not always provide appropriate models of sound production for musical-liturgical leaders and can often seem to be artificial rather than genuine and authentic expressions of the community at prayer. Here the criterion of "quality" as developed by *Environment and Art in Catholic Worship* (EACW) can be helpful: "honesty and genuineness with any materials employed." In sound, such honesty suggests sounds produced by the human voice and instruments, not by artificial manipulation of electronic devices.⁹⁹
71. The acoustic environment of the worship space contributes to the development of appropriate styles of musical leadership. A well-designed worship space supports the voice of the community. Such an environment allows individual members of the congregation to hear the voices of those around them. Acoustics that provide this kind of auditory security invite people to sing without making them feel as though they sing in isolation. Such acoustics allow the community's voice to be central. Acoustical environments that lack this auditory security are detrimental to the song of the assembly and can exert an inappropriate influence on the performance style of the musical leadership. In a space where community members cannot hear the voices of those around them, they tend to withdraw. Carpeting and acoustical tile are usually a hindrance to active participation and inhibit the song of the assembly. To compensate for poor acoustics—especially in rooms designed to remove all natural reverberation and deaden the sound—liturgical musicians are often required to rely on sound reinforcement systems that contribute to the auditory dominance of the leadership. Over-reliance on such sound reinforcement

systems can contribute to a musician's under-reliance on natural ability. Cantors, for example, can easily be lured into relying on the amplifier instead of their own voice.

72. Those who assume musical leadership in worship need to balance their skills with an awareness that their musicianship is always at the service of the assembly. There is no doubt that Christian liturgy benefits from the presence of skilled musicians even as it calls forth from them a new and necessary discipline. This discipline, seldom taught in our universities or conservatories, puts musicianship in an auxiliary role, handmaid to the liturgy.¹⁰⁰ As noted in LMT, church musicians are called to be disciples first and then ministers.¹⁰¹ Our society may provide a variety of models for musicians, but many are devised for entertainment and are not appropriate for the liturgy. The nature of the liturgy requires a unique style of musical leadership: one that is, at its core, both professional and pastoral.

TECHNOLOGY AND WORSHIP

73. The Second Vatican Council acknowledged the great contributions of contemporary culture. At the same time, the Council noted the tensions that sometimes exist between contemporary culture and Christian teaching.¹⁰² This tension arises when modern technology is brought into worship. Like everything we employ in worship, technological tools will not simply express our belief) they also will shape it. The tension between contemporary culture and worship can intensify with the introduction of technological symbols developed for purposes and usages different from that of the liturgy.
74. Many technologies can and will find their way into the liturgy. It is necessary to evaluate each of these, both for what they immediately achieve in worship as well as what they symbolize for the community. Short-term advances achieved through technology must be weighed against the long-term impact of such technologies on the local assembly and their common worship. In general, it is important that the technologies employed in worship be unobtrusive. Technologies employed in ritual music making should support the sound without substituting for its proper and natural production, and support the musician and assembly without replacing or inhibiting either.
75. It is essential to shape an appropriate auditory environment for worship. This means that acoustical questions need to be central in the planning, design and construction of every liturgical space. An acoustical consultant who recognizes the unique demands of liturgical space should be employed in the design and construction process.¹⁰³
76. Although a worship space that does not require an electronic voice reinforcement system may be ideal,¹⁰⁴ such is not always possible given the size of many assemblies. The way one employs such systems will have significant impact on the musical-liturgical experience. Both under-amplifying and over-amplifying the musical leadership can contribute to the isolation and passivity of the congregation. When sound reinforcement systems are employed, therefore, they need to be ample yet discreet.
77. The prevalence of sound reinforcement systems suggests that we need basic standards for these systems. A number of important clues for shaping these standards can be found in EACW. First among these is the standard of "quality," which means "honesty and genuineness with any materials employed."¹⁰⁵ In terms of sound production, this means creating sound reinforcement systems that, as far as possible, authentically reproduce the sounds of the human voice and various instruments. A second criterion is that of human scale.¹⁰⁶ Since the primary symbol in worship is the assembly itself, every other symbol employed in worship should be shaped in proportion to the assembly. Like the worship space itself, the sounds of worship do not seek "to impress, or even less, to dominate" but rather "to facilitate the public worship and common prayer of the faith community."¹⁰⁷ This means that the sound reinforcement system should be so designed that it can function at a decibel level, evenly distributed throughout the worship space, that allows the worship and its music to be audible without being overwhelming. Besides the provision for multiple microphone jacks,¹⁰⁸ flexibility also suggests capacity for voice amplification without the need for fixed microphones. Cordless microphones, advantageous in some situations (e.g., preaching), are virtually irreplaceable in others (e.g., baptism by

immersion at the Easter Vigil). Such flexibility should be extended to musicians as well, especially cantors, who should be able to engage the community in song from places other than a fixed microphone.

78. Great strides have been made over the past few decades in the sound reproduction of previously recorded music. The principle about pre-recorded music, articulated in LMT, still holds true: "It should, as a general norm, never be used within the liturgy to replace the congregation, the choir, the organist or other instrumentalists."¹⁰⁹ While prerecorded music should never replace the congregation and the other ministers of music within worship, prerecorded music can support the ritual engagement of these ministers, or musically supply a resource that may be lacking in a local community. Such technology enables communities to reproduce a repertoire and quality level seldom achievable on a local level. It is not only the considerations of expanded repertoire and superior musical quality, however, that are the criteria for deciding whether or not pre-recorded music should be employed within worship. Rather, it is first and foremost whether the recording will enable or impede the community's participation.
79. Another technology that affects our worship is the digital memory available in numerous electronic instruments. This allows, for example, an organist to prerecord an accompaniment for a hymn, which then can be played back during worship with or without the presence of the accompanist. Like pre-recorded accompaniments to various hymns and other worship music currently available, this technology can appear to be a useful solution to the unavailability of competent liturgical musicians. While there are some pastoral situations where this technology will aid and enable the prayer and song of the people, there are also inherent difficulties. Accompanying a congregation is a dynamic, not a mechanical act. Removing the human equation from the act of liturgical accompaniment certainly diminishes the dynamic quality of that event. As a general norm, therefore, prerecorded or digitally recorded accompaniments should be avoided. *A cappella* singing is to be preferred.
80. Technologies for the reproduction and display of musical texts are also affecting our sung worship. Resources for the production of slides or transparencies containing musical texts as well as construction techniques allowing for the projection of these so that they are visible to the entire community raise questions about visual worship aids in the music-making process. Projecting community texts during worship has some advantages. It is economical, it avoids some of the problems associated with missalettes and it allows a community quick access to a broad range of textual resources. There are some difficulties, however. The most apparent of these is the introduction of an enormous visual image in the midst of the liturgical action. While the projection of a single text may counteract some of the isolation and fragmentation that occurs when each worshiper has her or his own text, it also can serve as a distraction during the ritual. Especially when the ritual moment embraces music wed to text and ritual action, the instinct for worshipers to read the text from the projection screen while they sing inhibits them from watching the ritual action. Furthermore, the sheer size of such textual projection can dwarf virtually every person and ritual action in the worship space. Thus the projection of texts can actually compete with and overshadow the central action of worship. Every effort should be made to ensure that the technology employed respects the ritual and serves the sung prayer of the assembly.¹¹⁰

THE MUSICAL-LITURGICAL-PASTORAL JUDGMENT

81. One of the great achievements of MCW is its inventive and insightful presentation on the threefold judgment that is required for determining the value of a given musical element in the liturgy.¹¹¹ The specific principles outlining the musical, liturgical and pastoral judgment, which are at the core of this document, have shown themselves to be of enduring value. Without diminishing the importance of this formulation on judgments, however, one must acknowledge that there is need for further clarification and expansion of MCW's treatment of the various judgments. Sometimes MCW's formulation on the judgments has itself caused confusion and misunderstanding. The following refinements are offered in order to strengthen the process of determining the value of the various musical elements in worship

and to adapt this process to new challenges in sung worship that have arisen since the writing of MCW.

82. One difficulty is the tendency to treat the musical-liturgical-pastoral judgment as three separate judgments. In its introduction to the sections on this topic, MCW notes that "a threefold judgment must be made: musical, liturgical and pastoral."¹¹² Yet the ensuing sections of MCW contribute to a fragmentation of this single, multifaceted judgment by treating the musical, liturgical and pastoral aspects separately, without any discussion of their integration.¹¹³ This presentation has given the impression that there is a chronological progression to these judgments, with priority given to the final (pastoral) judgment. Thus the various judgments—especially the musical and the pastoral—are sometimes perceived to be in opposition to each other. To avoid such conflicts and to respect more completely the formulation found in MCW, it is necessary to admit of a single, multifaceted judgment for evaluating musical elements in worship. A model for this can be found in EACW, whose standards of quality and appropriateness are distinctive yet complementary.¹¹⁴ Acknowledging the need for an integrated judgment requires a balancing of the various facets of this single judgment and not the opposition of one element to another. The process of the judgment, therefore, is not chronological but dynamic and interactive.
83. One step toward integrating the various facets of the musical-liturgical-pastoral judgment is an integration of the various perspectives and peoples involved. For example, MCW notes that judgments about the technical, aesthetic and expressive quality of a musical work should be made by a competent musician.¹¹⁵ Professional musicians bring a wealth of information and experience to the task of judging the quality of a musical work. Yet, people who are not trained musicians also have much to say about the quality of worship music.¹¹⁶ On the other hand, while detailing the nature of the pastoral judgment, MCW notes that although a musician may judge that a certain work is good music, this judgment says nothing about whether or how this music is to be used in worship.¹¹⁷ Some have drawn the questionable conclusion from this statement that the pastoral judgment can be made apart from the musical one, and by people other than the musician. Yet, just as people who are not trained musicians have something to contribute when assessing the quality of worship music, so do musical professionals have something to say about the pastoral selection and use of such music. The integration of various people and perspectives in all facets of the musical-liturgical-pastoral judgment is required if the integrity of that judgment is to be respected and promoted.
84. An integrated approach to the musical-liturgical-pastoral judgment demonstrates that no single musical element can be evaluated apart from the whole of the liturgical-musical contour. The principles for liturgical preparation articulated above¹¹⁸ noted that no one aspect of the worship event should be prepared in isolation from the other elements. Similarly, a single musical element cannot adequately be evaluated apart from the larger musical-liturgical context. It is not possible to evaluate a setting of the Holy, for example, without considering the rest of the Eucharistic acclamations, as well as the larger musical-liturgical contour of the Liturgy of the Eucharist. Considering the musical-liturgical-pastoral merits of the various musical components in view of each other is thus an important step toward achieving an integrated musical-liturgical-pastoral judgment of the worship music.
85. The dynamic nature of the worship event also suggests that the musical-liturgical-pastoral evaluation of the worship music must take into account the performance of the music in the liturgy, and not simply evaluate the music in its printed form. A common Western bias is that one can judge a composition according to what is in the score and, when appropriate, offer a separate judgment about the quality of the musicians or of the musical performance. When considering Christian ritual music, however, these judgments need to be fused. This fusion of the compositional and performative aspects of a piece is necessary because the quality of a work is influenced by its context. One element comprising that context is the performance. Furthermore, some ritual composition—such as the music of Taizé or most gospel music—is constructed to be improvised. Evaluating such music simply by analyzing what appears on the page is, therefore, inadequate.
86. Of all the contexts influencing this musical-liturgical-pastoral judgment, the cultural one is the most decisive. Different cultures, language groups and ethnic communities provide different contexts and

raise particular questions when rendering the musical-liturgical-pastoral judgment about worship music. It is important to respect each culture that provides the context for the musical-liturgical-pastoral judgment. This entails consciously avoiding the ethnocentrism that judges the music of one particular culture and era as superior and the model for all other Christian ritual music. To avoid this hazard, it is indispensable that appropriate representatives of those cultures providing the context for worship be central to the decision-making process. In particular, it is important to engage competent musicians, versed in the music of the cultures providing the context for worship. They will be key in helping their colleagues especially in the musical facet of the musical-liturgical-pastoral judgment.

AFTERWORD

This document began by acknowledging that music making is a profoundly human experience. Indeed, music is gift from God whereby we express and ponder the deepest aspects of life and death, of human aspiration, suffering and joy. The perspective that emerges here is given focus in the phrase "ritual music." In such music the gathered Christian community expresses its faith; through such music it is formed in those patterns of liturgy and life that embrace the paschal mystery.

When ritual music draws the community of faith into an awareness of God and neighbor, beauty and holiness meet; the aesthetic and the prophetic embrace. These are essential to a faithful conception and enactment of the paschal mystery and therefore of the whole range of God's promise to the world. Ritual music draws us from our habitual ways of seeing the world and one another to a way of receiving and intending the world as the arena of God's glory. The aesthetic is prophetic: Ritual music calls us out of presumptive and self-preoccupied ways of being. It questions our human arrangements of power and domination. It renders a genuine, new possibility for facing God, the world, neighbors and ourselves.

This document invites us to strive for ritual music that will serve authentic communal celebration. Divine grace, the power of Word and Spirit, is mediated in and through concrete cultural means—especially music—by which a community praises and enacts the mystery of God's self-giving. The sacramentality of music is known in and through the art of the assembly. Music—whose scope, complexity and power can sustain and reveal as can all art—allows us to experience God in human form. In and through its worship, the Christian assembly challenges composers, musicians and all liturgical ministers to grow ever more deeply into the dispositions, capacities and musical forms that make Christian liturgy a vehicle of the transcendent and a supremely humanizing art. Together may we be prepared to receive "what eye has not yet seen, nor ear heard."

9 July 1992, Milwaukee, Wisconsin

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NOTES:

1. "The legends and myths of nearly all pagan peoples have sought to explain the elaborate use of music in their worship by indicating that the art of music was a gift of the gods to men." Johannes Quasten, *Music and Worship in Pagan and Christian Antiquity*, trans. Boniface Ramsey (Washington DC: Pastoral Press, 1983), p.1.
2. Many cultures, like ancient Israel, "do not in general have a term for music as a global phenomenon. Instead, they often have words that designate individual musical activities or artifacts, those who sing or play, songs, secular and religious, dance, and other more obscure categories." Hiromi Lorraine Sakata, *Music in the Mind: The Concepts of Music and Musicians in Afghanistan* (Kent OH: Kent State University Press, 1983), p. 19. The term "music" is, therefore, employed with some caution here.
3. In English one can clearly distinguish between speech and song, between the musical and the non-musical. In ancient Judaism and Christianity, there were no such hard and fast boundaries. Rather, there existed degrees of musicality, a continuum between the musical and nonmusical. All public proclamation had a certain "tunefulness" about it, migrating back and forth between what we might call heightened speech and song. Indeed, the whole of the emerging Christian cult was disposed toward what another era and culture would call "the Musical".
A similar situation exists in many cultures today. As Jean-Jacques Nattiez notes, "Examining the borders between music and other symbolic forms along a given continuum reveals that the semantic surface of the concept 'music' is displaced from one culture to another. This is particularly clear in societies for which the word 'music' does not exist." Jean Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, translation Carolyn Abbate (Princeton: Princeton University Press, 1990), p. 54
The word "lyrical" is understood against this background. To say that the liturgy is lyrical is to admit that the liturgy flourishes in a heightened auditory environment, where the boundaries between what we consider music and non-music are blurred. The musicality of worship is not confined to the sounding of instruments or chanting of choirs, but permeates every auditory facet of the rite. The ringing of bells, the ripple of water in the baptismal pool, the incessant rhythm of a litany, the declamation of a scriptural text, and the common recitation of a prayer thus can be understood as lyrical elements of worship. More difficult to describe or define than it is to experience, lyricism in worship is a heightened attention to and care for those sonic elements of ritual, whose beauty and vitality can – in a way distinct from any other sense perception – inspire and engage believers in prayer.
4. Justin, *Dialogue with Trypho* 74.3.
5. Clement of Alexandria, *Protreptikos* I.6.5.
6. *Ibid.*, IX.88.2-3.
7. For an overview of U.S. liturgical music since the Second Vatican Council, see Edward Foley and Mary McGann, *Music and the Eucharistic Prayer* (Collegeville: The Liturgical Press, 1988), pp. 1-6.
8. SC, n. 112
9. *Tra le sollecitudini* (TLS), n. 2.
10. MSD, nn. 34-35
11. Michael Joncas suggests that, according to MS, sacred music has five "functions": what he calls the "alluring or decorative" function, the "differentiating" function, the "unifying" function, the "transcendental" function and the "eschatological" function.
J. Michael Joncas, "Re-reading *Musica Sacram*: Twenty-five Years of Development in Roman Rite Liturgical Music," *Worship* 66 (1992), pp. 217-20.
12. SC, n 112.
13. "The Music of Christian Ritual: Universa Laus Guidelines 1980," *Bulletin of Universa Laus* 30 (1980) page 5.
14. To some extent this is the effect of nn. 53-74 in MCW.
15. One formulation, for example, suggests that there are four types of ritual music: 1) music alone, 2) music wed to a ritual action, 3) music united to a text, and 4) music wed to a text, accompanying a ritual action. Foley and McGann, *Music and the Eucharistic Prayer*, pp 11-15.
16. For a further discussion of these structural considerations, see below nn.37-44.
17. SC, n. 6.
18. SC, n 24.
19. EACW nn, 28 and 41.
20. SC, n. 14.
21. SC, n. 10.
22. MCW, nn 4-6.
23. MCW, n. 4.
24. GS, n. 58.
25. Paul VI, *Ecclesiam Suam* (6 August 1964), n. 70.
26. See endnote n.3.
27. While it is generally agreed that music is not a "language" in the sense of denotational codes with fixed meanings or fixed external referents (as does English or other "languages"), music is regularly treated as a linguistic phenomenon in the literature. See, for example, the summary in Nattiez, "Musical Semiology and Musical Meaning," pp.111-18.
28. "Considerations on the Active Role of the Person in the Sacramental Event," *Theological Investigations XIV: Ecclesiology, Questions in the Church, The Church in the World*, trans. David Bourke (New York: Seabury Press, 1976), p. 169.
29. EACW, n. 2.
30. MCW, nn.4-6
31. see the concise summary in Nathan Mitchell "Symbols are Actions Not Object," *Living Worship* 13/2 (1997).
32. The work of Thomas Aquinas is pivotal for this understanding as he considers sacraments under the rubric of *signa*. *Summa Theologica* III, q 60
33. Augustine, for example, listed over 300 actions and/or objects as "sacraments." For a discussion of the flexible meaning of sacrament in Augustine and a relatively exhaustive listing of references, see C. Coutourier, "Sacramentum' et 'Mysterium' dans l'oeuvre de Saint Augustin," *Etudes Augustiniennes* (Paris: Aubier, 1953), pp.161-301.
34. i.e., by virtue of the enacted rite.

35. Peter Lombard, *Sententiae* 4.6.8.
36. See, for example, Edward Schillebeeckx, *Christ the Sacrament of the Encounter with God* (New York: Sheed and Ward, 1963 [1960])
37. *Lumen Gentium*, nn.1.9 and 48; also *Ggeneral Catechetical Directory* (GCD), n.55.
38. Foundational here is the work of Walter Ong: for example, his *The Presence of the Word* (New Haven: Yale University Press, 1967), especially pp. 179-91; also see Edward Foley, "Toward a Sound Theology," *Dans vos assembles* (Washington DC: The Pastoral Press, forthcoming).
39. "In its primary sense, [rhythm is] the whole feeling of movement in music, with a strong implication of both regularity and differentiation." Willi Apel, *Harvard Dictionary of Music*, 2nd rev.ed. (Cambridge MA: Belknap Press, 1969), s.v. 'rhythm.'
40. "In the broadest sense, [melody is] a succession of musical tones." *Ibid.*, s.v. 'melody.'
41. *Praeteritorum episcoporum sedis Apostolicae auctoritates de Gratia Dei* 8; the *General Instruction of the Roman Missal* (GIRM) explicitly cites this maxim in its "Introduction," nn. 2 and 10. For a further discussion of this concept, see Paul DeClerck, "Lex orandi, lex credendi,' Sens originel et avatars historiques d'un adage equivoque," *Questions liturgiques* 59 (1978), pp. 193-212.
42. SC, n. 112.
43. SC, n. 7.
44. To assert the sacramentality of Christian ritual music is not to allege its superiority over other liturgical art forms, nor even to separate it from other arts. Contrarily, to claim the sacramentality of Christian ritual music is to broaden the sacramental embrace beyond that allowed by scholastic categories, so that it might precisely include the other liturgical arts.
45. As a sign and a symbol, it [music] is a link to something other than itself. It opens the door to the indefinite realm of meaning and free feelings it suggests. Taken in terms of faith, music becomes both the *sacramentum* and the *mysterion* of the realities being celebrated by the faithful" "The Music of Christian Ritual: Universa Laus Guidelines 1980," n. 7.4.
46. for example, SC, nn. 14-19.
47. SC, n. 14.
48. Literally the "strong song" or "firm melody." "The term is usually used to mean a pre-existing melody taken as the basis of a new polyphonic composition." *The New Oxford Companion to Music*, ed. Denis Arnold, 2 vols. (Oxford-New York: Oxford University Press, 1988 [1983]), s.v. "*cantafirmus*."
49. Bernard Huijbers, *The Performing Audience: Six and a Half Essays on Music and Song in Liturgy*, 2nd rev. ed. (Phoenix: North American Liturgy Resources, 1974), pp. 20-27.
50. We acknowledge a healthy tension between the need for all communities to know one recognized sitting of an invariable text versus the value of creating new settings for that text.
51. cf. LMT, n. 65.
52. LMT, n. 67.
53. See Carl Schalk, "A Lament for Resounding Praise," *The Christian Century* (23-30 March 1983), pp. 269-71; and Austin Lovelace, "A Musician's View: Good Acoustics for Music and Word," *Acoustics for Liturgy: A Collection of Articles of the Hymn Society in the U.S. and Canada*, Meeting House Essays 2 (Chicago: Liturgy Training Publications, 1991), pp. 27-32.
54. See paragraphs 77-78.
55. Austin Fleming, *Preparing for Liturgy* (Washington DC: The Pastoral Press, 1985), p. 34.
56. Margaret Mead, "Ritual and Social Crisis," *The Roots of Ritual*, ed. James Shaughnessy (Grand Rapids: Eerdmans, 1973), p. 92.
57. MCW, n. II.
58. Various official documents clarify the nature of primary and secondary elements in the various rites. GIRM, for example, notes the centrality of the eucharistic prayer (n. 54), while the *Appendix to the General Instruction for the Dioceses of the United States* notes the transitional nature of the preparation of the gifts (n. 50).
59. God does not need liturgy; people do." EACW, n. 4.
60. MEW, nn. 25-41.
61. SC, nn. 5 and 7.
62. MCW, n. 30.
63. GIRM, nn. 24-57.
64. GIRM, n. 32.
65. MCW, n. 43, for example, correctly notes the secondary nature of the Introductory and Concluding Rites during eucharist, as compared with the Liturgy of the Word and the Liturgy of the Eucharist.
66. This closed form falls under the category of ritual music described as music and text alone, see endnote 16.
67. Paul IV, *Ecclesiam Suam* (6 August 1964), n. 70.
68. LMT, n. 15.
69. GIRM, n. 24.
70. The word 'davar,' which in later Hebrew came to denote thing, means in biblical Hebrew: speech; word; message; report; tidings; advice; request; promise; decision; sentence; theme, story; saying, utterance; business, occupation; acts; good deeds; events; way, manner, reason, cause. . . ." Abraham Joshua Heschel, *The Sabbath* (New York: Noonday Press, 1977), p. 7; also W. H. Schmidt, "dabar," *Theological Dictionary of the Old Testament*, eds. G. Johannes Botterweck and Helmer Ringgren, 4 vols. (Grand Rapids: Wm. B. Eerdmans, 1978), 111:103-6.
71. See Joseph Gelineau, "Music and Singing in the Liturgy," *The Study of Liturgy*, eds. Cheslyn Jones, Geoffrey Wainwright and Edward Yarnold (New York: Oxford University Press, 1978), p. 444.
72. SC, n. 121; reiterated in MCW, n. 32.
73. Martin Luther, for example, employed clear images through compact language which included few adjectives, few words that had more than two syllables, and phrases that expressed a relatively complete thought, with little carryover from line to line. For a more complete analysis of Luther's textual composition, see Ulrich Leupold, *Liturgy and Hymns*, Luther's Works 53 (Philadelphia: Fortress Press, 1965), pp. 197-201.
74. A valuable example of this kind of collaboration in the preparation of liturgical texts is the study on the liturgical psalter undertaken by ICEL (International Committee on English in the Liturgy).
75. See NCCB document "Criteria for the Evaluation of Inclusive Language Translations of Scriptural Texts Proposed for Liturgical

- Use" (1990).
76. National Conference of Catholic Bishops, *Fulfilled in Your Hearing* (Washington DC: United States Catholic Conference, 1982)
 77. LMT, n. 54.
 78. GS, n. 58.
 79. See paragraph 54.
 80. The person who embarks on the ocean and sets sail for other cultures is merely doing in majuscule (at least at that initial point) what the person initially approaching a ghetto or a soup kitchen, a prison or a geriatric unit—or indeed a different racial, religious, cultural or other group—is doing in minuscule; both are daring to move toward an unfamiliar world that is differently organized or 'constructed' than their own. Such an undertaking— which we may call a 'cross-cultural experience' if it has any depth or extension through time—will make of the host a stranger, of the rooted person an uprooted person, of the well-centered person a peripheral person, and of the initiative-taker a person-in-waiting." Anthony Gittins, "Some Implications of Globalization," paper delivered to the faculty seminar on Cross-Cultural Hermeneutics at Catholic Theological Union, Chicago, 1988.
 81. GIRM, n. 46.
 82. SC, n. 37.
 83. See the "Guidelines for Multilingual Masses," section A.I, developed by the Institute de Liturgia Hispana and the Federation of Diocesan Liturgical Commissions, published in *Liturgy 80* (February/March 1987), p. 6; a helpful commentary on and expansion of these guidelines can be found in Mark Francis, *Liturgy in a Multicultural Community*, American Essays in Liturgy (Collegeville: The Liturgical Press, 1991).
 84. Ethnomusicologists are great egalitarians. They avoid value-judgments that would rank the music of Society A over that of Society B. They prefer to report a society's own ratings of its musicians than to impose judgments from the outside." Helen Myers, "Ethnomusicology," *The New Oxford Companion to Music*, ed. Denis Arnold (Oxford: Oxford University Press, 1988 [1983]), 1:646.
 85. SC, n. 114.
 86. MCS, n. 26.
 87. H. Wiley Hitchcock, *Music in the United States: A Historical Introduction*, 3rd ed. (New York: Prentice Hall, 1988).
 88. All music is folk music...Currently recognized divisions between Art Music and Folk Music are inadequate and misleading as conceptual tools. They are neither meaningful nor accurate as indices of musical differences; at best, they merely define the interests and activities of different social groups." John Blacking, *How Musical k Man?* (Seattle-London: University of Seattle Press, 1973), pp. x and 4.
 89. In general the employment of this term vis-à-vis contemporary worship music in the U.S. is incorrect. As provisionally defined by the International Folk-Music Council in 1955, "Folk music is music that has been submitted to the process of oral transmission. It is the product of evolution, and is dependent on the circumstances of continuity, variation and selection. The term can therefore be applied to music that has been evolved from rudimentary beginnings by a community uninfluenced by art music; and it can also be applied to music which has originated with an individual composer and has subsequently been absorbed into the unwritten, living tradition of a community. But the term does not cover a song, dance or tune that has been taken over ready made and remains unchanged. It is the fashioning and refashioning of the music by the community that gives it its folk character." *Journal of the International Folk Music Council* 7 (1955), 23.
 90. In *psalmum* xci.4, translated by James McKinnon, ed., *Music in Early Christian Literature*, Cambridge Readings in the Literature of Music (Cambridge: Cambridge University Press, 1987), p. 98.
 91. Contemporary musicologists, such as Frederick Mauk, are beginning to recognize this lacuna in the study of Western musical traditions which tend to "focus upon music paper [notation] and other documents rather than upon sound [performance]." Frederick Mauk, "Resurrection and Insurrection," *Journal of Aesthetics and Art Criticism* 45/2 (1986), p. 1. Another sign of concern about the musical event is the strong interest among musicologists in this century on performance practices.
 92. Mary McGann and Edward Foley, "Why Do Congregations Sing?" *Proceedings of the North American Academy of Liturgy* (1990), pp. 87-97.
 93. MCW, n. 6.
 94. Neil Postman, *Amusing Ourselves to Death: Public Discourse in the Age of Show Business* (New York: Penguin Books, 1985), *passim*.
 95. Hurjbers, p. 5.
 96. Carl Orff often spoke of "elementary music." Orff was one of a number of composers and theorists in Germany after World War I committed to a socially oriented music, which paid special attention to the amateur audience, and sought a new musical clarity and accessibility in reaction to composers like Mahler, Strauss and Wagner. The music of these new composers was sometimes referred to as *Gebrauchsmusik*. In counter distinction to music written for its own sake (*l'art pour l'art*), *Gebrauchsmusik* is composition " . . . characterized by forms of moderate length, simplicity and clarity of style; small ensembles, avoidance of technical difficulties; parts of equal interest and so designed that [they] can be played on what instruments are available; soberness and moderation of expression; emphasis on 'good workmanship.'" [Apel, *Harvard Dictionary of Music*, s.v. "Gebrauchsmusik."]
 97. Hurjbers, pp. 20-25.
 98. EACW, n. 83.
 99. EACW, n. 19.
 100. Mediator Dei.
 101. LMT, n. 64.
 102. GS, n. 62.
 103. EACW, n. 51.
 104. EACW, n. 51.
 105. EACW, n. 19.
 106. EACW, n. 52.
 107. EACW, n. 52.
 108. EACW, n. 51.
 109. LMT, n. 60.
 110. This is what EACW considers central to the standard of appropriateness in worship, that is, the demand to "clearly serve (and not

interrupt) ritual action which has its own structure, rhythm and movement," n. 21.

111. MCW, nn. 25-41.

112. MCW, n. 25.

113. The impression that these are three separate judgments is also given in LMT: "Particular decisions about choice and placement of wedding music should grow out of the three judgments proposed in MCW," n. 29.

114. EACW, nn. 19-23.

115. MCW, n. 26.

116. The assertion that musical judgments can only be made by specialized musicians becomes particularly difficult to support when one moves into other cultures; see, for example, John Miller Chernoff, *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical idioms* (Chicago-London: University of Chicago Press, 1979), especially pp. 153ff.

117. MCW, n. 41.

118. See paragraphs 28-36.

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