

SINGIN' IN THE REIGN: PARTICIPATORY SONG IN CATHOLIC LITURGY

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SINGIN' IN THE REIGN:
PARTICIPATORY SONG IN THE CATHOLIC LITURGY

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ABSTRACT

Participation in the singing of sacred music is significant within the Roman Catholic liturgy, as it is in rituals of other religious groups and cultures. Liturgical practice places sacred song at the forefront of the Eucharistic Celebration, which in turn is itself at the centre of all communal celebrations within the Catholic Church. In studying this phenomenon, however, it is not enough to look only at the texts and the songs; rather, this study examines song within the context of the role of singing within the community.

In observing and commenting on three communities in which I am active as music minister, I am able to compare and contrast the role, function and power of participatory sacred song in similar yet differing situations. I also engage in a theoretical discussion which will shed light on the many issues in the function and role of music within communal worship. I draw on a combination of theoretical writings on performance (such as the work of Charlotte Frisbie, Richard Schechner and Jeff Todd Titon), Bakhtinian theories of language and the discourse surrounding organizational theory and power (as proposed by Göran Ahrne). This provides a fruitful theoretical framework, from which further discussion regarding specific case studies can result, thus rendering a possible final application of the theoretical

thought. This framework has provided me with the tools to be better able to discuss the issues of sacred song in its performative context.

By applying these theories to the Church's liturgical documents and practical observations on function, fresh insights can be developed about the function of song. By observing and commenting on what should occur according to the liturgical documents, on what does occur in these three case-studies, the theoretical applications provide a fruitful area for in-depth exploration of the role of participatory sacred song.

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INTRODUCTION

CASE STUDIES, SACRED SONG, THEORIES, AND LITURGY

I: Case Studies and Personal Position

Sacred song and its performance is a crucial component of many worship and ritual ceremonies. Within the Roman Catholic liturgy, sacred song is of extreme importance. This study will focus on the Catholic liturgy as I have observed and experienced it in the recent past, leading up to the present. I have been involved, over the last ten years, with the music-making within three distinct Catholic communities in Hamilton: a Spanish-speaking community which worships at All Souls' Church; an Italian community at St. Anthony's Church; and an English-speaking community at Holy Family Church. My thesis focuses primarily on the Roman Catholic Eucharistic Celebration according to the new rites promulgated by the Second Vatican Council. During my involvement with these communities, many questions have arisen regarding the importance, role, function and power of participation in song within the context of the liturgy.

These questions deal with the important role of participation in sacred song within the liturgy. This includes the context of the singing, as well as the fact that people come together and unite their voices to the common goal of worship. These issues, nevertheless, are merely surface manifestations of deeper issues, which lead the scholar to a further engagement in the more important discourse: the discussion of power and empowerment through the participation in sacred song within the workings of an organization. The issues of the power of music, including that of sacred music, are not new ideas; they can be traced back to the Scriptures and many of the writings of historical figures of the early Church, for example, those of St. Ambrose. However, the method for engaging in this discourse, which will allow for a deeper understanding of the function of the music within the liturgy and the community, is that which is novel.

At this point of liturgical renewal within the Catholic Church, it is especially exciting to be dealing with issues surrounding participation in the liturgy and its effect on the community. There has not been extensive research performed on the function of sacred song and its significance within the participants of the Church. Consequently, it is of great value and importance to use various critical tools to analyze the effect of these occurrences on the Church and its members.

I am actively involved in these three Roman Catholic communities. This puts me in the unique position of being able to compare the three situations, both as an insider and as an outsider. Because I belong to each group, I have insider

knowledge and experience: however, my capacity to critically compare the three communities grants me somewhat of an outsider's vision. I wish to clarify that I am basing my work on my observations in the privileged role of music minister.

I position myself as an active member of these communities: I participate both as a congregational member and as music minister. Through my involvement, many questions have arisen regarding the importance, role and function of the participation in sacred song by the community within the context of the liturgy. I have witnessed different forms of participation, I have experienced what I see to be different levels of unity within the participating members of the ritual, and I often have believed that the music making and the amount of active participation by the members of the congregation have impacted this greatly. Over my years of involvement in these communities, various issues have arisen which have led me to ask further questions. Some of the basic questions which have prompted this discourse are as follows. Why are we gathering as a community? What role does music play in this gathering? Why does it play that role? What do people get out of their musical experience? Why might the religious experience serve as an empowerment act and how does music contribute to that? What is in the act of singing sacred music that empowers people?

This thesis allows me to engage with the tools useful for entering into discourse with these issues, which have arisen from my own personal experience,

but which I feel can be useful for others, in other social situations where music and participation come into question.

Mitchell Morris, in a discussion regarding his position in his own writings, says he takes a lesson from feminism and invokes the authority of personal experience.¹ Completely rewriting the subject of his statement, and applying it to my own situation, I can say that “I am not myself a Latin American or Italian immigrant, but as a musician within these heritages, who frequents these ethnic churches, knows self-described Catholic migrants, and has lived in these communities, I count as a ‘competent informant.’”² In other words, I am close enough to the situation in order to have my own observations count and to be able to comment on them.

I also wish to align myself with Jeff Todd Titon, who writes the following about his position as an ethnographer:

Outside of this, interacting with, apprehending, recording, transcribing, interpreting, and presenting (to colleagues, students, and the public at large) the folklife stands the folklorist. He or she is (I am) engaged in a two-way dialogue: with the members of the church on the one hand, and with the readers on the other. I am at once a participant-observer, translator, presenter, and interpreter. I select and present the church members’ texts and interpretations, and then I interpret these. This dialogical hermeneutic is a performance in itself, intended not only to inform but also to move

¹ Mitchell Morris, “Reading as an Opera Queen,” *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (Berkeley: University of California Press, 1993), 185.

² Paraphrased from Morris, “Reading as an Opera Queen,” 185.

the reader; yet the dialogical hermeneutic is difficult and unfamiliar.³

II: Sacred Song in Worship

Turning specifically to the role of sacred song with worship, I would like to engage with various sources about the role and function and power of sacred song. I quote Gabe Huck's discussion from *How Can I Keep From Singing?*:

The German pastor, theologian and martyr Dietrich Bonhoeffer posed the question for himself: Why do Christians sing when they are together? He replied:

"The reason is, quite simply, because in singing together it is possible for them to speak and pray the same word at the same time; in other words, because here they can unite in the Word. ... It is the voice of the church that is heard in singing together. It is not you that sings, it is the church that is singing, and you, as a member of the church, may share in its song. Thus all singing together that is right must serve to widen our spiritual horizon, make us see our little company as a member of the great Christian church on earth, and help us willingly and gladly to join our singing, be it feeble or good, to the song of the church."

"How can I keep from singing?" Bonhoeffer answers: If baptized, you can't. If you have cast your lot with this church, if you have been hounded inside, you can't. Our ritual song is a rehearsal for life. I do not come to explore my own wounds or joys or anxieties, but rather *to learn my part*. I do so with the melodies that become my own vocabulary.⁴

³ Jeff Todd Titon, *Powerhouse for God: Speech, Chant, and Song in an Appalachian Baptist Church* (Austin, Texas: University of Texas Press, 1988), 10.

⁴ Gabe Huck, *How Can I Keep From Singing?: Thoughts About Liturgy for Musicians*, (Archdiocese of Chicago: Liturgy Training Publications, 1989), 38-39.

In July 1992, the Milwaukee Symposia for Church Composers published their ten-year report, which dealt with music making mainly in the United States within the Catholic Church. The opening section of this document gives us a concise yet rich introductory discussion of music within the Catholic liturgy, and indeed, within Judaeo-Christian worship.

Music 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 lyrical quality. Primitive sources repeatedly recall how the Holy Spirit invited believers to “sing and give praise to God.” The new song they sang was Christ, who invited them and us into a divine harmony, so that “out of many scattered sounds might emerge one symphony.”⁵

Regarding the comment about the “lyrical” quality of the liturgy, the writers document that:

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 the 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” ...

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 nonmusic are

⁵ *The Milwaukee Symposia For Church Composers: A Ten-Year Report* (Milwaukee: Archdiocese of Milwaukee, 1992), no. 2.

blurred. The musicality of worship is not confined to the sounding of instrument or chanting of choirs, but permeated 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.⁶

The issues raised here are notable, in that they fight for an inherent lyricism to the liturgy, which also leads to a rhythmic quality, a flow, an unfolding in time and space.

Heather Reid writes the following regarding the role of song within worship:

Music speaks what words cannot. By its very nature music can touch the human soul; music invites and enables an affective response. Music, like the psalms, can capture the heights and depths of human experience. Music helps us to experience the mystical, the sublime, and the transcendence, the wonder of God. This power makes music indispensable in Christian worship.⁷

She quotes from the *Milwaukee Symposia for Church Composers* from 1992, asserting that “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

⁶ *Milwaukee Symposia*, footnote 3. It is incredible to think that this enlightening passage is merely a footnote in such a document!

⁷ Heather Reid, *Preparing Music for Celebration* from the series *Preparing for Liturgy* (Ottawa, Canada: Novalis, 1996), 5-6.

presence of Christ.”⁸ According to this, sacred song has more than a merely auxiliary role to worship.

As well, considering the *Catechism of the Catholic Church*, it is instantly noticeable that sacred song has a very important place within the liturgy. Given just a cursory look at the section on music, we can see that paragraph 1156 of the document states that “the musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of solemn liturgy.”⁹

Robin Sheldon, in his *In Spirit and in Truth*, quotes Stephen Dean saying: “The strength of the singing is a good barometer of how the people feel — whether they are listless and apparently lacking in motivation to join in or whether they are singing their hearts out. If they are, it is because they feel in charge and personally involved in the celebration — it is *theirs*. If they don’t, it is because they still feel it is someone else’s.”¹⁰ This provides us with a useful window into exploring of the role of participation in sacred song within the liturgy.

⁸ Reid, *Preparing Music for Celebration*, 6, quoting *Milwaukee Symposia for Church Composers: A Ten-Year Report* (Washington: Pastoral Press, 1992), no. 16.

⁹ *Catechism of the Catholic Church*, original Latin, (Vatican City: Libreria Editrice Vaticana, 1992), English translation (Ottawa, Canada: Canadian Conference of Catholic Bishops, 1994), no. 1156.

¹⁰ Stephen Dean, “Roman Catholic Music: The Recent Past and the Future,” *In Spirit and in Truth: Exploring Directions in Music in Worship Today*, ed. Robin Sheldon, (London: Hodder & Stoughton, 1989), 34.

III: Introduction to the Theories

I will draw upon various theories to inform my understanding of the role of participatory song within the liturgy: case studies within ethnomusicological literature; performance theories; and notions from the study of organizations and power from the social sciences. The theories will be the tools through which to assess the importance, role and function of sacred song in the Catholic Church. My theoretical apparatus will have its foundation in the writings of ethnomusicologists like Bruno Nettl and Jeff Todd Titon; the work of performance theorists such as Richard Schechner, Charlotte Frisbie, Edward Schieffelin and Anthony Seeger; Bakhtin's notions of language as communicative and performative acts; and the writing of scholars in the social fields of organizational theory, incorporating issues of power, namely those by Göran Ahrne and Thomas Wartenberger. I will engage with writings on the subjects of liturgy and song, focusing on the Catholic Church documents and music-oriented liturgical writings, as well as similar sources from other Christian churches.

IV: General Introduction to the Liturgy

Introduction to the Liturgical Documents

The documents are important to this discussion of liturgy within the Roman Catholic Church in that they function to set boundaries and goals, regardless of the individual cases. They grant insights as to how the liturgy “should work,” which are useful in opening up the discussion as to how the liturgy actually “works,” as demonstrated in the discussion surrounding the three case study communities here presented. I will touch upon the major documents regarding the liturgy of the Roman Catholic Church which were written as a result of the Second Vatican Council, held from 1962 to 1965. The first is *The Constitution on the Sacred Liturgy*¹¹ (henceforth *CSL*), which was promulgated by Pope Paul VI and the fathers of the Second Vatican Council on December 4, 1963. John M. Huels, in his introduction to *The Liturgy Documents*, writes that it is the “‘Magna Charta’ for all the liturgical reforms instituted since the Council... It provides the basic doctrinal and disciplinary principles that inspired and guided all subsequent liturgical documents.”¹² In it are found the principles that provide the beginnings of all the major liturgical reforms which would be instituted after

¹¹ *The Constitution on the Sacred Liturgy*, (Second Vatican Council, December 1963), henceforth *CSL*, as reprinted in *The Liturgy Documents: A Parish Resource*, 3rd edition, (The Archdiocese of Chicago: Liturgy Training Publications, 1991).

¹² John M. Huels, OSM, “General Introduction,” *Liturgy Documents*, x.

the Council. Kathleen Hughes, in her introduction to the document, gives the following overview.

The *CSL* is like a blueprint for liturgical reform. In its first chapter are theological and pastoral principles that anchor the reform of the liturgy in a particular vision of Christ and the church. Next, the *CSL* offers specific procedures of reform, steps to be taken in the development of a fully renewed liturgy. Finally, the *CSL* gets down to cases; the last six chapters mandate concrete reforms.¹³

The *CSL* document is useful to our discussion as it grants us a clear vision of the guidelines put forth by the Church regarding the unfolding of the liturgy according to these “new” reforms.

After the promulgation of the *CSL*, the Second Vatican Council’s work resulted in the publication of the new *Missale Romanum* in 1970. This is commonly referred to as the Missal or Sacramentary, and it is the ritual book used during the celebration of the Eucharist. Along with this, the Council published the introductory document *General Instruction of the Roman Missal* (henceforth *GIRM*), which serves as an introduction to the Sacramentary. They were originally published in Latin and were subsequently translated into the many vernacular languages of the Church. The English-language Sacramentary, with its translated *General Instruction of the Roman Missal*, appeared in 1974.¹⁴ The *GIRM* contains the norms and rubrics governing the liturgy, as well as the

¹³ Kathleen Hughes, “Overview of the *Constitution on the Sacred Liturgy*,” *Liturgy Documents*, 2.

¹⁴ *General Instruction of the Roman Missal* (Second Vatican Council, 1974), henceforth *GIRM*, as reprinted in *Liturgy Documents*.

doctrinal principles upon which they are based. Mark R. Francis, in his introduction to the *GIRM*, summarizes:

In addition to being a simple description of the structure of the eucharist, the *Instruction* also articulates the “whys” and “hows” of this celebration by explaining doctrinal principle and by outlining how these principles give shape to the present rite of Mass ... The *General Instruction* is a guide that provides the all-important theological and pastoral “whys” regarding Roman Catholic eucharistic worship.¹⁵

This document is extremely useful because it provides an in-depth discussion of the liturgical principles and their practical application.

These documents were the printed version of the major changes brought about by the Second Vatican Council in the Catholic Church. In a very cursory manner, I summarize these changes as follows. Through the implementation of the norms put forth by these documents, the Second Vatican Council basically re-wrote the liturgy of the Mass, including the readings from Scripture, translating everything into the vernacular. The rites and rituals of the sacraments were also changed greatly.¹⁶ Most importantly, the Council called for

the wider acceptance of the principle—taught by nearly all the popes of the twentieth century—that the faithful ought to participate actively in all liturgical celebrations, not only by means of their mental attentiveness to the celebration and their physical postures and gestures, but also by saying and singing aloud the prayers, acclamations and other parts of the liturgy proper to the assembly.¹⁷

¹⁵ Mark R. Francis, “Overview of the *General Instruction of the Roman Missal*,” *Liturgy Documents*, 38.

¹⁶ I will further discuss the changes of the Second Vatican Council on pages 19 and 20 of this Introduction.

¹⁷ Huels, “General Introduction,” *Liturgy Documents*, x.

Another document of importance is the *Introduction to the Lectionary for Mass* (henceforth *LMI*),¹⁸ written in 1970 and revised in 1981. The 1981 version appears as the *Introduction to the Lectionary*, which is the liturgical book used during Mass containing the Scripture readings for each Sunday of the liturgical year. The *LMI* is useful in looking at the portions within the liturgy where the Scripture is proclaimed, offering practical details regarding its place in the liturgy. We can, in turn, use this to look at how it functions in my three case studies.

Many liturgical documents were published by the United States' National Conference of Catholic Bishops' (NCCB) Committee on the Liturgy. One of these is the 1972 *Music in Catholic Worship* (henceforth *MCW*).¹⁹ The *MCW*, according to Edward Foley, a liturgical composer, "continues to be one of the finest pastoral documents on Christian liturgical music in existence today. Though written for the Roman Catholic Church in the United States, the breadth and insight of the document has resulted in the appropriation of its principles by other language groups and by other denominations."²⁰ *Liturgical Music Today*²¹ (henceforth *LMT*) was also written by the NCCB's Committee on the Liturgy in

¹⁸ *Introduction to the Lectionary for Mass*, henceforth *LMI* (1970, revised 1981), *Liturgy Documents*.

¹⁹ National Conference of Catholic Bishops' (NCCB) Committee on the Liturgy, *Music in Catholic Worship*, henceforth *MCW* (Washington, D.C., 1972).

²⁰ Edward Foley, "Overview of *Music in Catholic Worship* and *Liturgical Music Today*," *Liturgical Documents*, 270.

²¹ NCCB's Committee on the Liturgy, *Liturgical Music Today*, henceforth *LMT* (Washington, D.C., 1982), nos. 54-55.

1982, as a companion to the *MCW. Environment and Art in Catholic Worship*²²

(henceforth *EACW*), written in 1978 by the NCCB's Committee, deals with how the changes of the Second Vatican Council affect the worship space and the creation thereof. It was intended as a set of guidelines to assist communities and architects in the process of renovation of the church buildings.

The above-mentioned documents are very practical in nature, and afford a standard of liturgical function to which my three communities and the unfolding of their respective liturgies can be compared.

The Term "Liturgy"

It is profitable to study this term in order to begin with a common basic understanding of the nature of liturgy. The *Webster Dictionary of the English Language* defines liturgy as "the ritual or established formulas for public worship, as the Mass in the Roman Catholic Church."²³ More important for our discussion is the etymology provided by the *Webster Dictionary*, which states that liturgy comes from the Greek word *leitourgia*: "*leitōs* meaning public (derived from *laos*, or *leos*, being the people) and *ergon*, which means work."²⁴ The etymological definition, then, is the "work of the people," and this meaning has

²² NCCB's Committee on the Liturgy, *Environment and Art in Catholic Worship* (Washington, D.C., 1978).

²³ *The Living Webster Encyclopedic Dictionary of the English Language*, (New York: Random House, 1973 ed.), s.v. "liturgy."

²⁴ *Webster Dictionary*, s.v. "liturgy."

had its ramifications on the documents outlining the liturgical reforms of the Second Vatican Council. These ramifications are especially notable in the *CSL* and its emphasis on the faithful's "full, conscious, and active participation in liturgical celebrations which is demanded by the very nature of the liturgy."²⁵

Gregory Dix, at the beginning of his influential monograph *The Shape of the Liturgy*, provides the following definition and discussion of the term "liturgy."

"Liturgy" is the name given ever since the days of the apostles to the act of taking part in the solemn **corporate worship** of God by the "priestly" **society** of christians, who are "**the Body of Christ**, the church". "*The Liturgy*" is the term which covers generally all that worship which is **officially organised by the church**, and which is open to and offered by, or in the name of, all who are members of the church. It distinguishes this from the personal prayers of the individual christians who make up the church, and even from the common prayer of selected or voluntary groups within the church, *e.g.* guilds or societies. In the course of time the term "*The Liturgy*" has come to be particularly applied to the **performance of that rite** which was instituted by our Lord Jesus Christ Himself to be the peculiar and distinctive worship of **those who should be "His own"**; and which has ever since been the heart and core of christian worship and christian living – the Eucharist or Breaking of Bread...

Here it is enough to say that all eucharistic worship is of necessity and by intention a **corporate action** – "*Do this*" (*poieite*, plural). The blessed Bread is broken that it may be *shared*, and "we being many" made "one Body"; the blessed Cup is delivered that it may be a "*partaking* of the Blood of Christ". It is of the deepest meaning of the rite that those who take part are thereby **united indissolubly with one another** and with all who are Christ's, "*because*" each is thereby united with Him, and through Him with the Father, with Whom He is One...

It is the sequence of the rite—the Shape of the Liturgy—which chiefly **performs** the eucharistic action itself, and so carries out the human obedience to the Divine command "Do

²⁵ *CSL*, no. 14.

this". It is the phrasing of the prayers which chiefly expresses the *meaning* attached to that action by the theological tradition of the church. Both are essential parts of eucharistic worship.²⁶

Dix, an Anglican, wrote this before the Second Vatican Council. I am not suggesting that he directly influenced the reforms of the council, but he was certainly forward looking. His definition brings many important issues to the fore. Dix's terminology alludes to the fact that the liturgy is a performative event: he writes that the liturgy "has come to be particularly applied to the performance of that rite which was instituted by our Lord Jesus Christ," mentioning that the shape of the liturgy is that which "chiefly performs the eucharistic action."

This definition also raises questions regarding the liturgy as something which is performed by an organized group of people. Dix writes that the liturgy is a form of "corporate worship," and the term "corporate" suggests something that arises from organizational theory. He calls the Church a "society of christians" who form the "Body of Christ," and this too implies an organized group, an organization, and all that they entail. Dix goes as far as to state that the liturgy is "officially organised by the church, and ... is open to and offered by ... all who are members of the church." Thus, notions of membership and inclusion arise. Dix writes that the Church is made up of "those who should be 'His own,'" a group that belongs to Jesus. This group is "united indissolubly with one another and with all who are Christ's, '*because*' each is thereby united with Him, and through

²⁶ Gregory Dix, *The Shape of the Liturgy* (London: Dacre Press, 1945, 2nd edition, 4th impression, 1949) 1-2. Dix's emphasis in the original is in *italics*, mine is in **boldface**.

Him with the Father, with Whom He is One.” Dix describes all eucharistic worship as a “corporate action.”

The *EACW* document provides the following concise definition of liturgy:

Liturgy has a special and unique place in the life of Christians in the local churches, their communities of faith. Each Church gathers regularly to praise and thank God, to remember and make present God’s great deeds, to offer common prayer, to realize and celebrate the kingdom of peace and justice. That action of the Christian assembly is liturgy.²⁷

General Structure of the Post-Vatican II Eucharistic Celebration

As a structure, the Mass, or the Eucharistic Celebration—the liturgy of the Roman Catholic Church—contains within itself a certain rhythm, a flow of high points and low points, a cyclical movement. There are spoken parts, comprising parts the priest recites alone; parts that are proclaimed by individual members or ministers; and specifically congregational parts. There are sung parts, including parts sung by the priest, by a soloist, and by the congregation. As well, there are various moments of silent reflection within the ritual of the liturgy. The liturgist Joanne Pierce most eloquently writes:

There is a rhythm to liturgy. The texture of symbolic interaction, through words, gestures, and objects, varies and flows in following a dynamic course. As in life, so in liturgy: To everything there is a season. There is a time to speak, to listen, to sing, and to be silent ... Liturgical use of all that we call symbols must follow a balanced

²⁷ *EACW*, no. 9.

order to effect (and affect) our fullest participation. We can enter into them most fruitfully when they are spaced, pitched to the “highs” and “lows” of any liturgical celebration. Too often, the temptation is to stuff liturgical celebration to the brim with “busy” symbolic moments (music, speech, movement) out of a fear that the “quiet” moments (stillness, silence, pauses) will somehow kill the momentum. They won’t; they are a part of that momentum, just as they are a part of the authentic living of human life.²⁸

In paragraph 14 of the *CSL* we read: “The Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy.”²⁹ Later in the same paragraph the following appears: “in the reform and promotion of the liturgy, this full and active participation by all the people is the aim to be considered before all else. For it is the primary and indispensable source from which the faithful are to derive the true Christian spirit.”³⁰ Regarding this crucial concept of active participation in the liturgy, specifically related to the role of music, Reid writes that

we constantly strive as ministers to enable the community’s complete participation in liturgy. As music ministers, ours is an important task because the liturgy, by its very nature, is musical: it is meant to be sung! Music is an integral aspect of all liturgy. Music ministers help the gathered assembly to participate fully, consciously and actively; by engaging all the senses we engage our very souls!³¹

²⁸ Joanne M. Pierce, “Symbols and their Use in Parish Liturgy,” *Liturgical Ministry* 2 (Fall, 1993), 157.

²⁹ *CSL*, no. 14.

³⁰ *Ibid.*

³¹ Reid, *Preparing Music for Celebration*, 9.

It is important to note that many of the prayers and acclamations of the Mass of the Second Vatican Council, which are now to be performed openly by the congregation so that all may hear and take part in them, were merely spoken *sotto voce* by the priest in the old rite of pre-Vatican II, or the Tridentine Mass. We can notice, then, the movement of the Second Vatican Council to encourage active participation of the members of the congregation in the Mass, and as people involved in liturgy, it is our mandate to continue in this same principle.

Music Within the Post-Vatican II Liturgy

The Milwaukee Symposia for Church Composers gives us a useful overview of the musical changes that were made during and after the Second Vatican Council, explaining the details of the challenges that were faced. The composers write of the promising strides liturgical music has made since the 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 composition. In each of these developments a primary concern has been music's ministerial role. 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.³²

The report notes that the liturgical documents emphasize the function of worship as opposed to merely aesthetic or even theological claims on it. This is evident, for example, in the following section of the *CSL* entitled “Sacred Music.”

Sacred music will be the more holy the more closely it is joined to the liturgical rite, whether by adding delight to prayer, fostering oneness of spirit, or investing the rites with greater solemnity ... Accordingly, the Council, keeping the norms and precepts of ecclesiastical tradition and discipline and having regard to the purpose of sacred music, which is the glory of God and the sanctification of the faithful, decrees what follows.

A liturgical service takes on a nobler aspect when the rites are celebrated with singing, the sacred ministers take their parts in them, and the faithful actively participate ... Bishops and other pastors of souls must be at pains to ensure that ... the whole assembly of the faithful is enabled ... to contribute the active participation that rightly belongs to it.³³

The issues of the place of sacred music and of participation in song are fruitful to our exploration of the three case study communities. This brief introduction to the theories and the liturgy will serve as the foundation for a further investigation of the role of participatory song within this worship setting.

³² *Milwaukee Symposia*, no. 4.

³³ *CSL*, nos. 112-114.

CHAPTER 1

THEORY AND GENERAL PROBLEMS OF PARTICIPATION IN CONTEMPORARY LITURGY

In this first chapter, I will engage various theories of performance and participation within organizations as well as issues of power. I will look at Jeff Todd Titon's notions of folklife and performance. As well, I will consider theories of organizations and power, drawing mainly from Göran Ahrne's theoretical writings. I will examine writings from participation theories, specifically regarding audience versus performer, and the notions of participants as the Body of Christ. I will also enter into discourse with issues of cultural heritage within the liturgy.

I: Study of Folklife and Performance

In *Powerhouse for God*, Jeff Todd Titon presents his case study findings from work with a group of members from the Fellowship Independent Baptist Church near Stanley, Virginia. His methodology and his ideas on the study of the function of organizations, specifically sacred, are most relevant to the present study. In his introduction, Titon devises a model for the study of folklife, which

consists in a figure of four concentric circles in order to exemplify the folk group, with arrows pointing outside the group to the folklorist who observes, participates, translates and presents the findings to his/her audience. (see Figure 1). This same model can be applied to the study of any community or organization, and indeed to the three communities discussed in this thesis.

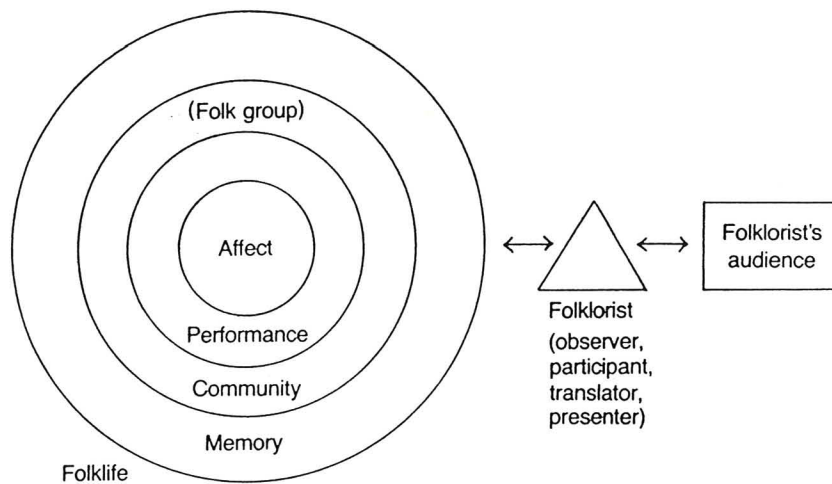


Figure 1. A model for folklife studies. Titon, *Powerhouse for God*, 11.

The inner circle, the central point, *affect*, is “the power to move people.”¹ Titon explains that affect is the focal point of rural life: affect is at the center of “the ballad, the folktale, the religious rite—the various and sundry activities folklorists study. Affect cuts across them all, is the common element. It binds the

¹ Titon, *Powerhouse for God*, 8.

folk to the lore even as it brings the folklorist to both the folk and the lore.”²

Affect is brought into being by the *performance*, forming the second circle. The performance, in turn, is surrounded by and situated within a *community*, which is made up of “those people who share affective performance and interpretation.”³

All this is situated within the outer circle of *memory*. This model has application for my case studies. Titon’s term affect can be applied in various ways: as the music itself on one level, and as God and spirituality on a deeper level. Both these are brought into being by ritualistic and, in this case liturgical, performance which is situated within the community and in the context of the collective memory or the experiential history of the group.

Titon also discusses the importance of religious language and its performative function within a community. Titon identifies four characteristics of folklife performance: 1) Performance is something intentional: to intend something is to move people to some form of action, be it a deeper relationship with God or a relationship with the other members of the group. 2) Performance is rule-governed, organized, coherent, and purposeful. 3) Performance is interpreted by all those who participate. He writes that “performers interpret their performance as they go along; they understand what goes on, and their continuing performance is based in part upon their interpretation ... Interpretation also

² Ibid.

³ Ibid., 9.

involves evaluation ... [which] frequently feeds back into performance.”⁴ 4)

Performance is something that is keyed or marked off, setting the event apart from its context. These issues of performance will become evident in a wider discussion of performance within the three case communities.

II: Organizations

Frank C. Senn compares the liturgies of the ritualistic Churches, including the Roman Catholic Church, with the spontaneous Evangelical Christian Churches. He writes that these free Churches prefer a more spontaneous and emotional expression in worship. He shows how the level of social organization must be kept low and the pattern of roles must be kept sufficiently unstructured. There is a weak control of individuals within the community. On the other hand, the ritualistic Church has a highly articulated social structure, which includes tight control of the individual, a differentiation of social roles (for example, between clergy and laity), and an exaltation of the group over the individual. A high value is placed on conscious and controlled participation in communal worship.⁵

It is inherent, then, that the Catholic Church is experienced as a highly structured organization, and this influences all aspects of the community,

⁴ Ibid.

⁵ Frank C. Senn, *Christian Worship and its Cultural Setting* (Philadelphia: Fortress Press, 1983), 73-74.

including music-making. In order to devise a functional framework to inform the discussion of participation in music and its position within the “organization” of the Church, I look to theories of organizations and power within the field of sociology. In each of my three case studies, there are different ways in which the congregation and the parish (and music’s place within these) are organized.

Organizational Theory: Ahrne’s Four Features

According to recent sociological thought, various features can be distinguished that govern organizations and their affiliates. Sociologist and organizational theorist Göran Ahrne (in his *Social Organizations: Interaction Inside, Outside and Between Organizations*) has defined the following four central features of organizations: affiliation; collective resources; substitutability of individuals; and recorded control. In the work of theorists such as Ahrne, the term organization is not limited to the discussion of business organizations; rather, it encompasses everything from families and states to social groups, including church communities and children’s clubs.⁶

In discussing the various features of organizations, Ahrne comments that they “constitute the most persistent and universal relations between individuals,

⁶ Göran Ahrne, *Social Organizations: Interaction Inside, Outside and Between Organizations* (London: SAGE Publications, 1994), 2.

and organizations set the conditions for human action.”⁷ This link between human behavior and the workings of organizations is an interesting concept when discussing the functions of organizations. It constantly brings to mind the fact that organizations, the Church as a prime example, are human institutions which, as “*social mechanisms ... connect a large number of human wishes and hopes into common consolidated actions.*”⁸

Based on the observations of my case study communities, it is evident that the Church, like any other organization, has a complex hierarchical structure of interrelated sub-groups, there are multitudes of levels of power and control that govern the way in which this organization, and its liturgy, functions: 1) there are Vatican norms, which are transmitted to the individual churches in the form of official documents; 2) the priest plays a large role in the way these documents and directives are followed; 3) there are liturgical committees; 4) the musicians play an important part; 5) the choir affects the liturgy; 6) the hymnals chosen for the congregation affect the repertoire; 7) and, of course, the congregation itself has a tremendous role in the liturgy’s unfolding.⁹

In his theory, Ahrne identifies and discusses the individual conditions that govern an organization. The first condition is that of *affiliation*. Basically, an affiliate is a member of the organization. This encompasses the recognition or the

⁷Ibid.

⁸ Ibid., 3, *my emphasis*.

⁹ Congregation members, although being outside of the main leadership-structural group, still have great power in the functioning of the parish.

exclusion of members from the organization. In some form, all organizations are exclusive. A basic characteristic of organizations, which elucidates this dichotomy, is that they serve as a “link between human beings that unites some people, while separating them from others.”¹⁰ This immediately raises the issue of membership (affiliation) versus that of the exclusion of some people within any given organization. Generally, affiliates, or members, have to be recognized, or prove their affiliation in some way, in order to be allowed to take part in the events that are reserved for members only.

In the case of the Catholic Church, some events include non-affiliates because of their relationship of members. For example, at a baptism many non-members are often present who are relatives or friends of the family. On another level, especially in the Italian community, and also with the Spanish-speaking community, at certain points of the liturgical year, such as Christmas and Easter, many people come to Mass who would normally attend an English-speaking parish. These visitors in some cases may briefly act like affiliates, but there are many differences from parish to parish. Even Catholics from other Churches that come for special occasions, although they are part of the larger Universal Church, are outsiders within the specific community. This occurs to a greater extent with some other Christian denominations where there is not the same similarity of liturgy and creed from location to location. But even here, where the liturgy is

¹⁰ Ahrne, *Social Organizations*, 3.

quite regulated and standard, there are still many human and relationship differences. In my communities, members, practically, are those who take part in the Sunday liturgy, those people who attend Mass on a regular basis. However, according to the Catholic Church in general, I think it is fair to say that members, or affiliates, are those who are baptized. This poses an interesting dichotomy, because there are many baptized persons who do not attend Mass, and there also some people who participate in the eucharist who are not baptized.

A relevant concept of Ahrne's issue of affiliation is that "as an affiliate of an organization the other affiliates give you an identity, they begin to recognize you and they care about what you do when you come and when you leave. They depend on you and count on you. You mean something."¹¹ It is within the organization that a single member finds his or her voice, place, role and function, within the context of the other individual members, within the organization as a whole and within the member's everyday life, including also his/her life outside the specific organization. This concept of "belonging" to an organization gives certain forms of power to the member, which would not exist for people outside of the organization.

As a group, the affiliates of any organization most often have differing interests, yet they generally have at least one in common, the survival of the organization. This is true in the example of the Church, where there is often a

¹¹ Ibid., 5.

concern for the group as a whole, as well as for individual affiliates and their financial, social, and spiritual well-being.

In discussing new membership, Ahrne writes that “affiliation to an organization is a form of pledge. The pledge often takes the form of a ceremony or ritual ... Different forms of initiation rites are also common.”¹² In the Catholic Church, this is evident through the sacraments of initiation (baptism, confirmation and eucharist), as well as through informal greetings extended to new members. There are many factors that attract new affiliates to a particular organization or to a particular church, and within that church to a particular liturgical celebration.

Music is one of these many factors. The music making, the music ministers, the participation of the majority of the affiliates in the music making are all factors (in my opinion of no less importance than the preaching or the location and the time of the Mass) that tend to attract new affiliates, and are a powerful force that should give long-standing affiliates a reason to continue returning.

Ahrne’s second feature is *collective resources and power*. These accomplish the act of attracting new members and bringing affiliates back regularly. These collective resources are the centre or core of all organization. They are produced by the affiliates and are maintained and used by them. A reason affiliates “come back” is because they have some personal interest in the use of these resources which, outside of the organization, they would not have

¹² Ibid., 10.

access to. In the discussion of the Church, it is important to raise the following questions pertaining to resources. What are the resources? Are they the spiritual benefits that are gained by belonging to such a group, or is the music we produce in worship the product? Or is it a synthesis of these and other such concepts?

One of the resources of the Church, like many organizations, is the physical building used for community worship, including the equipment contained therein, such as liturgical 'furniture' and 'tools' needed for liturgical celebrations. These sacramental items include everything from the altar, the chalices, the things necessary for communion, the various priestly vestments, and all the other items necessary and traditional to Catholic liturgical worship. In these are also included more "worldly" things, such as sound systems, the musical instruments, and the hymnals. As well, there are other resources such as friendship, relationships, and the type of music or the form of participation that is available within any given community.

Of course, there are many spiritual resources that we have access to within the Church, and the participatory singing is one of these. The experience of participating as one voice with the other members of the Church is something we do not have access to outside of the organization. Participating in these moments of communal worship and the experience coming from them can not be accessed from outside of the organization. For Catholics especially, we receive the sacraments, and God's grace which they bring, only through the Church.

A third condition governing organizations is that of the *substitutability of individuals*. In essence, an organization is a group of individual people. Within this group dynamic, various issues arise dealing with specific affiliates, both in their position within the organization and their relationship to the other members of the organization.

Ahrne writes that the “recognition and identification of individual affiliates is indispensable for the running of an organization. Still, for the organization to last and survive no affiliate can be indispensable.”¹³ Various individual affiliates have differing positions, or jobs, within the given organization. Based on the different skills of the individual members, many varying roles within the organization are needed for its functioning. Understanding this will aid in the discussion of the various roles within the Church, namely those of the primary music ministers, and it informs the discussion of the role of the congregation as a crucial element of the music-making.

It is important that “organizations both presuppose and transcend individual actors. The mystery is that the resources and goals of affiliates are both individual and organizational at the same time.”¹⁴ Accepting the above-mentioned axiom, a basic problem arises, for example, when an affiliate leaves the organization. The group is affected and a new person must be found to

¹³ Ibid., 18.

¹⁴ Ibid.

replace that affiliate. Ahrne suggests that, paradoxically, in organizations, “even the most charismatic of leaders, even the most popular player must eventually be replaced if the organization is to survive.”¹⁵ Indeed, this is the case within the Church. Priests come and go, as do other members. Musicians and musical directors are also replaced if need be, and the community survives. Especially if the congregation knows its role within the music-making, the members will continue to participate. Of course, depending on the replacement person, many difficult challenges could arise, but one would hope that the replacement would maintain a similar ideology and that the changes would not be overwhelming. Obviously, various congregations would adapt to the changes in different ways.

Ahrne identifies the two problems of substitutability as substitution and succession. The problem of substitution concerns the daily activities of the organization: “for the organization to secure its activities requires the possibility of replacing affiliates that cannot do their tasks. There must be substitutes or reserves. Without substitutes the organization becomes vulnerable.”¹⁶ This is evident with the musicians from the churches, for example. If a given musician is not able to attend any given function, often another musician will be substituted. This affects the liturgy, even if for that specific event. The problems of succession, on the other hand, are on a larger scale, and accordingly can have a greater effect on the organization as a whole. When dealing with the succession

¹⁵ Ibid.

¹⁶ Ibid., 19.

of individuals within the organization, one must consider the various issues that arise, such as the hierarchical structures that already exist within the organization, as well as problems of the individual skills of the various members. Even if the organist, for example, needs to be replaced, many other structures that are in place remain constant, such as musical director, liturgical committees, and the sensitivity of the congregation to their participatory role.

Ahrne's fourth concept is *recorded control*. Ahrne writes that

a prerequisite for control is that every affiliate has a unique identity and that relevant performances can be watched, registered and recorded. The aim of control is not only to stop individuals from doing things they are not allowed to do. It is also to know what they do, how well they do it, how much they do, how fast they do it, if they are improving their performances etc. Recorded control means that the records of each affiliate are kept and saved for longer periods of time.¹⁷

Ahrne describes control, writing that it is "the behaviour of each individual affiliate that has to be controlled."¹⁸ He notes not only the negative aspect of control, but also discusses the beneficial elements. He clarifies:

the aim of control is not only to stop individuals from doing things they are not allowed to do. It is also to know what they do, how well they do it, how much they do, how fast they do it, if they are improving their performances etc. Recorded control means that the records of each affiliate are kept and saved for longer periods of time.¹⁹

¹⁷ Ibid., 22.

¹⁸ Ibid.

¹⁹ Ibid.

Initially it would seem that this concept is not overly useful to the discussion of the Church organization, yet on further thought and some creativity, interesting and constructive connections can be made. For example, a certain control is maintained by the priests over the music ministers, and on a larger level, the Bishop has control over the priests. It would seem that no one actually controls the 'regular' non-employee congregation members through maintaining a record of what they do. However, I would argue that our collective histories regarding our place within the Church are recorded, if not in a written manner, certainly in our own memories, somewhat akin to Titon's idea of collective memory. Tradition, then, also exerts its control.

As well, the recorded control occurs from the congregation remembering what the 'employed' members did or did not do well. Congregation members constantly make comments such as "that was a beautiful hymn" or "Fr. X's homily was too long and boring." Although these comments are not officially recorded, the members still maintain them and discuss them, and this affects decision making within the parish. Dealing specifically with the music ministers and leaders, these types of recorded control from congregation members affect our choices. For example, the congregation's response in the participation of a new hymn would affect the placement of that given hymn in the regular repertoire.

III: Power

The concepts discussed by Ahrne are all, in some way, connected with the power of the affiliates. Without the organization, these members would not be able to have access to these resources, and thereby would lose their power. At this point, it is fruitful to open up the discussion to include theories and sociological writings on power. Theorists of power, such as Thomas E. Wartenberg, discuss issues of social power, and this discussion sheds some light on Ahrne's idea of power. Wartenberg bases his work in a concept he defines as a "field theory of social power."²⁰ I will also inform the discussion of Wartenberg by engaging with the writings of Kathleen Iannello and Mary Parker Follett.

Legitimate and Illegitimate Power

According to Wartenberg there are two forms of power relations in society: illegitimate and legitimate uses of power. Superficially, it is generally assumed, even in everyday discourse, that power brings with it some form of negative aspect, with a harmful imposition of control by one agent over another. This is not always true in practice. Even in the "power" literature within social theory, the beneficial quality of power is not always obvious. Wartenberg

²⁰ Thomas E. Wartenberg, *The Forms of Power: From Domination to Transformation* (Philadelphia: Temple University Press, 1990), 3.

discusses these two forms of power, writing that “a theory of social power cannot simply accept the idea that power is always illegitimate; it needs to specify the scope of illegitimate power relations, contrasting them with power relations that do have legitimacy.”²¹ Put another way, there exists an accepted, formalized or “legal” concept of power in contrast to an unaccepted form. This notion is one of particular importance to the study of the power of music within the Catholic community, since it is not always evident that this legitimate or “legal” form of power exists as well.

An example of legitimate power that is evident in my communities is that of the music minister.²² The power that I exercise when choosing the hymns and planning the liturgies is to aid the congregation in its participation. I try to help the congregation participate more fully. I try to plan songs that emphasize and underline the sentiments expressed in the texts of the day and in the rest of the liturgy. Within the Catholic Church at least, someone has to have this power, or no one would be able to sing. Someone has to have the power to choose and prepare the hymns for the liturgy. This is not a harmful or negative power or control, rather it is an aid to participation. This is akin to the notion of a conductor of a musical ensemble of any type: the conductor is necessary to the

²¹ Ibid., 4.

²² It is somewhat difficult for me to argue this point, since I am trying to prove that my power over the congregation is not harmful to them in any way.

preparation and the execution of the performance, while not wielding an unaccepted form of power.

Power-to and Power-over

Within social theories of power, there are two fundamental meanings of the word power: “power-to” and “power-over.” Wartenberg quotes Hannah Pitkin in discussing these two forms of power:

the idea of power in “power to” may be *significantly different* from the idea of power in “power over.” That is, indeed, the case. One man may have power over another or others, and that sort of power is relational, though it is not a relationship. But he may have power to do or accomplish something by himself, and that power is not relational at all; it may involve other people if what he has power to do is a social or political action, but it need not.²³

Immediately, a dichotomy is established, which nevertheless is useful. “Power-to” is a positive force, it is beneficial, while “power-over” denotes a negative force that is harmful to the object. This view can be taken from the fact that within the idea of power itself, there exists a dichotomy inherent in it – even in ordinary discourse about power: “on the one hand, power seems [to be] a necessary and positive feature of both an individual’s life and a society; on the other, it seems to be the root of many of the deepest problems of a society.”²⁴

²³ Ibid., 18-19.

²⁴ Ibid., 10.

The organizational theorist Kathleen Iannello discusses this positive form of power, contextualizing it within her feminist theoretical position. In a section on power in her 1992 monograph, *Decisions Without Hierarchy: Feminist Interventions in Organizational Theory and Practice*, Iannello presents this opposing, or positive and legitimate, side of power as having been treated as the “Other.” Iannello writes that power is often simply seen as domination, and the other forms of power have been marginalized in the discourse. She argues for another definition of power, one where domination is not implicit. Iannello writes that “there is another understanding of power that does not constitute domination, but rather the ability to accomplish goals.”²⁵ Drawing upon the writings of Rosabeth Kanter, Iannello states that the problem with absolute power granted to one person, or a small group of people ‘at the top,’ is that it implicitly renders everyone else powerless. Iannello quotes Kanter:

empowering more people through generating more autonomy, more participation in decisions, and more access to resources increases the total capacity for effective action rather than increasing domination. The powerful are the ones who have access to tools for action.”²⁶

These “tools for action” are comparable to Iannello’s notion of the “ability to accomplish goals.” This notion of positive power and its use will inform our discussion.

²⁵ Kathleen P. Iannello, *Decisions Without Hierarchy: Feminist Interventions in Organization Theory and Practice* (New York: Routledge, 1992), 43.

²⁶ Rosabeth Moss Kanter, *Men and Women of the Corporation* (New York: Basic Books, 1977), 260, as quoted by Iannello, *Decisions Without Hierarchy*, 44.

Power-to and Active/Passive Power

Wartenberg has a similar discussion regarding the positive functionality of power where he briefly engages in a discussion of “power-to,” which can be a useful tool to reach a deeper understanding of the function of power in the context of this study. He traces the concepts of “active power” and “passive power” through Plato’s writings on the concept of “power-to” in his *Sophist* and about Locke’s famous discussion of power in *An Essay Concerning Human Understanding*. It is from Locke’s text that Wartenberg adapts the terms “active power” and “passive power.”

Wartenberg writes that Plato discusses power, and gives it two contrasting qualities: “power is analyzed as the ability to affect something, to bring about a change, or to be affected or changed [he now quotes Plato] ‘I suggest that anything has real being that is so constituted as to possess any sort of power either to affect anything else or to be affected.’”²⁷ It is important to note that the discussion of this use of power remains in the philosophical tradition. Wartenberg then turns his attention to Locke, who attempts to

make a distinction between active and passive power. “Power,” he [Locke] says, “is twofold, viz. As able to make, or able to receive any change: the one may be called *Active*, and the other *Passive Power*.” Thus, while attributing an active power to the sun in virtue of its ability to melt ice, Locke also attributes a passive power to ice, in order to indicate that ice itself is the sort of thing

²⁷ Plato, quoted by Wartenberg, *The Forms of Power*, 20.

that could be melted by the sun's power. The core notion of power for Locke is that of the ability of a thing to affect another thing, to cause it to change, or to be affected by a thing.²⁸

This discussion of power is extremely useful in the context of this study: music has power, active power. It could prove fruitful to entertain the notion that the people of the congregation possess this passive power, that they allow themselves to be affected by the music. This point can be demonstrated by referring back to our discussion of Titon and his folklife studies model. The performance and its power on the people, the people have power to be part of the performance, and they have the power to allow themselves to make connections with their "memory" in order to make it a meaningful experience.

Mary Parker Follett was a social worker who, in the 1920s, "promoted concepts like empowerment, teams, and networked organizations through her essays on management ... [and her] writings emphasized the importance of relationships within and among organizations."²⁹ In her writing, Follett discusses the issue of a co-active power, a power that arises from the ability of people to work together in order to achieve things that they could not normally achieve alone. This concept can be transferred over to the theory of organizations by qualifying the statement to include that these "things," that can be equated to resources, are only available to affiliates. It is only through affiliation that one has

²⁸ Ibid., 20-21.

²⁹ P. Graham, ed., *Mary Parker Follett: Prophet of Management* (Boston: Harvard Business School Press, 1996), as cited at http://www.fsw.ucalgary.ca/Social_Work/Moment_1.htm, accessed on June 9, 2000.

access to the ability to achieve certain tasks. Follett describes this as a sort of 'power-with,' where there exists a "jointly developed power, a co-active, not a coercive power."³⁰ This collaborative concept is useful in elucidating the concepts of affiliation and collective resources, as brought forth by organization theory.

This allows for consideration of the value and function of the concept of a joint-power, through the act of participation. Follett also discusses participation, in an essay entitled "Psychology of Consent and Participation." She writes that "mere participation is not enough ... The chief task of organization is how to relate the parts so that you have a working unit; then you get effective participation."³¹ There are concepts of a co-functioning, often referred to as related thinking. Follett embarks on a discussion of participation, demonstrating the three ways an organization can get participation from the affiliates: "by an organization which provides for it, by a daily management which recognizes and acts on the principle of participation, and by a method of settling differences" between the affiliates.³² This discussion of getting participation is crucial in the example of church communities, where one of the main goals, of music ministers at least and of all involved in the liturgy, should be the fostering of the members' active participation.

³⁰ Mary Parker Follett, "Power," *Dynamic Administration: The Collected Papers of Mary Parker Follett*, ed. Henry C. Metcalf and L. Urwick (London: Sir Isaac Pitman and Sons, Ltd., 1941, reprinted 1965), 101.

³¹ Follett, "Psychology of Consent and Participation," *Dynamic Administration*, 212.

³² *Ibid.*, 213.

Wartenberg engages in another important discussion, that of transformative power. This form of power, like power-to, is a positive type of power. He writes that “there are uses of power-over that do not amount to the domination of the subordinate agent by the dominant one. These uses of power-over can be designated as ‘positive’ in that they serve to benefit the agent over whom they are exercised.”³³ This other positive use of power-over is the transformative use of power. In this, a dominant agent exercises power over a subordinate for the subordinate’s benefit; however, the dominant agent

attempts to exercise his power in such a way that the subordinate agent learns certain skills that undercut the power differential between her and the dominant agent. The transformative use of power ... seeks to bring about its own obsolescence by means of the empowerment of the subordinate agent.³⁴

The idea of empowerment through this positive and beneficial form of power is an effective method of discussing the form of power music takes within my case studies. The music serves the members of the congregation, it empowers them, it does not necessarily have power over them in a negative or harmful way. Music empowers the members of the organization to “go out and do,” and it leads directly to thoughts and actions that are beneficial both to the individual as well as to the organization as a whole.

³³ Wartenberg, *The Forms of Power*, 183.

³⁴ Ibid., 184. Although the following observation is beyond the scope of this paper, it is important to note that in Wartenberg’s discussion, the dominant agent is referred to by using the masculine pronouns, while the subordinate agent is referred to with feminine pronouns. This problem has been raised by many post-modern and feminist social theorists.

IV: Mystical Body of Christ

The Church sees itself as the Mystical Body of Christ. The participation of the members of this Body in all aspects, is of great importance:

Christ is always present in his Church, especially in its liturgical celebrations ... He is present ... when the Church prays and sings, for he promised: “where two or three are gathered together in my name, there am I in the midst of them” (Mt 18:20).

Christ always truly associates the Church with himself in this great work [the liturgy] wherein God is perfectly glorified and the recipients made holy. The Church is the Lord’s beloved Bride who calls to him and through him offers worship to the eternal Father ... In the liturgy, by means of signs perceptible to the senses, human sanctification is signified and brought about in ways proper to each of these signs; in the liturgy the whole public worship is performed by the Mystical Body of Jesus Christ, that is, by the Head and his members.³⁵

This call to performance of the liturgy by all members of the Mystical Body of Jesus Christ is very strong. The members are indeed members of Christ’s body, doing what he has commanded them to do. In the liturgy, then, it is imperative that members fulfill their roles as participants in a fully active and conscious way.

Audience versus Performers: Participants

In order to further engage with the roles of the members of the organization which refers to itself as the Body of Christ, we can look at various

³⁵ *CSL*, no. 7.

theories regarding performers and audiences and the blurring between these two distinctions. The ethnomusicologist Bruno Nettl, in his fundamental work *The Study of Ethnomusicology*, divides the production or performance of music into three categories: concept, behaviour and sound. Concept is the way the people, or the participants, think about music: this broad definition incorporates the power of music, as well as its value and function. Behaviour, the second category, includes the musical and non-musical acts of the musicians, as well as of all the participants in the event: this includes the activities that precede, follow, and accompany the production of sound. The third category, then, is the sound itself: Nettl makes it clear that sound is no longer the primary focus of the study of music, rather it is just one part of this three-sectioned whole.³⁶

Nettl's concept of behaviour, then, when applied to my case studies, would include the acts of all the members of the congregation, not just of the choir or musicians. This includes the members of the congregation who actively take part in the music by singing along as well as those who do not sing. Those who fall into the group of non-singing members, then, are still participating in the act, just in a different way. This idea that seemingly non-participating members of the congregation are indeed participating in the performance can be further theorized and understood by engaging with Mikhail Bakhtin's notions of the utterance.

³⁶ Bruno Nettl, *The Study of Ethnomusicology: Twenty-nine Issues and Concepts* (Urbana: University of Illinois Press, 1983), 22-23.

In order to form the utterance, Bakhtin links together both the understanding of the utterance and the active response to it. In "Discourse in the Novel," Bakhtin writes that "every concrete act of understanding is active: it ... is indissolubly merged with the response ... Understanding and response are dialectically merged and mutually condition each other; one is impossible without the other."³⁷ This statement suggests that utterances are not necessarily just outward responses (such as through a spoken or, as in this case, sung response), but rather that even listening to and understanding what is being uttered is inherently a form of response. This sheds light on how everyone who participates in the liturgical action in any way can be considered part of the group participating in the utterance. Although the *CSL* asks for the "full, conscious, and active participation" of everyone participating in the liturgy, Bakhtin's theories allow us to open up the discussion further in order to account for everyone involved, even for those who choose not to participate in the singing. Some people may not like to sing, because they think they do not have a pleasant voice, for example; yet according to Bakhtin, just by actively listening and being immersed in the utterance, it is still a form of participation.

There are obviously many different ways of participating in the action: those who sing, those who pray mentally, those who pray verbally, those who use their bodies in prayer, those who sit quietly and allow things to penetrate them in

³⁷ Mikhail Bakhtin, "Discourse in the Novel," (1935) as reprinted in *The Dialogic Imagination*, trans. M. Holquist and C. Emerson (Austin: University of Texas Press, 1973) as reprinted in *Bakhtin Reader*, ed. Pam Morris (London: Edward Arnold, 1994), 76.

a meditational manner and those who just listen to what is being said and sung. As well, the experiences of participation would be, and indeed are, quite different for me as the music leader, than for someone who is in the choir, or for a person at the back of the Church, or for a person at the front, for an old person, for a young person, and so on, based on our past experiences. I can speak from my own experience: when I go to a church, as a visitor, and I sing along as a member of the congregation, it is a different experience from when I lead the song.

In his discussion regarding speech genres, Bakhtin writes that every utterance, as a single unit within the many utterances that constitute life's interactions, has "an absolute beginning and an absolute end: its beginning is preceded by the utterances of others, and its end is followed by the responsive utterances of others, or, although it may be silent, others' active responsive understanding, or, finally, a responsive action based on this understanding."³⁸ Here we see that our response to any given utterance forms part of the utterance, and Bakhtin makes room for those responses to be internal, rather than external.

Other theorists also look at the concept of audience and performer. Charlotte Frisbie questions the concept of "audience" in any given performance. She writes:

One of the major questions about components in a definition of performance revolves around the issue of whether a musical event has to be done for someone else to be a performance.

³⁸ Bakhtin, "The Problem of Speech Genres," (1952-1953) as reprinted in *Speech Genres and Other Late Essays*, trans. V. W. McGee, ed. C. Emerson and M. Holquist (Austin, Texas: University of Texas Press, 1973) as reprinted in Morris, *Bakhtin Reader*, 82.

Simply put, the issue is as follows: Is it a performance if a person composes a song while changing a tire in the rain and sings it for no one except him/herself? If, in another circumstance, a person addresses natural forces, deities, and/or other unseen forces recognized by that person in his/her belief system, does it, then, become a performance?

For example, is it a performance when a Bushman male sings a song about his loneliness and isolation to himself, or when a Plains Indian receives a song from a guardian spirit during a vision quest characterized by isolating the self from others? If a Navajo woman sings a song believed to insure increase in a flock to her sheep in the corral, so the sheep become receivers and the occasion a performance? ... Or, does a performance only occur when a musical event unfolds in front of, around, underneath, or above at least one other human being who is physically visible, present and accounted for?³⁹

Frisbie puts emphasis on the concept of flexibility along the continuum of performance, demonstrating how there are different types of musical performance and different “performers” and “audiences.” Within this notion, singing can be discussed in terms of seeing God as the audience or as part of the audience: we sing in prayer to God. Frisbie herself comments on singing to a deity as one of her examples.

Edward Schieffelin discusses the audience in a similarly expanded manner, opening up the relationship between performers and audience. Schieffelin raises issues regarding the relationship of the performers and the audience, allowing for varying notions of “performativity.” In my case studies it is central to understand that the churchgoers are not merely spectators, but rather

³⁹ Charlotte Frisbie, “An Approach to the Ethnography of Navajo Ceremonial Performance,” *The Ethnography of Musical Performance*, compiled by Norma McLeod and Marcia Herndon (Norwood, PA: Norwood Editions, 1980), 78.

participants in the performance of sacred song. The whole assembly is “performing” the ritual, to varying degrees. At some points within the Catholic liturgy, we are called to engage in performance by listening to what is being proclaimed, as in the case of the Scriptures. In other cases, we are called to participate by responding verbally, sometimes by uniting our voices in song. Looking at it through this lens, then, it is evident that there are different levels and forms of participation in sacred song, and that there is always some kind of effect on the participant.

When discussing various forms of musical performances, Anthony Seeger, an ethnomusicologist, also affirms that the primary importance of musical performance is not the performer (as western thought would have it). He posits that performance also includes the context in which the performance occurs. This idea of context also encompasses the audience members, when they take part in the performance, as in the case of singing within a liturgical context. Seeger also takes into account a communication or interaction between performer and audience member, which is crucial to this study.

Asking us to imagine any musical performance, Seeger discusses certain characteristics that are typical of performance. In the form of a concrete example, Seeger perceptively summarizes what occurs in a performance:

The musicians have certain expectations of the situation they will be in, of their role in it and of the actions of the audience. The audience, too, attends with certain expectations about the kinds of things that will happen, based on past experiences, concepts about the event, and perhaps knowledge of these particular performers.

The time of day and the place of the performance may be significant, as well as the gender, age and status of the performers and the audience. Both may make preparations for the performance including special diet, clothes or activities. When the performers begin, they move their bodies in certain ways, produce certain sounds and impressions ... Their performance has a certain physical and psychological effect on the audience, and some kind of interaction takes place. As the performance progresses, the involvement of the performers and the audience continues, communication takes place, and various levels of satisfaction, pleasure, even ecstasy, usually result.⁴⁰

Liturgy as Prayer

The *Catechism of the Catholic Church* devotes an entire chapter to "Christian Prayer." The introductory paragraph to this chapter portrays how the Church views prayer within the lives of Christians.

"Great is the mystery of faith!" The Church professes this mystery in the Apostles' Creed and celebrates it in the sacramental liturgy, so that the life of the faithful may be conformed to Christ in the Holy Spirit to the glory of God the Father. This mystery, then, requires that the faithful believe in it, that they celebrate it, and that they live from it in a vital and personal relationship with the living and true God. This relationship is prayer.⁴¹

Prayer is regarded as a relationship with God: dialogue occurs with God, interaction takes place. This relationship or dialogue that occurs within worship and ritual is multi-faceted. Senn points out that communication in worship

⁴⁰ Anthony Seeger, "Ethnography of Music," *Ethnomusicology: An Introduction*, ed. Helen Myers (New York: W.W. Norton, 1992), 88.

⁴¹ *Catechism of the Catholic Church*, no. 2558.

operates in at least five directions at once: “from God to the gathered people; from the gathered people to God; by the gathered people to one another; by the congregation to those outside the gathered community; [and] by those outside the gathered community to those within.”⁴²

Prayer as Dialogue

These notions of communicative relationships direct our discussion to the concept of dialogue: for any given utterance, there is an addresser and an addressee. Bakhtin writes that utterance is “constructed between two socially organized persons, and in the absence of a real addressee, an addressee is presupposed in the person, so to speak, of a normal representative of the social group to which the speaker belongs.”⁴³ This produces some interesting issues with regard to the singing congregation. Who are the speakers? Are the speakers made up of some combination of author, composer, music minister, all the singing participants and all the listening participants, as alluded to earlier? Who is being addressed? Are the members mainly addressing each other, or is it more important that they are addressing God through Christ? Or is it a combination of both these things, depending on the context of the given song and the members’

⁴² Senn, *Christian Worship and its Cultural Setting*, 54.

⁴³ Bakhtin, *Marxism and the Philosophy of Language*, (1929) trans. L. Matejka and I. R. Titunik, (Cambridge, Mass: Harvard University Press, 1973) as reprinted in Morris, *Bakhtin Reader*, 58.

participation in it? Theological issues also arise in this discussion, regarding the fact that these members believe that they are the Mystical Body of Christ, and that Christ is always present with them and in them, so even when they speak to their neighbour, they are speaking as Christ to Christ.

Bakhtin maintains that language

lies on the borderline between oneself and the other. The word in language is half someone else's. It becomes "one's own" only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language ... but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own.⁴⁴

The latter part of the above quote brings to the fore the issue of the provenance of our utterances. Bakhtin suggests that all utterances exist elsewhere, outside of us, in other contexts, and that we take our words from there, consequently placing them in our own context. For example, the words of the hymns come to the members from individual authors. The members, as a group, appropriate those words and give them a meaning of their own. They create the meaning according to their individual and collective context, based on their specific situation. As well, this affects the discussion regarding how a sentiment that is uttered collectively and that is prescribed can still bring some meaning to the members as individuals.

⁴⁴ Bakhtin, "Discourse in the Novel," reprinted in Morris, *Bakhtin Reader*, 77.

Bakhtin reminds us that

the utterance occupies a particular *definite* position in a given sphere of communication. It is impossible to determine its position without correlating it with other positions. Therefore, each utterance is filled with various kinds of responsive reactions to other utterances of the given sphere of speech communication.⁴⁵

Again, we see that the members' utterance is prescribed by the author, the composer, and others I mentioned earlier, yet their participation in this utterance, in the many different forms, is what gives it meaning. The author and later the composer, at the time of the creation of the text and the hymn, were responding to something. The music minister chooses to program the hymn in response to something different from the cause of the author and or composer.

I can speak for myself and my position as music minister and say that most often I am responding to the scripture passages that are to be proclaimed during the liturgy. I am also responding to the liturgical year, with its seasons and feast days, and I choose hymns accordingly. For example, if the given liturgical celebration falls within the Christmas season of the Catholic liturgical calendar, I will choose certain hymns in relation to that. I am also operating within the repertoire of the community, observing what the congregation is capable of participating in at any given moment.

The members of the congregation who choose to sing along with the hymn are also responding to something: to me; to their own situation; to things that may

⁴⁵ Bakhtin, "The Problem of Speech Genres," reprinted in Morris, *Bakhtin Reader*, 85-86.

have happened to them recently. They may be responding to the person who is singing beside them; or they may be responding to multiple previous utterances – the spoken word or the ‘inner word’.

V: Cultural Heritage in the Liturgy

Culture in the Liturgical Documents

Documents regarding the liturgy often discuss culture and inculturation. Seeing as two of my cases are ethnic parishes, and indeed even the English-speaking community at Holy Family, although being part of the “dominant culture” of Canada, is still not the “dominant culture” of the Universal Church, it is useful to engage with these issues in the following discussion.

The *CSL* dedicates a section of its first chapter to the “Norms for Adapting the Liturgy to the Culture and Traditions of Peoples.” This section begins:

Even in the liturgy the Church has no wish to impose a rigid uniformity in matters that do not affect the faith or the good of the whole community; rather, the Church respects and fosters the genius and talents of the various races and peoples.⁴⁶

Later in the same section, it continues:

Provisions shall also be made, even in the revision of liturgical books, for legitimate variations and adaptations to different groups, regions, and peoples, especially in the mission

⁴⁶ *CSL*, no. 37.

lands, provided the substantial unity of the Roman Rite is preserved; this should be borne in mind when rites are drawn up and rubrics devised.⁴⁷

It is obvious that the Council was sensitive to the possible challenges that would arise with the shifts in liturgical norms. The translations of the liturgical texts into the vernacular were the immediate challenge, but there would be many other issues as well.

Cultural Adaptation

The documents emanating from the Second Vatican Council seem only to deal with cultures that are in the mission lands, like the “third-world” or “developing,” often non-Christian, countries. However, various scholars have also addressed this segment of the *CSL* and have shown the possibilities of its application to all cultures, regardless of the nation and its status.

Anscar J. Chupungco has done much work on the liturgy from a cultural perspective. In *Cultural Adaptation of the Liturgy*, Chupungco discusses paragraph numbers 37 and 38 of the *CSL*. He writes that “adaptation is not primarily a missionary concern but a cultural exigency. The motive is not merely to facilitate the activity of the Church in mission lands, but to make the liturgy

⁴⁷ Ibid., no. 38.

available and relevant to every culture.”⁴⁸ Chupungco points out that the third world countries have been the “immediate beneficiaries of the Council’s openness to liturgical pluralism,” but he recognizes that this is not necessarily “on account of their being mission lands but because of their strikingly distinct cultures.” He concludes that it is “unfair to restrict the zone of adaptation to the third world, as if Western countries did not experience the urgency to adapt the Roman liturgy to their cultures.”⁴⁹

Music and Culture

The first section of *CSL* provides the framework for the application of the notion of culture to music. Chapter Six, “Sacred Music,” discusses the relationship between music and singing to culture. Numbers 118-119 read:

The people’s own religious songs are to be encouraged with care so that in sacred devotions as well as during service of the liturgy itself, in keeping with rubrical norms and requirements, the faithful may raise their voices in song.

In certain parts of the world, especially mission lands, people have their own musical traditions and these play a great part in their religious and social life. Thus ... due importance is to be attached to their music and a suitable place given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius.

Therefore, when missionaries are being given training in music, every effort should be made to see that they become

⁴⁸ Anscar J. Chupungco, *Cultural Adaptation of the Liturgy* (New York: Paulist Press, 1982), 75.

⁴⁹ *Ibid.*, 75.

competent in promoting the traditional music of the people, both in schools and sacred services.⁵⁰

The value of the people's musical traditions is noted, and granted a place of importance, throughout this document. The reason for the encouragement of "people's own religious songs" is that so all may "raise their voices in song" — the final goal is that of "full, conscious and active participation" by all in the liturgy.

The *LMT* devotes a section to "Music and Cultural Heritage" where the diversity of musical heritages is proposed and valued. It states:

Just as the great liturgical music of the past is to be remembered, cherished and used, so also the rich diversity of the cultural heritage of the many peoples of our country today must be recognized, fostered and celebrated. The United States of America is a nation of nations, a country in which people speak many tongues, live their lives in diverse ways, celebrate events in song and music in the folkways of their cultural, ethnic and racial roots.

Liturgical music today must be as diverse and multi-cultural as the members of the assembly. Pastors and musicians must encourage not only the use of traditional music of other languages, but also the composition of new liturgical music appropriate to various cultures. Likewise the great musical gifts of the Hispanic, Black and other ethnic communities in the Church should enrich the whole Church in the United States in a dialogue of cultures.⁵¹

This document reflects the situation in the United States, yet the discussion can easily be applied to the situation in the Canadian Church. Precisely what is being described in these paragraphs is occurring in my case study communities: the

⁵⁰ *CSL*, nos. 118-119.

⁵¹ *LMT*, nos. 54-55.

various communities speak different languages, each celebrating their own culture, the liturgy being included in this, in diverse ways. The *LMT* makes it clear that liturgical music must also reflect these notions.

This is not necessarily the case with the Churches of other countries, especially regarding their own cultures: the Italian Church in Italy, for example, is much more traditional and maintains (or wishes to maintain) the musics of the past, with no regard for the people of the present and their cultural musical style. An example of this is the proceedings of the 26th National Congress of Sacred Music in Italy,⁵² held in 1993, where many of the papers reflected a very traditional outlook on music in the liturgy, emphasizing the importance of the Gregorian repertoire and the polyphonic heritage of Western music, overlooking completely the music of the Italian culture today. Why is this any different for Italy than it is for any other country in the world? How is it that the same documents, promoted by the Vatican, are interpreted so differently in different places?

In comparison with the North American documents I mentioned, and certainly compared to the documents coming out of Latin America as well, the Italian vision of music in the liturgy is quite different. This could be due to many causes. Italy, as a nation, has a long-standing musical tradition which is inextricably linked with all aspects of culture, the Church included. On the other

⁵² *Musica e partecipazione alla liturgia: Atti del XXVI congresso nazionale di musica sacra*, (Bologna, Italy: Edizioni Dehoniane, 1993).

hand, the Latin American culture does not retain such links to traditionally Western art styles within the collective memory of the people.

CHAPTER 2

THREE LITURGICAL COMMUNITIES

*For just as the body is one and has many members, and all the members of the body, though many, are one body, so it is with Christ. (1 Corinthians 12:12)*¹

This chapter describes in some detail the three Roman Catholic communities to which I belong. It provides a foundation upon which I will theorize regarding the role of music and more specifically singing within the liturgy. The Spanish-speaking congregation from All Souls' Church, the Italian congregation at St. Anthony of Padua Church and the English-speaking congregation at Holy Family Church hold one thing in common: their Catholicity. At the same time their many differences will become strikingly obvious: the three communities are quite diverse in terms of language, race, culture, and consequently, traditions, both on a personal and communal level.

¹ The Scripture quotations in this thesis, unless otherwise specified, are from the New Revised Standard Version Bible: Catholic Edition copyright ©1993 and 1989 by the Division of Christian Education of the National Council of the Churches of Christ in the U.S.A.

I: Histories of the Communities

Spanish-Speaking Community

This community is composed of a group of people that are mainly Latin American migrants who have arrived in Canada over the last twenty years. In the late 1980s, the Italian-speaking Scalabrinian priests of All Souls' Church noticed that there were many Latin American Catholics moving into the area, and saw that there was a great need to minister to them. All Souls' Church is an Italian parish that was itself founded in 1922 by the Missionary Congregation of St. Charles, also known as the Scalabrinians.²

In 1989, the Scalabrinians decided to send a Spanish-speaking priest to All Souls' Church in order to formalize a new community with these Latin American immigrants. The Latin American community was taken into the larger Italian parish as a sub-group of the parish, given its own Spanish Mass and the use of the

² The Scalabrinian Congregation of priests has as its mandate to minister to migrants in their own language, and was founded in 1887 by Giovanni Battista Scalabrini, Bishop of Piacenza, Italy. Bishop Scalabrini, aware that many members of his diocese were migrating to the Americas, in time received correspondence from them. These migrants told him of their problems, regarding all aspects of the culture, including their faith and religion, saying that they had no one looking after their spiritual needs. He decided, therefore, to send a few of his priests as missionaries to take care of them. Thus, the Scalabrinian congregation was founded, and now they care for "migrants and refugees in a variety of ways socially, culturally and spiritually. Its missionaries are present in 24 nations of Asia, Australia, Africa, Europe and the Americas ... Many of them are engaged in preaching missions to migrant communities, teaching, or running multicultural parishes and ethnic missions." All Souls' Church, then, is one of these multicultural parishes. This information was taken from "The Scalabrinian Missionaries: Who We Are," <http://www.scalabrini.org/eng/chi.htm>, accessed on May 9, 2000.

church facilities, including the hall, for social events. However, from the very beginning of its acceptance into this church, the community has been autonomous with regard to the liturgy, not necessarily having to follow the liturgical and specifically musical traditions of the parish.

Along with the majority of Latin American members, there is also a small group of Spaniards, whose attendance at All Souls' pre-dated the presence of a Spanish Mass. These Spaniards have been in Canada for some thirty or forty years, and attended either the Italian Mass or English Masses. This provides for a combination of traditions, customs and values: the diversity of backgrounds makes for a different group dynamic than that found in other typical ethnic groups such as the Poles, Hungarians or Ukrainians.

The congregation is mainly composed of young families who are new to Canada. They are struggling to maintain their family, after having fled Latin America for various, and quite often horrific, political and personal tragedies. There are many children and young people at Mass, and a great number of these young families are quite involved in the various aspects of parish life. The members of this community, being so young, tend not to bring with them many formal traditions, easily adapting to new situations within the Church. The characteristic of affiliation from organizational theory can elucidate this discussion: the members, the affiliates, and their identity affect the action of the organization, in this case the liturgy.

Italian-Speaking Community

The Italian-speaking community worships at St. Anthony of Padua Church. Its members are mainly older Italians (mostly over the age of fifty) who came to Canada during the large Italian migrations of the mid 20th century. Many members of this community left Italy in order to find a more economically stable and prosperous country, because of the poverty and scarcity of employment in Italy at the time. Within the Italian-speaking community, there is a fundamental difference from the Spanish-speaking group: the Italians all come from a single country. Though Italy is regionalized through its numerous dialects and local customs, it remains, patriotically speaking, one country.

The church building was erected in 1955. For fifty years before that, the community celebrated in another building. The church was built for the Italians by the Italians. The Scalabrinian congregation also ministers to this parish, and has done so since 1975. Prior to that, the parish was staffed by diocesan priests who were of Italian descent.

The Mass is celebrated entirely in Italian. Typically, the first generation of English-speaking children of the Italian migrants have not retained their commitment to their parents' traditional Italian church. The younger people speak and understand Italian poorly and prefer to go to English Mass elsewhere. Consequently, this community includes very few young people. Many of the parishioners have moved to different areas of the city and no longer live in areas

near the church. Although the first generation members will travel far across the city in order to attend their Italian church, their children and grandchildren prefer to frequent their non-ethnic, English neighbourhood parishes. Even those who are in their forties, who grew up in this church, have now moved away to different areas of the city and attend Mass at their neighbourhood parishes with their own families. These issues are an example of Ahrne's notion of substitution of individuals, or in this case, the absence of the continual substitution and replacement of members who no longer participate in the Mass. This leads to the eventual death of the organization, due to the non-substitution.

English-Speaking Community

The community at Holy Family Parish is English-speaking, and is comprised of members who, for the most part and at some point in the history of Canada, were also migrants. The parish is over 75 years old, always having been staffed by diocesan priests of Hamilton. The church building is traditional in its architecture. Since the reforms of the Second Vatican Council, Mass has been celebrated in English. The parish is situated in the north-east part of Hamilton, in a relatively lower-working class neighbourhood. The church is connected with an elementary school, and the community is made up of many younger families, whose children attend that school and live in the neighbourhood. There are many older parishioners. It is a cross-cultural parish, where the members are made up

of a multi-cultural heritage but are fully integrated within the larger secular neighbourhood community.

II: The Individual Communities as Sub-Sections of the Parish

Each of the above-mentioned communities is a single group within a larger parish: the group of members is defined by who attends that given celebration on a regular basis. At any given church, there is more than one Mass, and therefore more than one celebrating community. Within each large parish community, smaller Mass-specific communities are formed, and the participants, or affiliates, seek different things that attract them to that specific community. Two of Ahrne's features of organizations, affiliation and collective resources, can account for this phenomenon.

Spanish-Speaking Within All Souls' Church

The Spanish-speaking Mass at All Souls' occurs on Saturday evenings at 6 pm. The community was given this Saturday evening spot because the Sunday morning Masses were already established for the Italian-speaking community, who are now the hosts of the Spanish-speaking community. There are three Italian Masses on Sunday morning: at 8:00, 9:15 and 10:30, with a fourth Mass at 12 noon in English. At the time the Spanish Mass was established, Saturday

evening seemed the most convenient solution for the parish in general, and I think it benefited the community immensely. It granted the opportunity to have a more relaxed Mass, without worries regarding vacating the parking lot in time for the next one. Therefore this Mass is not as restricted in terms of time.

However, some issues arise in terms of the role of this community within the larger parish. As Christians, Sunday as the Day of the Lord is very important: Saturday evening Masses are allowed by the church in order to facilitate people who work on Sundays, but should not be the norm of a community's worship time. It can be argued that the Spanish-speaking community was not and is not given the same dignity that the other communities within the parish are granted. Saturday evening Mass still "counts" for Sunday, but the inherent sentiment can be quite different.

Within the Christian understanding of liturgy and of Sunday, there are notions of the morning, of dawn, of day time, of Jesus Christ's Resurrection, and of Christ as the light that dispels the darkness which are associated with Sunday and morning. These are lost, or certainly less effective, when the Mass is always celebrated in the evening. There is a power hierarchy, then, with respect to Mass times within the larger parish. The leaders who made decisions regarding Mass times, then, were in a position of power at the time. They made these decisions perhaps without knowing or realizing the full extent of the long-term ramifications of such decisions. This power has proven to be somewhat harmful,

yet at the time of the decisions, there would have appeared to be a legitimate form and use of power.

After Mass, the members of the Spanish-speaking congregation have always had the opportunity to go into the church hall to spend time in fellowship, on a regular weekly basis going downstairs, often remaining until 8:30 or 9:00, more than an hour or hour and a half after Mass has ended. There are coffee and snacks, the children play together, the adult members of the community chat in small groups. It is during this time that there are informal meetings regarding various issues ranging from organizing social outings (such as picnics) to holding information sessions regarding immigration issues. Important events are celebrated, like birthdays and anniversaries, at this time. Six or seven times a year the community holds various parties, including a Christmas dinner-dance, various other dances and other cultural evenings. In terms of Ahrne's notion of affiliation, it is evident that the members of this community do care about each other, and the individuals matter to the organization as a whole.

The Italian community at this parish does not have this luxury, because the Masses are on Sunday morning, and there is little time between Masses. The Italian-speaking community has only two or three formal dinner-dances during the year in the church hall, usually held on Saturday evenings. On those evenings, the Spanish-speaking community cannot go to the church hall at all. Even more striking is that on two of these occasions, the Spanish Mass is actually moved to take place one hour earlier, in order to eliminate the parking lot problems. What a

difference in value: it would seem that the Italian dinner-dances are valued more highly than the Spanish Mass.

The community is very tightly knit, and many of the families, certainly all of the ones in the central core-group of the community, know each other: the children go to catechism classes together, which are held in the church hall before Mass, while the parents frequent Bible study. As well, these families spend time socially, going on various church outings: the children go roller-blading and swimming, on picnics, and attend movie nights in the church hall. All of these activities are part of the collective resources discussed by Ahrne that these members would not have access to from outside of this group. This group of families is also involved in the many aspects of church life, including the liturgy; they are willing and often thirsting to know more and to participate more fully in the celebrations.

Italian-Speaking Community Within St. Anthony's Church

At St. Anthony's Church there are five Masses on the weekend. There are three English Masses: on Saturday evening at 7:10, on Sunday morning at 9:15 and Sunday evening at 7:10, and two Italian Masses, both on Sunday morning at 8:00 and 10:30. I have chosen to focus specifically on this 10:30 Italian Mass and its congregation, because this is where my involvement is. Since this is the last Mass of the morning, there is the chance to spend some social time after Mass is

over, and on occasion the community does go to the church hall for coffee. Even on a regular Sunday, some of the members remain at the back of the church, just talking with each other, from five to thirty minutes. But generally the Italians leave the church in order to go home for lunch with their families.

Within this congregation, though, there are small groups of adults that meet for Bible study, many of whom attend Mass on weekdays and other parish events as well. There seems to be a stronger sense of community within this smaller group of people, and it is noticeable at the weekday Masses at which I play, especially on the night of Bible study, where the people really enjoy participating and do so fully.

Returning to the 10:30 congregation, it is noticeable that many members have strong traditional and even nostalgic tendencies for all aspects of church life including the liturgy. This is not necessarily the case with many of those who are directly involved with the liturgy in various types of ministries. This nostalgia for what “was” the Mass and its music according to the customs of the “old country” is problematic because when the members left Italy to migrate to Canada, the Second Vatican Council had not yet taken place. So the faith, traditions, wants and needs of the people constantly require reconciliation with the Church’s teachings of the last thirty years. This reconciliation includes all of the liturgical reforms stemming from the Second Vatican Council, and music’s important place within these reforms.

Within the Italian-speaking community, some members desire and openly request the Latin polyphonic settings of the parts of the Mass, which is no longer in keeping with the new concepts of music within liturgical practice. If the *CSL* requires the participation by the faithful in these sung prayers, it is impossible that the members of the Church can sing the polyphony. At the same time, there is reluctance among many members to participate fully and actively within the liturgy; this participation includes that of song. Since participation is not necessarily the most important aspect of the liturgy for many members, it follows logically that they would accept and enjoy non-participatory polyphony.

The Italians have a common heritage, identity, and tradition which is evident in their worship. The norms of the Church and its liturgy that are imposed from outside the community are not in keeping with the community's collective tradition. Hence, the liturgical norms are an authoritative force from the outside which change their tradition, bring it up to date, so to speak. Of course, this can also be seen as a negative force, which tries to prevent the continuation of these aspects of the Italian culture and heritage.

English-Speaking Community Within Holy Family Church

At Holy Family Church, there are three Masses, all in English: Saturday night at 5:15, Sunday morning at 9:15 and at 11:15. The 9:15 is the children's Mass, with the children's choir. It is here that I lead the choir and, consequently,

this will be my focus. At this Mass, the younger children are taken out of the worship space to a classroom to have their own liturgy of the word in language which is clearly addressed to children, and they return to the main assembly at the presentation of the gifts.

III: Choirs

Spanish Choir

When the Spanish-speaking community was in its incipient stages, a group of women with no musical experience and no training offered to help sing. In and of itself, this is remarkable: prior to the Second Vatican Council, women were not allowed to take on leadership positions within the Church, and certainly all lay persons had to be appointed to certain positions at the request of the priest. A group of women would never have offered to start a choir. For these post-Vatican II Spanish-speakers, this was not even an issue to be considered. Here we see an excellent example of grass-roots power taking place within this organization, because of the possibility afforded to the laity by the Second Vatican Council.

A few months after these women had begun singing at Mass, I was asked to play the organ and direct, and basically take care of all that was the music ministry. This is where I began my music ministry: before that, I had been in the English-speaking children's choir at St. Anthony's Church since I was a child.

My Spanish was poor when I began, but I quickly learned the language, through reading and singing the hymn texts, and was able to communicate with my choir. The priest at that time was influential in forming the repertoire of the community. Together, we formed our own hymnal based on his experience in Latin America and patched together various traditions of many of our members, blending hymns from various hymnals used both in different Latin American countries and by Latin American parishes in the United States. This is the hymnal we presently use. In all three communities, the hymnal itself is an important collective resource. The members have access to this hymnal, and to the repertoire, by virtue of their membership.

Now, eleven years later, the choir has expanded significantly, and while it still includes that core group of founding women, it now consists of a more diverse group of members from within our parish. There are approximately ten adults, all women, and anywhere from eight to ten children, ranging from the ages of seven to fifteen. I minister from a keyboard. There are three guitarists, and many of our young singers play various percussive instruments such as the tambourine and various small percussion instruments such as egg-shaped shakers. The choir and the instrumentalists occupy the first five pews at the side of the church, facing the altar. They are physically “part” of the congregation, not facing it, as in performance. I sing the responsorial psalm, taking on the role of cantor for a brief moment, from the ambo in the sanctuary, and two of the guitarists come up to accompany me. Because the Spanish-speaking community is a very

participatory group, the choir's function is to lead the people in song. We do not use a cantor for the entire Mass: the choir is in the leadership position by virtue of its place within the church space.

The three guitarists have worked closely with me since their involvement, and have shared in my own ideas on the role of music in the liturgy. One of the guitarists is my younger brother, and another is his friend, whose family migrated to Canada from El Salvador fifteen years ago. They are both in their early twenties and did not have much musical experience when they began playing with me. The third is a man in his forties, who has played with me since the beginning of the community. He has next to no formal musical training but, like many Latin Americans, he picked up the guitar in his country during his youth. The percussion-playing young choir members have just recently been exposed to the instruments. They mainly improvise a rhythmic accompaniment under my instruction and direction. Basically, I have the control over the most aspects of the music making.

Presently, I play the keyboard during Mass, I sing the responsorial psalm, I have the sole leadership role over the instrumentalists, I run the practices, I plan and prepare all the musical aspects of the liturgy, choosing the hymns and working with other members of the liturgical team of the community, and I am basically in charge of the music ministry for the Spanish-speaking community. Also, I provide the link between this community and the Italian-speaking community in terms of the overall parish music ministry. In this, my role is

“powerful” in that I form and maintain the connections between this community and the larger parish community. By the gift of my training and experience, I am able and permitted to make many decisions which affect the liturgy. The parish, including the specific ministers and groups as well as the “regular” people in the pews, trust me to do what is best for the organization.

Italian Choir

St. Anthony’s has an adult four-part choir consisting of twenty-five members who sing from the choir loft at the back of the church. Their voices carry over the congregation towards the sanctuary. During the last four years, I have held the role of co-director and principal cantor with this choir. St. Anthony’s is my home parish community. I have attended Mass here since I was a child. I sang in the children’s choir at the 9:15 Mass while I was growing up, and my whole family would then attend the 10:30 Italian Mass together. In the fall of 1995, I took on the position of assistant director. For three years, I worked alongside the organist and the main choir director, who began singing in the St. Anthony’s choir over fifty years ago. Because the priests hardly ever remain in one parish for more than ten years, in many ways, church musicians can have more influence on the life of the parish than is perhaps granted to them. Here aspects of Ahrne’s feature of substitutability of individuals and succession could be fruitful. However, because it has not yet occurred, I have not been able to

observe what happens when a musician is no longer part of the community and how the succession takes place. My role in this community is different because I came to have a leadership position in it after having been a “regular” participating member. With my other two churches I came to them as an outsider musician, coming specifically to play and lead the singing.

On the whole, the music has tended to be of a traditional kind, with the four-part choir “leading” from the loft. Quite a few of the choristers have some musical training, although very few can actually sight-read through a melody accurately on their own. They combine rote, memory, and musical talent in their singing. The hymn repertoire is taken primarily from the standard Italian hymnal *Nella casa del Padre*, which is published in Italy. In the use of this hymnal, this congregation conforms to the entire Catholic church in Italy. The choir performs a variety of Mass ordinary parts, often in contrapuntal style, and mostly composed in the 20th century. Sometimes, the Mass ordinary is sung in Latin, although the vernacular has been emphasized greatly in the Mass in all Roman Catholic Churches over the last thirty years.

Some members of the choir, along with some congregation members, frequently express their longing for the days of the “Latin polyphony” based on their experience in Italy, before the enormous liturgical reforms of the Second Vatican Council in 1965. The congregation members were used to listening to the choir, and not participating in the music-making and often not understanding what was being sung. Those who were choir members had little connection to and

education regarding the liturgy and the choir's role within it. Especially those who lived in small towns and farm villages were not closely conscious of liturgical changes. The priest would tell the choir director what to do and the director would instruct the choir. This community exemplifies the Catholic Church's long tradition of polyphonic sacred music, especially in Italy. The new idea of hymn singing and of the importance of parts of the Mass ordinary being, by necessity, participatory has been challenging both for the leaders within the church, and for the members.

Many notions of the role of the choir have a long history with these members: coming from Italy to Canada they continued much in the same vein, even though during this transition the universal changes of the Second Vatican Council were also occurring. The choir continued to keep the same role after the Council, more because it was part of their Italian heritage, not so much because of the liturgical aspect. I encounter many instances of comments made by choir members in how they long for the music performed before the Council, and how they dislike many of the new songs which are in the hymnal.

In my opinion, and in that of many other scholars (as I will discuss later and as I alluded to in my earlier discussion of the *CSL*), the *active* participation of the congregation in the prayers of the Mass Ordinary is of utmost importance. This community has in its repertoire some simpler Italian Masses, some in four parts, or even in two parts. I find that the simpler Italian versions are used, the congregation does tend to participate, while with the Latin ones, the people are

confused and are not able to join in comfortably. Of course, many of these older congregation members know the Latin Mass quite well, but they were never expected to participate in it before the Second Vatican Council and they just listened to Mass. Here it is evident that, within the organization, the larger group of congregational participants is valued more than the smaller group of choir members and musicians. We can note that the congregation is being given greater respect, while the choir is being somewhat disenfranchised. In terms of Church norms, the choir's role, as well as the priest's, is less important than the full participation of all the congregation. Of course, both the priest and the choir also form part of this "congregation." Looking to organizational theory, then, it is evident that the well-being of the full organization is more important than that of individual affiliates or groups within the organization.

English Choir

The choir, consisting of approximately twenty children aged seven to seventeen (with only two boys so far, both in grade two) is positioned at the front of the church, off to the side sitting in the front pews, although the choir members come out in front of the pews and face the congregation while singing some of the hymns. At some points within the Mass, then, the choir faces the congregation, in the typical performance setup. At other parts, they remain in their pews, and sing from within the congregation. Again, my brother plays the guitar, and there is the

percussive element, performed by the choir members. The situation among the musicians is quite similar to that of the Spanish-speaking community at All Souls' Church. The English repertoire, however, tends toward the more folk-influenced songs.

Two hymnals are used at this parish: *The Catholic Book of Worship II* and the *Glory and Praise* hymnal. The *Catholic Book of Worship* is the approved hymnal of the Canadian Catholic Church, and there is a new edition, which was published in 1994. The edition used here was published in 1980, and a great many changes are noticeable in the new version. However, the parish has not bought a new set of hymnals mainly for economic reasons. This poses some problems for the place of this congregation within the larger Canadian Catholic Church. For example, in June of 2000, the Diocese of Hamilton held a Jubilee Mass, where many of the hymns were from the new hymnal. Since our congregation members were not familiar with the hymns, this made their experience quite different than that of a participant from a church who is familiar with the hymnal, yet another instance of Ahrne's collective resources and their influence on the organization.

The U.S. hymnal *Glory and Praise* contains hymns in a more folk-influenced style. At the 9:15 Mass, mainly the *Glory and Praise* hymnal is used, because the older edition of the *Catholic Book of Worship* is just not up to date in terms of hymn texts and melodies. I have been with this group for almost five

years, in my common role of keyboard player, director, and music minister. I plan the liturgy, run the practices and lead the singing.

IV: Participation in the Liturgy

Spanish Participation

The Spanish-speaking congregation members seem to be quite outwardly participatory and cooperative in the liturgy: they can really sing. The music is generally quite upbeat: the rhythms are highly influenced by Latin American folk music, as are the melodies and harmonies. In the absence of an overwhelmingly tight choral ensemble, the congregation has always contributed actively to the music making, not relying on the choir. As mentioned earlier, the hymnal created was based mainly on the repertoire given to the congregation by the first priest, including songs that other members had brought with them from their country of origin. In many cases, I even had to transcribe hymns from audio tapes. On the whole, the repertoire is very recent.

The Spanish-speaking community, in my observations over the past eleven years, participates widely in all aspects of the Mass. At this point of its history, the community does not rely on the choir: they will sing anyway. I have experienced this at various times in this community, when I have found myself the sole musician at a given celebration: the people of the congregation just follow me

and sing along. Everything is sung in Spanish, with the exception of the acclamations, such as the Alleluia and the Amen, which the Church has not translated into any of the vernacular languages. Many of the Mass parts which are not required by the liturgical directives, but which are optional, are often sung in this community.

The community, in my view and experience, is content with a great emphasis being placed on song. The members are not quick to leave the church at the end of Mass. In fact, they sing through all the verses of the final hymn, and later linger together and chat. They are very responsive and quickly feel comfortable with new hymns or new responses. Because this community is informal and contemporary, it is easy to introduce new material successfully.

Obviously this group of worshippers knows very little of pre-Vatican II traditions, so the Mass of “today” is the Mass they have always known, and they feel comfortable with it. The brevity of the existence of this community means that its own short-term tradition has not had a large effect on the form of worship. The community is very “now”-oriented in all aspects of liturgy and parish life.

This young community, it can be argued, has an urgent spiritual need because of the issues that accompany its recent migration. Many of its members do not have steady jobs, they have yet to legalize their immigration status, and their children are often still trying to find their place within the North American culture, without losing their identity from their homeland. The process of immigration brings many difficulties, and these members have complications they

must face in trying to adjust to the new environment. The parish mission is to aid in this adjustment, and the liturgy reflects and hangs upon the problems of these people, as does the music.

Italian Participation

Until the last five years, this congregation was happy to just listen to Mass. Now, during the past five years, they have begun to understand more fully (through the implementation of a cantor and of the more frequent use of the Italian vernacular Masses) that the role of the congregation is “full, conscious and active participation in liturgical celebrations.”³ They are uncomfortable or uneasy when they cannot participate through song. I see this as an extremely good sign, liturgically speaking.

However, from the side of the choir, the problems are somewhat more pressing, in that they fully enjoy the Latin non-participatory pieces. The choir, of course, forms part of the congregation as well. For many of the choir members, their importance comes from being able to show off their beautiful voices. There is a lot of tension and uneasiness about this “newer,” more participatory music. I often hear comments like “people used to love to come to St. Anthony’s on Christmas and Easter because they would hear those beautiful Latin Masses, and

³ *CSL*, no. 14.

now they wonder what has happened to the choir.” In my opinion and through my observations of these members, these comments proceed directly from their own feelings, their own “prima donna” qualities and their limited understanding of the function of the choir. Many of the choir members, and especially the more “influential” ones, have no desire to understand or learn what the role of a post-Vatican II choir is, and they do not like to be told what the Church expects from a choir and from a congregation. They are members of an organization who do not wish to comply with the rules of the organization: they are affiliates who do not necessarily put the good of the organization ahead of their own interests in the organization and in its resources.

The problem is that instead of seeing the role as leaders of song for the congregation as something important, as it certainly is, they feel their role as performers is diminished. This has more to do with their egos and what has been valued by the priests, the music ministers and the congregation in the past. There is a certain amount of Romantic idealism and nostalgic longing, to which I have already alluded, within this group. They do not understand that with the emphasis on congregational participation, the choir actually has a much more significant role: instead of merely acting as performers, they can lead the people to sing, which is very powerful. They may feel that the identity of the choir would be lost: that if they do their job well enough, there will be no longer be a need for the choir!

Since my involvement in the choir, I have tried to renew many of the ideas of the members. Both the organist and main choir director support me, although they do not always understand the liturgical principles I try to draw on. Fortunately, I have had the support of the priests, and my own liturgical training has given me the resources to deal with renovating the music ministry. I do, however, try to take into account the history of the group, while still slowly bringing them into the post-Vatican II stream of thought. The choir has power, which is often in some form of conflict with my own.

Over the last two years, this community has achieved several “liturgical renewal successes.” At last, the psalm is always sung at this Mass, where it never had been sung before: it had only ever been recited. I have placed a greater emphasis on choosing hymns that are more closely related to the liturgical seasons. I often try to encourage Italian Mass ordinary settings, although I do “give in” to the choir at certain points in the year, in a compromise that I hope to eliminate someday. I have noticed a much greater response from the congregation, and people are singing more and more as the months pass. In my experience with this group, it is much easier to introduce new material to the congregation than it is to the choir, which is more often resistant. As with the Spanish-speaking congregation, the Italian church members are quite responsive to new hymns. This is evident with the smaller group Masses I alluded to, with the Bible study group for example, where these congregation members quickly become acquainted with new hymns, without that same initial resistance. These

weekday Masses, as I mentioned earlier, comprise members who attend the regular Sunday Mass.

Presently, I am the cantor at this Mass and I am also in charge of choosing the hymns, in consultation with the organist and in keeping with the liturgical committee's mandate. I also work as "go between" for the choir and all that is deemed liturgically appropriate, as directed by the liturgical documents as well as the work of the priests within the liturgical committee. Often my role is to keep the choir content, while trying to convince them to accept the changes. Obviously, the choir has a powerful position within this congregation; it provides resistance both to me and to the priests. In the most extreme cases, they could rebel completely, hypothetically threatening to quit. This tension is felt by the ministers of the parish, both priestly and lay: many churches, this one included, are not willing to have the choir quit, which demonstrates the importance of the choir within the structure of the parish. This is another example of a variant on Ahrne's notion of the substitutability of individuals. Here, the "individuals" (the choir) do not wish to "substitute" the congregation for themselves.

English Participation

This congregation is much more individualistic, in regard to all aspects of parish community life. In turn, this affects the participation within the congregation. If they do not feel as a group, but as many individuals, how can

they unite their voices and sing as one? As I see it, many of the congregation members come to Church, waiting for it to be over, and ready to rush out with the beginning of the second verse of the last hymn. As a group, this community is not overly responsive, although there are some people who are happy to participate, in song and in the other gestures and responses required by the Catholic liturgy.

The repertoire found in the two hymnals I mentioned earlier should in theory facilitate participation by the congregation, unlike some of the more musically complicated songs at the Italian Mass. However, this is not always the case. Much of the lack of participation comes from the congregational dynamics. This group just does not feel that same need to participate through song. Perhaps this is the norm for English-speaking churches of this demographic. Perhaps this is in tune with a less spiritual society's values. Perhaps both the Italian- and the Spanish-speaking congregations are just more used to singing, in a variety of cultural settings, whereas this English-speaking group is more reserved, more individualistic and less likely to participate as a community.

One might argue that the English-speaking community does not share a common heritage, nor do they have an identity that binds them together. This is noticeable in the fact that, as a group, this congregation is not very social. They do not spend time after Mass talking to one another, everyone rushes out to go home. Here there is a lack of commitment to the organization as a whole. In turn, this group does not have access to many of the collective resources that other groups have access to, such as the more closely linked network of personal

relationships that are present, for example, with many members of the Spanish-speaking congregation. This individualism is reflected in the way the liturgy is celebrated and participated in within this group.

CHAPTER 3

THE UNFOLDING OF THE LITURGY: THE LITURGY OF THE WORD

*They said to each other, "Were not our hearts burning within us while he was talking to us on the road, while he was opening the scriptures to us?"
(Luke 24: 32)*

The Eucharistic Celebration consists of four parts: the Introductory rites; the Liturgy of the Word; the Liturgy of the Eucharist; and the Concluding rite. The two central parts of the Eucharistic Celebration are the Liturgy of the Word and the Liturgy of the Eucharist. The Introductory rites and the Concluding rite are public and organized ways of beginning and ending the celebration, but are considered secondary in comparison with the two central parts of the liturgy.

In the next two chapters, I will look at the structure of the entire Mass, focussing mainly on music's role within the structure. This chapter engages specifically with the first half of the liturgy, the Introductory rite and the Liturgy of the Word.

I: Introductory Rites

The Introductory rites assume the character of a beginning and preparation. The purpose of these rites is to bring the faithful together to form a community that is prepared to listen to God's word and to celebrate the eucharist devoutly.

The first section of the Introductory rites is the entrance. Once the people have gathered and are assembled, the entrance (or gathering) song begins, as the priest and the ministers enter the church in a procession. According to the *GIRM*, the purpose of this song is "to open the celebration, intensify the unity of the gathered people, lead their thoughts to the mystery of the season or feast, and accompany the procession of priest and ministers."¹ The entrance song in and of itself is not necessary. It supports the liturgical action of the gathering and procession of the people, yet the singing itself is the most effective part of the rite in terms of preparing the congregation for worship, for in it the congregation gathers and unites itself. Although the liturgical norms do not relate the importance of the song within this rite, practically speaking it is emphatically important in its function.

As the psalmist wrote, "Come, sing with joy to God, shout to our savior, our rock. Enter God's presence with praise, enter with shouting and song."² According to the *MCW*, the entrance song "should create an atmosphere of

¹ *GIRM*, no. 25.

² Psalm 68: 25-26.

celebration. It helps put the assembly in the proper frame of mind for listening to the Word of God. It helps people to become conscious of themselves as a worshipping community. The choice of texts for the entrance song should not conflict with these purposes.”³ The entrance song often deals with themes related to the season or feast, for example at Christmas or Easter. Heather Reid writes that:

singing while processing helps the community to know itself as a pilgrim people, but more importantly, it helps unite the community. Thus, during the entrance processions we sing ... This is not just “travelling music” but, rather, the community’s first common, liturgical act. This act of praise and worship identifies the community as the body of Christ, the liturgy’s primary symbol, and signifies the presence of the head of the body, Jesus the Risen Christ. It is therefore crucial that the community is able to sing with full voice here if this common act is to manifest its full symbolic value.⁴

Reid emphasizes that this hymn is the first common liturgical act of the congregation, and that singing this hymn is an action performed by the people that unites the participants.

The Eucharistic celebration begins with this procession, and the entrance song invites the congregation to leave outside the distractions and busyness of life in order to more fully focus on the liturgical act. It is a moment of praise of God, and a moment of being in touch with those fellow members of the Body of Christ that are around us. It is the first liturgical action of a people among whom Christ

³ *MCW*, 61.

⁴ Reid, *Preparing Music for Celebration*, 19.

is active and present. Taking an active part in the song allows the members to unite themselves as members of this group and as sons and daughters of God.

Singing here does in general unify, although according to organizational theory, it can also exclude in specific cases. People who are new, or not members or affiliates of this group, may not experience its familiarity. Although they may be able to follow the music and sing along, it is possible that they may not get the same sense of comfort that members do. In other words, different experiences arise based on the status of affiliation. A concrete example can be seen when a friend of our family came to Mass with us: being able to read music, he was able to sing along, or to try to keep up with the congregation, but he was not able to abandon himself to the words, having to concentrate on both notes and words. With that same song, I did not have to concentrate on the score. I would just sing it from my own previous experience. Ritual of any kind gives us this same experience: when the ritual becomes our own, we need not focus on trying to sing, we just sing! In this way, singing and worship become a transcendental experience.

Schechner: Alpha (and Omega)

Richard Schechner, in his book *Performance Theory*, which deals specifically with theatrical performance, suggests that performance consists of

three parts: “gathering, performing and dispersing.”⁵ Specifically discussing theatrical performance, but certainly applicable to musical performance in any context, including that of participatory sacred song, Schechner observes that:

Surrounding the show are special observances, practices, and rituals that lead into the performance and away from it. Not only getting to the theater district, but entering the building itself involves ceremony: ticket-taking, passing through gates, performing rituals, finding a place from which to watch: all this ... frames and defines the performance. Ending the show and going away also involves ceremony: applause or some formal way to conclude the performance and wipe away the reality of the show re-establishing in its place the reality of everyday life ... Too little study has been made of how people ... approach and leave performances. How do specific audiences get to, and into, the performance space; how do they go from that space?⁶

This expansive concept of performance, which includes the issues around the gathering and dispersal that surround the performance proper, is a fruitful way to look at the beginning and end of the Catholic liturgy, focusing mainly on the role of participatory singing. We can consider Schechner’s notions of the gathering being comparable to the transition from before Mass to the beginning of Mass, including this opening hymn. The opening or entrance hymn is also quite often referred to as the gathering hymn in current liturgical practice. I would like to comment here that often in contemporary liturgical circles, phrases such as “the procession begins at home, when families leave to come to worship,” are common. Cardinal Mahony wrote a Pastoral Letter to his Archdiocese of Los

⁵ Richard Schechner, *Performance Theory* (New York: Routledge, 1988), 168.

⁶ *Ibid.*, 169.

Angeles, in which he shares his vision of a parish Sunday Eucharist. He retells it as if it were his “dream” Sunday celebration, and he offers it as a goal for the parishes in his Diocese to strive towards. He grants us an eloquent example of the procession-begins-at-home sentiment:

In houses and apartments all through the neighbourhood, the true entrance procession of this Mass ... [is] in full swing, sometimes calm, sometimes hectic. Sunday clothes are being put on. Many families are finishing breakfast ... Some households make a conscious effort to keep the morning quiet: no radio or television, and the Sunday papers wait until later in the day ... So this is the entrance procession, coming from all directions, made up of all ages, several races, a variety of economic circumstances and political outlooks.⁷

These notions are in keeping with Schechner’s ideas of gathering and pre-performance activities.

Other performance theorists, such as Charlotte Frisbie, also open up the notion of performance. Frisbie, in her fascinating work with the Navajo ceremonial performance,⁸ posits that performance includes much more than the time from the official beginning to the applause which signals the end. In her work, she discusses the ramifications of the planning and preparation of performances as forming part of and shaping the performance experience.

The Spanish-speaking congregation is a very lively one. Many of its members spend time before the liturgy begins talking with other members,

⁷ Cardinal Roger Mahony, Archbishop of Los Angeles, *Gather Faithfully Together: Guide for Sunday Mass* (Archdiocese of Los Angeles, 1997), nos. 40 and 43.

⁸ Frisbie, “Ethnography of Navajo Ceremonial Performance,” 75-104.

welcoming people into the church, and being aware and concerned for those around them. Many people in the congregation take part in singing the entrance hymn. There is a happy and welcoming unified feeling, as the singing resounds, emphasized by the fact that we have already expressed our togetherness before the hymn began.

The Italian-speaking community is much more “reverent” upon entering the church. People pray silently, waiting for the liturgy to begin. As the song begins, the congregation participates in singing and there is a sense of unity. Because the opening hymn is most often a familiar one, the people feel at home with the images of praise and worship that the texts express.

The English-speaking community is friendly and welcoming upon entering the church. The texts expressed in the opening hymn often speak of diverse people being gathered together in Christ. The congregation does participate in this, and at this moment of the liturgy, the people seem to me to be especially involved and unified in what they are doing. The following excerpt of an entrance hymn used in the English-speaking congregation exemplifies the concepts and themes that characterize entrance hymns.

GATHER US IN

Gather us in, the rich and the haughty,
 Gather us in, the proud and the strong;
 Give us a heart so meek and so lowly,
 Give us the courage to enter the song.

We are the young, our lives are a myst'ry;
 We are the old, who yearn for your face;
 We have been sung throughout all of hist'ry,
 Called to be light to the whole human race.

Gather us in, the lost and forsaken,
 Gather us in, the blind and the lame;
 Call to us now, and we shall awaken,
 We shall arise at the sound of our name.⁹

This hymn is especially revealing in terms of what Christians are called to do and be: there are many specifically Christian ideologies which surface in this text. For example, the notion of all people, no matter their status in life, coming together in Christ is quite evident. There is also an emphasis on Christ's teachings about the Beatitudes, speaking of meekness and lowliness which will be rewarded in heaven.

At the end of the entrance song, the priest greets the congregation as he, along with the whole congregation, makes the sign of the cross. The priest speaks the words "In the name of the Father, and of the Son, and of the Holy Spirit," to which the community responds "Amen," affirming belief in the Trinitarian God. Through this sign, the priest declares to the congregation that "the Lord is present."¹⁰ Lawrence Johnson reflects that the sign of the cross, as a traditional prelude to prayer,

is a form of self-blessing with strong baptismal overtones: in the rite of Christian initiation a person is signed with the cross, for it is

⁹ Marty Haugen, text and tune, "Gather Us In," (GIA Publications, Inc., 1982), as printed in the *Catholic Book of Worship III* (Ottawa: Canadian Conference of Catholic Bishops, 1994), no. 587.

¹⁰ *GIRM*, no. 28.

from the victorious cross of Jesus Christ that salvation comes to us. Moreover, every Christian has been baptized in the name of the Father, Son, and Holy Spirit. The community at worship is first and foremost a baptismal community.¹¹

Initiation into the Church, in baptism, is paralleled with initiation into the liturgy, through the sign of the cross. The sign of the cross, then, as a gesture and as a symbol, marks affiliation and belonging to the organization. In all cases within my churches, and in most churches I know, the words at sign of the cross are spoken by the priest, and the response is spoken by the congregation, not sung.

The priest then greets the gathered assembly, saying "The Lord be with you," to which the assembly responds "and also with you." According to Johnson,

the greeting, which is much more than a friendly "Good morning," is a formalized wish that the people actually experience the presence and power of the Lord in the assembled community. Since the Lord is present in the community and in its members, the "greeting and the congregations' response express the mystery of the gathered Church." (*GIRM*, no.28)¹²

This small dialogue, between the priest and the congregation, occurs a total of four times during the Mass (it occurs a fifth time in a slightly varied form), in each case serving a different communicative function. In this case, it serves as a communication of faith in that God is here, with us.

¹¹ Lawrence J. Johnson, *The Mystery of Faith: A Study of the Structural Elements of the Order of the Mass* (Washington, D. C.: Federation of Diocesan Liturgical Commissions, 1981, revised 1994, reprinted 1999), 14.

¹² *Ibid.*, 14.

Penitential Rite

The next part of the introductory rites is the penitential rite, which consists of a communal confession which the priest absolves. David Haas speaks of the background of this rite: “The penitential rite is a relatively recent development in the Roman Rite, and is one of the most misunderstood elements of the entire eucharistic celebration. This rite is not to be a list of our sins, nor is it to be an examination of our lives ... This Rite remembers and rejoices in the unending mercy, compassion and goodness of God.”¹³ This is also spoken, since each of us is personally confessing our sinfulness not only to God, but also to each other. In the prayer we recite together, we confess to God and to all those present that we have sinned, asking for God’s forgiveness. The text of the prayer is:

I confess to almighty God, and to you, my brothers and sisters, that I have sinned through my own fault, in my thoughts and in my words, in what I have done, and in what I have failed to do; and I ask the blessed Mary, ever virgin, all the angels and saints, and you, my brothers and sisters, to pray for me to the Lord our God.¹⁴

After we recite this, the priest says “May almighty God have mercy on us, forgive us our sins, and bring us to everlasting life”¹⁵ to which the congregation responds “Amen.” The words of this absolution have inherent in them the absolution

¹³ David Haas, *Music and the Mass: A Practical Guide for Ministers of Music* (Archdiocese of Chicago: Liturgy Training Publications, 1998), 23.

¹⁴ In the words of this prayer, we see that our personal and individual confession is directed both to God and to our fellow members of the Body of Christ.

¹⁵ Penitential Rite, missalette 7.

action. These words, we believe, function to absolve us of our sins, of course under the assumption that we speak them in a true and faithful manner.

The *Kyrie* is next in the penitential rite, and “since it is a song by which the faithful praise the Lord and implore his mercy, it is ordinarily prayed by all, that is, alternately by the congregation and the choir or cantor.”¹⁶ The most used form of this rite is the litany “Lord, have mercy” “Christ, have mercy” “Lord, have mercy,” each of these invocations being repeated by the congregation. The *LMT* document states that “this litany functions as a general confession made by the entire assembly and as a praise of Christ’s compassionate love and mercy. It is appropriately sung at more solemn celebrations and in Advent and Lent when the Gloria is omitted.”¹⁷ In all three communities, depending on the liturgical season, the *Kyrie* can be either spoken or sung. In the high penitential times of the liturgical year (i.e. Advent and Lent), the *Kyrie* is sung. In more joyful times, such as Easter and Christmas, and on all Sundays of Ordinary time, the *Kyrie* is spoken, or even omitted, in order to emphasize the joyful nature of the celebration, and to draw attention to the *Gloria* which proceeds it.

The various uses and forms of the penitential rite are part of the changes put forth by Vatican II. Before the reforms, there were five parts of the Mass ordinary which were always present: the *Kyrie*, the *Gloria*, the *Credo*, the *Sanctus*, and the *Agnus Dei*. These were always sung, and when musicians composed

¹⁶ *GIRM*, no. 30.

¹⁷ *LMT*, no. 21.

Mass settings, all five were almost always present. Now there is a different emphasis placed on the parts of the Mass, and there is a different hierarchy of parts and of the importance of their sung quality, based on the liturgical season. The present use of the *Kyrie* is a good example of this.

The *Gloria*

The *Gloria* is “an ancient hymn in which the Church, assembled in the Holy Spirit, praises and entreats the Father and the Lamb. It is sung by the congregation, or by the congregation alternately with the choir ... The *Gloria* is sung on Sundays outside Advent and Lent.”¹⁸ It is “a song of praise.”¹⁹

Both my Spanish- and English-speaking communities always sing the *Gloria*, except during Advent and Lent, when it is omitted completely in order to emphasize the penitential nature of the seasons. I introduced a *Gloria* setting in both congregations – it has a simple refrain sung by all: “Glory to God in the highest, and peace to His people on earth.” When this was first introduced into our repertoire, the verses were sung by the choir, with the refrain being sung by all. After a brief time, though, the congregation was able to take part in the sung verses as well. Now all members participate fully in this hymn to God. This instance is a good example of how the musician has the power to influence the

¹⁸ *GIRM*, no. 31.

¹⁹ Reid, *Preparing Music for Celebration*, 18.

behaviour of the organization in order to align it with the official policy of the Church. Because I had an understanding of the liturgical norms for singing the *Gloria* in a congregational manner, I was able to accommodate the community's traditions and align them with the official Church norms. At first, the choir retained its dominant role, then, as it became familiar with the hymn, the community was able to join the choir and become one.

With the Italian community, however, I have not been able to acquire a simple enough *Gloria* in which the verses and refrain could be sung by all, so for now the solution has been to sing the refrain "Glory to God in the highest" and then have everyone recite the prayer, which is interspersed with repetitions of the refrain after each of the three sections of the spoken prayer. This may not be ideal, but it is a significant improvement from what the common practice was before I took my role as music minister at that Mass. They used to just recite it all the time, except during Easter and Christmas, where a polyphonic, non-participatory *Gloria* was sung in Latin.

The introductory rites end with the Opening or Collect Prayer. This prayer "expresses the theme of the celebration and the priest's words address a petition to God the Father through Christ in the Holy Spirit."²⁰ The text of this prayer is prescribed in the Lectionary according to the day of the liturgical year.

²⁰ *GIRM*, no. 32.

II: Liturgy of the Word

The Liturgy of the Word is that part of the celebration in which God speaks to His people through the Scriptures. The *GIRM* summarizes this important part of the Mass:

Readings from Scripture and the chants between the readings form the main part of the liturgy of the Word. The homily, profession of faith, and general intercessions or prayer of the faithful expand and complete this part of the Mass. In the readings, explained by the homily, God is speaking to his people, opening up to them the mystery of redemption and salvation, and nourishing their spirit; Christ is present to the faithful through his own word. Through the chants the people make God's word their own and through the profession of faith affirm their adherence to it. Finally, having been fed by this word, they make their petitions in the general intercessions for the needs of the church and for the salvation of the whole world.²¹

Readings and Psalm

The Liturgy of the Word begins with the scripture readings. The first reading is often taken from the Old Testament, while the second reading is most often from the epistles (the letters of the disciples to the various early Christian communities). Both readings are proclaimed by lay ministers of the Word. Between them is the responsorial psalm.

²¹ Ibid., no. 33.

The *LMIn* states that “as a rule the responsorial psalm should be sung.”²²

The same document states that “the faithful must be continually instructed on the way to perceive the word of God speaking in the psalms and to turn these psalms into the prayer of the Church.”²³ The *LMIn* discusses singing it in a responsorial manner, that is, “the psalmist or cantor of the psalm sings the psalm verse and the whole congregation joins in by singing the response.”²⁴ The *LMIn* explains that “the singing of the psalm, or even of the response alone, is a great help toward understanding and meditating on the psalm’s spiritual meaning.”²⁵ It is understood that the author of the psalms indeed wrote them to be sung. Johnson gives a historical survey regarding the Responsorial Psalm. He writes:

Continuing the practice of the Jewish synagogue, Christians traditionally sang a psalm or biblical canticle after the first reading. At Rome a cantor or subdeacon approached the ambo.²⁶ He stood on one of its lower steps (*gradus*) and began the chant which was eventually called the gradual. The psalm verses were sung by the soloist, and the people responded with a short refrain which was frequently taken from the psalm itself. Once florid melodies evolved, the psalm text was abbreviated, and the singing was done by a trained body of singers.

Today the responsorial psalm has been restored to a place of special importance. Normatively it is sung, and the whole assembly participates by singing the response.²⁷

Haas provides the following commentary on the psalms within the eucharistic liturgy: “The responsorial psalm is always to be sung. Not to sing the psalm

²² *LMIn*, no. 20.

²³ *Ibid.*, no. 19.

²⁴ *Ibid.*, no. 20.

²⁵ *Ibid.*, no. 21.

²⁶ The ambo is the lectern from where the Scripture is proclaimed.

²⁷ Johnson, *The Mystery of Faith*, 36.

would be the same as reciting "Happy Birthday," which, of course, is ludicrous.

The psalms are lyrical and musical in intent."²⁸

St. Ambrose (c. 339-397), Bishop of Milan, in his *Explanatio psalmi*, wrote the following regarding the singing of psalms:

What is more pleasing than a psalm? David himself puts it nicely: "Praise the Lord," he says, "for a psalm is good" (Psalm 146:1). And indeed! A psalm is the blessing of the people, the praise of God, the commendation of the multitude, the applause of all, the speech of every person, the voice of the church, the sonorous profession of faith, devotion full of authority, the joy of liberty, the noise of good cheer, and the echo of gladness. It softens anger, it gives release from anxiety, it alleviates sorrow; it is protection at night, instruction by day, a shield in time of fear, a feast of holiness, the image of tranquility, a pledge of peace and harmony, which produces one song from various and sundry voices in the manner of a cithara. The day's dawning resounds with a psalm, with a psalm its passing echoes.²⁹

The manner in which this takes place at my communities is that there is a sung response, in which the congregation takes part, and the verses are sung by the cantor. On the very rare occasion when there is no cantor available, the psalm is merely recited, by a lector, with the congregation always taking part in the spoken response. The Italian- and Spanish-speaking congregations always sing the response, while the English-speaking community is a little resistant at times. Perhaps more preparation would make them feel more comfortable with the

²⁸ Haas, *Music and the Mass*, 42.

²⁹ Saint Ambrose, as quoted in *Music in Early Christian Literature*, James McKinnon, ed. (Cambridge: Cambridge University Press, 1987), no. 276.

response. Because the responses change each week, it takes some trust in the other members around you to be able to sing it in a full voice.

The musical style that is followed at all three of my parishes is in keeping with what I see as the common manner of singing psalms in the Catholic church, as is evident in the settings given in the *Catholic Book of Worship III* as well as in the Italian Hymnal, which is a metrical refrain, and verses chanted to a psalm tone. As liturgical leaders, the other liturgical committee members and I have decided to follow these norms and have the psalm sung. The liturgical norms, then, have power over how these communities celebrate, but only because the music leaders have chosen to respect them. This is somewhat true of all liturgical norms and their power: if the leaders choose not to follow the directives, these no longer have power over the liturgy.

Sequences

The Catholic Church has a long tradition of singing sequences before the Gospel reading. Historically in the Church, the soloists

were accustomed to ornament the final syllable of the alleluia with the *jubilus*, a long musical extension described by St. Augustine as “joy without words.” In the early Middle Ages words were set to these vocalizations, and this in turn gave rise in Germanic countries to the composition of numerous sequences, i.e., somewhat independent musical compositions, often having rhymed texts, which immediately followed the alleluia. The number of these sequences, whose melodies were quite simple (thus

facilitating popular singing), was greatly reduced in the sixteenth century.³⁰

Before the Council of Trent (1545-1563), there was a sequence proper to each liturgy within the church calendar. Now there are only two obligatory sequences in the liturgical year: these are on Easter Sunday and Pentecost. Like the *Gloria*, the sequence is a hymn of praise to God. For example, the sequence sung on Easter (even at the present time) “*Victimae Paschali Laudes*,” dates from the 9th century.

At my churches, sequences are sung in different ways. In both the English- and Spanish-speaking communities, metrical translations of the sequences have been set to pre-existing hymn tunes. I have never heard anyone at these communities speak of their experience of the sequences before the Second Vatican Council. At the Italian church, we sing the sequences using the original plainchant melody, with a metrical Italian translation of the Latin text. For the Italians, the chant tune used for the “*Victimae Paschali Laudes*” is part of a common heritage, and has special meaning to the members. I understand that it was with some difficulty that the change was made from singing the sequence in Latin to the Italian translation following the decrees of the Second Vatican Council. In fact, many members still know the sequence in Latin by memory. This knowledge of a song by memory is very powerful. To recount a story from my own experience, I was speaking with a woman from the Italian parish in 1995

³⁰ Johnson, *The Mystery of Faith*, 40.

about the Easter sequence. She sang the entire sequence to me in Latin. (I had just finished my first music history survey course a few months before that, and the sequence had been on the class listening list.) It was a beautiful moment, and I remember thinking how incredible this was, that centuries later, there was a woman singing this music from memory of her own youth.

Gospel Acclamation

After the second reading, or the sequence when it is used, the *Alleluia*, or the Gospel acclamation, is sung. This acclamation is sung first by the cantor, then repeated by the congregation, and then the cantor (or the priest in some cases) sings the verse, which is most often taken from the same Gospel reading itself, or from some other scripture verse that is a commentary on that specific Gospel reading. This verse is prescribed by the Lectionary; it is not chosen by the ministers. The *Alleluia* is then sung again by all. The *Alleluia* is completely omitted during Lent in the liturgy, because of the penitential nature of the season. Instead, a more austere acclamation is sung in the same manner.

This acclamation is like the three acclamations of the eucharistic prayer I will address later, in that all of them are “shouts of joy which arise from the whole assembly as forceful and meaningful assents to God’s Word and Action. They are important because they make some of the most significant moments of the Mass

... stand out.”³¹ More specifically, the *Alleluia* is an “acclamation of paschal joy [which] is both a reflection upon the Word of God proclaimed in the liturgy and a preparation for the gospel.”³² Haas comments that “the gospel acclamation must have strong rhythmic vitality and energy ... Acclamations are not mere assent; rather, they should express an investment on the part of the assembly ... The acclamations are the moments when the assembly takes seriously its role, not just singing at the liturgy, but rather, ‘singing the liturgy.’”³³ In my three communities, the *Alleluia* is always sung. We have used the same setting for years, and I feel that it is one of the main parts of the Mass that people automatically, ritually, participate in. One does not need to “think” about the *Alleluia*. In my experience, its text, melody and ritual function are easily learned and internalized. This is due to its simplicity of both text and melody, and its frequency of repetition.

Gospel and Homily

Next in the Liturgy of the Word is the Gospel. The priest begins by saying “The Lord be with you” with the response “And also with you” from the congregation. This is the second time that this form is used, and here it is to

³¹ *MCW*, no. 53.

³² *Ibid.*, no. 55.

³³ Haas, *Music and the Mass*, 48.

testify that Jesus is present within the Scripture. The priest then announces the Gospel, saying “A reading from the holy gospel according to [the name of the evangelist that specific reading is from]” to which we respond “Glory to you, Lord.” At the end of the proclamation, the priest says “The Gospel of the Lord” and we respond “Praise to you, Lord Jesus Christ.” The *LMIn* writes that “it is appropriate for ... [these three small dialogues] to be sung, in order that the assembly may also sing its acclamations. This is a way both of bringing out the importance of the gospel reading and of stirring up the faith of those who hear it.”³⁴

Very rarely—really almost never—at my churches are these dialogues sung, despite the rationale of the discussion in the *LMIn*. It would be in keeping with the idea that when we speak to God, we sing. The fact that we do not sing these parts has more to do with our tradition than with any specific reason. It is something that could be, and often is, easily changed. On occasions when there is a visiting priest who celebrates with us who sings these parts, the people do respond. All that is needed is training the priests to sing it. Here again we see the priest’s power over what happens. As seen in the discussion of power by Wartenberg and others, this power is not necessarily harmful, but it could be seen as not helpful. The congregation does not see the singing of these dialogues as a priority, because it never has: obviously, tradition too has its power.

³⁴ *LMIn*, no. 17.

Regarding the priest's proclamation of the Gospel, the *GIRM* states that "the people, who by their acclamations acknowledge and confess Christ present and speaking to them, stand as they listen to it."³⁵ The Gospel is always read by the priest or deacon, which represents the authority of the Gospel as the word of God: the participation of the congregation in the Gospel is through listening. There is a moment of silence, and then the priest delivers the homily.

With reference to the homily, the *CSL* states that "the ministry of preaching is to be fulfilled with exactitude and fidelity. Preaching should draw its content mainly from scriptural and liturgical sources, being a proclamation of God's wonderful works in the history of salvation, the mystery of Christ, ever present and active within us, especially in the celebration of the liturgy."³⁶ Haas provides a concise yet accurate description of what a homily should be:

the homily springs from the scriptural readings for the celebration. Its intent is to interpret the word of God for our every-day lives, and to propose a challenge and direction for our lives as believers. This is not a sermon, neither is it scripture class, nor a time for deep exegesis or for didactic moral exhortation. The homily is to "break open" the scriptures, to proclaim the saving activity of God throughout history and in our world today.³⁷

The homily is the most changeable part of the Mass. The priest's personal style, and his state of mind at the time, has great influence and power. Ahrne notes that based on the different skills of individual members, many varying roles

³⁵ *GIRM*, no. 35.

³⁶ *CSL*, no. 35, section 2.

³⁷ Haas, *Music and the Mass*, 54.

are needed within an organization. Certain individual members have hierarchical power and control over the organization. In the case of the homily, the priest is one of these members. He has personal power over the homily and thus over the congregation through this vehicle of proclamation “of the saving activity of God” to the members. The priest then, as an individual, has power to influence the rest of the member’s experience of the Mass. In my three cases, there is never any verbal participation in the homily by the congregation. However, there certainly are different styles of homilies. Some priests read their homily from the ambo. Others speak from memory while standing in front of the altar or while walking around the front of the sanctuary. Some homilies are very dry, others are entertaining—the styles vary greatly.

Silence

The Liturgy of the Word contains various moments of silence that are intended to foster meditation. Regarding the role of silence within the entire liturgy of the Word, the *LMIn* states that “the liturgy of the word must be celebrated in a way that fosters meditation ... The dialogue between God and his people taking place through the Holy Spirit demands short intervals of silence,

suiting to the assembled congregation, as an opportunity to take the word of God to heart and to prepare a response to it in prayer.”³⁸

The priest, along with the other liturgical ministers, has control over the silence and the pacing of the entire liturgy. If, for example, the organist begins the psalm directly after the first reading, there is no silence. Silence also takes some getting used to: with the Italians for example, if there are some silence and stillness after a given moment of the liturgy, people often look around as if the next person that is supposed to do something has forgotten. The Spanish people are much more into the relaxed pace of the liturgy, although we rarely have “silence” because of the numerous young children present. But the pause from action still occurs. The English-speaking congregation members are very accustomed not to stopping to pause at any part, mainly because the priest is very quick in jumping from one section of the Mass to another. The difficulty is that silence is easily perceived as a break in the “flow” of the liturgy, and can be seen as someone’s error in moving the liturgy along. It is interesting to note that the liturgical documents provide the theoretical framework of “how” the liturgy should work, but in practice, it is not always as workable or appropriate, depending on a specific community’s experience.

³⁸ *LMIn*, no. 28.

Profession of Faith

Next in the liturgy is the profession of faith, or the Creed. Regarding the Creed, the *GIRM* states that

the symbol or profession of faith in the celebration of Mass serves as a way for the people to respond and to give their assent to the word of God heard in the readings and through the homily and for them to call to mind the truths of faith before they begin to celebrate the eucharist ... If it is sung, as a rule all are to sing it together or in alternation.³⁹

What is of utmost importance here is that the people participate in this. It is the profession of *our* faith, the same faith that brings us to receive Jesus in the eucharist.

Before the Second Vatican Council, this too was sung at the High Masses: it is one of the Gregorian chants of the Mass Ordinary, but seeing that it is quite lengthy and not metrical, presently it is most often spoken. In my parishes, it is never sung. Interestingly, a case can be made for the fact that singing the Creed would aid in its memorization. However, this is not how the participation in the Creed occurs in my parishes.

There are two forms of the creed in the Roman Catholic church. The first is the Apostles' Creed and the second is the Nicene Creed. The Apostles' Creed, according to the *Catechism of the Catholic Church*, is so called "because it is rightly considered to be a faithful summary of the apostles' faith. It is the ancient

³⁹ *GIRM*, nos. 43, 45.

baptismal symbol of the Church of Rome.”⁴⁰ Furthermore, it is the “faith of the Church professed personally by each believer, principally during Baptism.”⁴¹ The Nicene, or Niceno-Constantinopolitan, Creed, became an official part of the liturgy in 476, in accordance with the Councils of Nicea.⁴² The Nicene Creed, according to the *Catechism* is the “faith of the Church confessed by ... the liturgical assembly of believers.”⁴³ Before the Second Vatican Council, the Apostles’ Creed was mainly used at baptisms as well as in the Office, while only the Nicene Creed was used during Mass. With the Second Vatican Council, the Apostles’ Creed was also introduced into the liturgy. At present, either form may be used. Some communities choose to use one or the other on a regular basis: the reasoning is unclear to me. In the English-speaking church, the Apostles’ Creed is always used (which is the shorter of the two versions). In both the Italian and Spanish-speaking communities, the Nicene Creed is always used.

In the translations of the creeds which were placed in the Sacramentary after the Second Vatican Council, there are differences in grammatical number among the three languages I am involved with. In all three, the Apostle’s Creed has remained “I believe” as it was in the original Latin “Credo,” in the first person singular. With the Nicene creed, both the Italian and the Spanish translations

⁴⁰ *Catechism of the Catholic Church*, no. 194.

⁴¹ *Ibid.*, no. 167.

⁴² Frank C. Senn, *Christian Liturgy: Catholic and Evangelical*, (Minneapolis: Fortress Press, 1997), 127. There were two councils held at Nicea, the first in 325 and the latter in 381. These were the first two ecumenical councils in the history of the Church.

⁴³ *Catechism*, no. 167.

have also maintained the first person singular. It is illuminating to note, however, that the English translation of the Nicene Creed begins “We believe” and continues in the first person plural. This is a great change of meaning in this creed. By using the first person plural, there is a greater emphasis on the fact that the group is united as the Body of Christ, and there is less value conferred on the individual. It would be extremely interesting further to investigate how the English translations were able to make such a switch in grammar and meaning, compared to the translations in other languages.

This dichotomy between first person singular and plural is also of interest within the context of spoken versus sung parts of the eucharistic celebration. With the Apostles’ Creed, it could be argued that the speaking is directed to God, which would imply that it could be sung, while the Nicene Creed, although ultimately directed toward God, can be seen more in the form of a communal act. However, this is not the case here: neither one is normally sung. An argument in favour of the singing of the Creed, in either form, is that of using it as a tool to memorization, or making it easier to participate in. In my experience, however (because there is no repetition within the text of the Creed, and because it is not-metrical), the Creed would be sung in its plainchant version, to a lengthy through-composed melody.

General Intercessions

This section of the liturgy ends with the general intercessions, or the prayer of the faithful, in which we pray to God, offering petitions for our personal and communal needs, the needs of the Church and for the salvation of the whole world. The *LMIn* comments that “Enlightened by God’s word and in a sense responding to it, the assembly of the faithful prays in the general intercessions as a rule for the needs of the universal Church and the local community, for the salvation of the world and those oppressed by any burden.”⁴⁴ These petitions are mainly spoken, by a lector or someone appointed to read them, and the congregation is asked to respond with “Lord, hear our prayer.”

The intercessions differ from parish to parish. In the English-speaking community, the intercessions are written by an appointed group of parishioners, who do this on a regular basis. In the Italian community, the intercessions are taken from liturgical resources from Italy. In the Spanish-speaking community, Spanish intercessions are taken from a resource from the United States. In some specific situations, the congregational response to the intercessions is sung, such as on Good Friday, or on other celebration-specific occasions. For example, last year at St. Anthony’s Italian community, we had an ordination of one of our parishioners to the priesthood. At the first Sunday eucharistic celebration

⁴⁴ *LMIn*, no. 30.

presided over by this newly ordained priest, the response to the intercessions was sung. It was a way of doing something different and special: this sung response emphasized the importance of the fact that the prayers were to God for this new priest and his ministry.

CHAPTER 4

THE UNFOLDING OF THE LITURGY: THE LITURGY OF THE EUCHARIST

*When he was at table with them, he took bread, blessed and broke it, and gave it to them. Then their eyes were opened, and they recognized him.
(Luke 24:30-31a)*

In this chapter, I will continue to explore the liturgy and how it functions, engaging specifically with the second portion of the liturgy, consisting of the Liturgy of the Eucharist and the Concluding Rite.

I: The Liturgy of the Eucharist

The Liturgy of the Eucharist is a fundamental part of the celebration, along with the Liturgy of the Word: at this eucharistic banquet we are united in our encounter with Christ. The *GIRM* expresses it clearly:

At the last supper Christ instituted the sacrifice and paschal meal that make the sacrifice of the cross to be continuously present in the Church, when the priest, representing Christ the Lord, carries out what the Lord did and handed over to his disciples to do in his memory.

Christ took the bread and the cup and gave thanks, he broke the bread and gave it to his disciples, saying: "Take and eat, this is my body." Giving the cup, he said: "Take and drink, this is the cup of my blood. Do this in memory of me." Accordingly, the Church has planned the celebration of the eucharistic liturgy around the parts corresponding to these words and actions of Christ.¹

There are three parts to the Liturgy of the Eucharist: the preparation of the gifts, the eucharistic prayer and the communion rite.

Preparation of the Altar/Presentation of the Gifts

At the beginning of the Liturgy of the Eucharist, the gifts of bread and wine, which will become Christ's body and blood, are brought to the altar by members of the congregation. At the same time, the ministers at the altar prepare the altar table, the "Lord's table, which is the center of the whole eucharistic liturgy,"² by placing the necessary sacred vessels on it. These moments of the liturgy are often accompanied by a song. The *MCW* writes that, although the song may accompany the preparation of the altar and the presentation of the gifts,

it is not always necessary or desirable. Organ or instrumental music is also fitting at the time. When song is used, it need not speak of bread and wine or of some offering. Instrumental interludes can effectively accompany the preparation of the gifts and thus keep this part of the Mass in proper perspective relative to the eucharistic prayer which follows.³

¹ *GIRM*, no. 48.

² *Ibid.*, no. 49.

³ *MCW*, no. 71.

This song is similar to the entrance hymn, in that it is connected with the liturgical season. Johnson writes that “texts expressing praise and joy as well as seasonal texts are appropriate. The song need not speak of bread and wine or of offering ... Since [this] is a secondary rite, soft instrumental music may be preferred as a more fitting psychological preparation for the eucharistic prayer.”⁴ It is important that this hymn reflect and emphasize the words proclaimed in the Gospel, serving as an aid to continue the reflection. Also, this hymn may deal with the uniting together of all people to take part in the eucharistic banquet.

In all three of my churches, the song at the time of the presentation of the gifts is never omitted, and is most often congregational. It is an opportune time to sing new hymns, as the people are seated, with their hymnals easily accessible while they are not performing any liturgical action at this moment. It could be appropriate to use this moment for instrumental solos, to allow the congregation a quiet time in order to prepare for the next part of the Mass. It serves as a transition from the Liturgy of the Word to the Liturgy of the Eucharist, and as Johnson wrote, a more fitting preparation for the central eucharistic prayer which is to follow. The Italian choir occasionally employs this time to sing choral pieces, while in the Spanish- and English-speaking communities, there is always a congregational hymn. Once again, the power relations between the Italian choir

⁴ Johnson, *The Mystery of Faith*, 66.

and the congregation's rightful role is different from the same relationship between the other choirs and their respective congregations.

The priest then washes his hands, as an expression of "his desire to be cleansed within."⁵ Once these rites are completed, the priest invites the congregation to pray over the gifts, and this acts as a bridge to the Eucharistic prayer.

Eucharistic Prayer

The Eucharistic prayer is "the center and summit of the entire celebration ... [it is] a prayer of thanksgiving and sanctification."⁶ Haas writes that "the eucharistic prayer achieves the greatest unity when the entire prayer is musical, when the presider sings the prayer in dialogue with the people. Thus the acclamations truly flow from the proclamations that precede them."⁷ The Sacramentary includes simple traditional preface-tone settings of all of the eucharistic prayers. Of course, this depends on the priest and his singing ability, yet it reflects the role music has within the liturgy. Singing the eucharistic prayer enhances its unity and its unifying function, both in terms of the participation of the priest and of the assembled congregation. In my three churches, the entire

⁵ *GIRM*, no. 52.

⁶ *Ibid.*, no. 54.

⁷ Haas, *Music and the Mass*, 74.

eucharistic prayer has never been sung, at least not during my involvement with these communities. Again, I attribute this to the specific skills of the priest, as well as his dedication to song in the liturgy. Although the eucharistic prayer is essentially one, it consists of eight elements or structural parts: the preface; the acclamation (the *Sanctus*); the epiclesis; the institution narrative and consecration; the anamnesis; the offering; the intercessions; and the final doxology.

The priest begins the Eucharistic prayer by saying “The Lord be with you,” to which the congregation responds “And also with you.” This third occurrence of the dialogue reminds us that Jesus Christ will soon be present through this bread and wine which will be transformed into His body and blood. The priest continues “Lift up your hearts,” and the congregation responds “We lift them up to the Lord.” The priest proclaims “Let us give thanks to the Lord our God,” to which the congregation responds “It is right to give Him thanks and praise.” This invitation and response to the eucharistic prayer is sometimes sung by the priest and the congregation respectively. This has a great deal to do with whether or not the priest can sing. Especially since the responses are *a capella*, many priests prefer to recite them if they feel they can not lead the congregation in this. Again, the priest and his ability (or inability) to sing has a power-over relationship with the entire congregation. A priest who can sing is a collective resource, just as good musicians and hymnals are.

This dialogue, which leads directly into the preface, is a completely fixed text and is spoken or sung in unison. It does not occur outside of this type of

worship context. Bakhtin theorizes about such speech genres. He writes that “each period and each social group has had and has its own repertoire of speech forms for ideological communication in human behavior ... [with] its own corresponding set of themes.”⁸ The repertoire of religious and ritual language is specific to the situation. Basically, there are certain topics and linguistic phrases which are specific to Christian worship and would not be found outside that context: the “Lord be with you” dialogue is an excellent example.

About his notions of speech genres, Bakhtin writes:

Social psychology is first and foremost an atmosphere made up of multifarious *speech performances* that engulf and wash over all persistent forms and kinds of ideological creativity: unofficial discussions, exchanges of opinion at the theater or a concert or at various types of social gatherings, purely chance exchanges of words, one’s manner of verbal reaction to happenings in one’s life and daily existence, one’s inner-word manner of identifying oneself and identifying one’s position in society, and so on ... All these speech performances, are, of course, joined with other types of semiotic manifestation and interchange – with miming, gesturing, acting out, and the like.⁹

From this quotation it becomes evident that Bakhtin’s theories of speech performances, speech genres and utterances can elucidate the discussion of participation in the liturgy. The texts which are being sung or spoken belong to a genre of speech that is specific to Catholic prayers and Christian worship-language in general. Here Bakhtin also accounts for the fact that speech

⁸ Bakhtin, *Marxism and the Philosophy of Language* (1929), reprinted in Morris, *Bakhtin Reader*, 54.

⁹ Bakhtin, *Marxism*, reprinted in Morris, *Bakhtin Reader*, 55. Please note that all *italicized* portions of the quotations are Bakhtin’s own emphasis, not mine.

performances are joined with other types of expression: he names miming, gesturing and acting-out. Within the liturgy, ritual, symbols and gestures play an extremely important role. They are very closely linked to and work with the given speech genre. In the example of the “Lord be with you” dialogue, the priest has his hands outstretched in the *orans*¹⁰ position. In many Churches, the congregation will stretch out their hands while saying “And also with you.” Another obvious example within the Church is the making of the sign of the cross at the beginning and at the end of the liturgy. The gestures are inextricably linked with the words being spoken at that moment.

In the preface, the priest, in the name of the entire people of God, praises the Father and gives thanks to him for the whole work of salvation. The preface is a prayer of thanksgiving. Johnson notes that “the body of the preface is a statement of the special reason for praising God, especially God’s work in creation and redemption.”¹¹ Haas notes that “the preface is most effective when sung. Singing heightens the proclamation of the prayer; it also leads into the assembly’s singing of the Holy, Holy.”¹² In the case of the Italian community, since the priest is very confident in his singing, the preface is always sung. With the other two parishes in this study, the priests are not so confident, so this is

¹⁰ The *orans* (prayer) position is that of arms outstretched, with the palms of the hands facing upwards.

¹¹ Johnson, *The Mystery of Faith*, 81.

¹² Haas, *Music and the Mass*, 76.

almost never sung. When the preface is sung, there is a sense of continuity and unity from it to the *Sanctus* which immediately follows.

The preface leads directly into the singing of the “Holy, Holy, Holy” or the *Sanctus*. This acclamation is always sung: the liturgy insists on it. *MCW* writes that “this is the people’s acclamation of praise concluding the preface of the eucharistic prayer. We join the whole communion of saints in acclaiming the Lord.”¹³ Even the final words of the many preface settings point to the sung aspect. For example, many of the prefaces end with the typical “And so, with all the choirs of angels in heaven we proclaim your glory and join in their unending hymn of praise.”¹⁴ Some other phrases are “Earth unites with heaven to sing the new song of creation as we adore and praise you for ever,”¹⁵ “In our unending joy we echo on earth the song of the angels in heaven as they praise your glory for ever”¹⁶ and “Now, with angels and archangels, and the whole company of heaven, we sing the unending hymn of your praise.”¹⁷

As stated in the *GIRM*, this acclamation of the *Sanctus* “is an intrinsic part of the eucharistic prayer”¹⁸ and all the people join with the priest in singing it. It is important to note that in the *Sanctus* we join with the heavenly host in their song. Johnson notes that “in this acclamation the assembly responds to the

¹³ *MCW*, no. 56.

¹⁴ End of the Christ the King Sunday Preface.

¹⁵ End of the Holy Eucharist II Preface.

¹⁶ End of the Transfiguration Sunday Preface.

¹⁷ End of the Epiphany Preface.

¹⁸ *GIRM*, no. 55b.

presider's invitation to join all creation in giving praise to the Father through Christ. With one voice the whole communion of saints gives glory to God."¹⁹ It unites us in our eucharistic celebration with heaven, in the eternal banquet feast. *MCW* writes that "settings which add harmony or descants on solemn feasts and occasions are appropriate, but since this chant belongs to priest and people, the choir parts must facilitate and make effective the people's parts."²⁰

The priest then speaks the words of the epiclesis ("calling down"), calling on God's power, asking that the Holy Spirit come upon these gifts of bread and wine, so that they may be consecrated. The priest then recites the "institution narrative" and consecration:

in the words and actions of Christ, that sacrifice is celebrated which he himself instituted at the Last Supper, when, under the appearances of bread and wine, he offered his body and blood, gave them to his apostles to eat and drink, then commanded that they carry on this mystery.²¹

These words also have a power, the power to consecrate, the power to transubstantiate. Johnson writes that "just as the eucharistic prayer is part of a continuous action extending from the preparation of the gifts to the communion, so the words of institution are part of the eucharistic prayer which is a consecratory, thanksgiving prayer of praise."²²

Johnson summarizes the function of the eucharistic prayer:

¹⁹ Johnson, *The Mystery of Faith*, 84.

²⁰ *MCW*, no. 56.

²¹ *GIRM*, no. 55d.

²² Johnson, *The Mystery of Faith*, 88.

all that God has accomplished in creation and salvation history is fulfilled, signified, and made present in the person of the crucified and risen Christ. Christ's words are a promise, and through the power of the Holy Spirit they accomplish what they signify: his eucharistic body and blood, his real presence with all the riches of the Kingdom.²³

The prayers in the eucharistic prayer are addressed to God, spoken by the priest along with the participatory acclamations by the congregation. In keeping with my loosely held theory that things addressed to God are often sung, while those addressed to the group are spoken, it would make sense that these words, which are addressed to God, should be sung. However, in my three communities, these words are always spoken, never sung. Again, this could be because of lack of training in terms of the presiding priest, and in turn because of the communities' tradition of not singing this. In the Sacramentary, however, there are musical settings for the entire eucharistic prayer. Therefore, in theory, the resources are available for liturgical ministers, yet in practicality, they are not used.

After the institution narrative the anamnesis, or memorial acclamation, is sung. The priest chants something like "Let us proclaim the mystery of faith" after which the congregation and choir sing one of the four responses possible, all having the function of keeping Christ's memorial, by recalling the paschal mystery: Christ's passion, resurrection and ascension. This acclamation, like the *Sanctus*, is sung, upon the insistence of the liturgical norms. It is the people's participation in the eucharistic prayer; it makes it their own. Johnson writes that

²³ Ibid., 88.

the memorial acclamation is “a manifestation of the congregation’s active participation in the eucharistic prayer.”²⁴ It emphasizes the dialogue quality of the eucharistic narrative and enhances the role of the congregation in it, and its sung quality serves to emphasize the power and importance of what is occurring. The *MCW* states that this acclamation “is properly a memorial of the Lord’s suffering and glorification, with an expression of faith in his coming.”²⁵

The priest then says a brief prayer of offering the body and blood of Christ to God, asking that we, those who share in this feast, may be united by the Holy Spirit. Of this offering prayer, the *GIRM* states:

in this memorial, the Church ... offers the spotless victim to the Father in the Holy Spirit. The Church’s intention is that the faithful not only offer this victim but also learn to offer themselves and so to surrender themselves, through Christ the Mediator, to an ever more complete union with the Father and with each other, so that at last God may be all in all.²⁶

Then the priest expresses various intercessions, naming the Pope and Bishops, all the members of the Church, making it clear that “the eucharist is celebrated in communion with the entire Church of heaven and earth and that the offering is made for the Church and all its members, living and dead, who are called to share in the salvation and redemption purchased by Christ’s body and blood.”²⁷

The eucharistic prayer ends with the final doxology, in which the priest sings the praise of God, singing “Through him, with him, and in him, in the unity

²⁴ Ibid., 89.

²⁵ *MCW*, no. 57.

²⁶ *GIRM*, no. 55f.

²⁷ Ibid., no. 55g.

of the Holy Spirit, all glory and honour is yours, almighty Father, for ever and ever,” to which the congregation responds, in song, with the Great “Amen.” This sung acclamation is “an assent and a conclusion” to the whole eucharistic prayer.²⁸ *MCW* states that “the worshippers assent to the eucharistic prayer and make it their own in the Great Amen. To be most effective, the Amen may be repeated or augmented. Choirs may harmonize and expand upon the people’s acclamation.”²⁹ Haas aptly summarizes that:

it is only appropriate that this great prayer [the eucharistic prayer] conclude with a resounding “Amen,” (which means “so be it”) by the gathered assembly, just as the early Jewish meal prayers concluded with the same Amen. The doxology proclaimed — preferably sung — by the priest is a summary proclamation of the awe and wonder of the entire eucharist; the assembly is called upon to give its assent and affirmation ... Musically, this is the most important acclamation of the entire liturgy, and, of course, it is always sung. Even if the doxology is not sung, the Amen should always be sung by the whole assembly. Its setting should have a strong, spontaneous character. The word “Amen” should be doubled or repeated and expanded several times to give it the emphasis it deserves. There should be harmonies and instrumental embellishment, making this a most joyous conclusion to the great prayer of thanksgiving.³⁰

In all three of my communities, the three acclamations of the eucharistic prayer are always sung: the *Sanctus*, the anamnesis or memorial acclamation and the Great Amen. As I mentioned, at the Italian parish, the priest sings the preface, and then the congregation responds with the *Sanctus*. At the other two parishes,

²⁸ Ibid., no. 55h.

²⁹ *MCW*, no. 58.

³⁰ Haas, *Music and the Mass*, 88.

the preface is spoken, but the *Sanctus* is always sung. At all three communities, the memorial acclamation is always intoned by the priest and sung by the congregation (and choir). The same is true of the doxology and Great Amen. The Great Amen is always sung in a very forthright manner, and the musical settings aid in this — indeed, it is where we “pull out all the stops,” so to speak. Interestingly, at both the Italian and English Masses, the same setting of the Great Amen is used, and it is noticeable that the Italians sing more loudly and tend to participate more fully as compared to the English-speaking congregation.

It is important that the congregation be able to participate easily in these three acclamations, singing them without reference to printed text or music. The *MCW* states that “the people should know the acclamations by heart in order to sing them spontaneously.”³¹ Liturgical-musical scholars emphasize the importance of keeping the settings of these acclamations constant so that the congregation can make them their own. Heather Reid writes that “the acclamations are meant to be sung by the assembly ... Thus, it is preferable to learn a setting of the eucharistic acclamations so that the sung acclamations can belong to the community.”³²

Reid also emphasizes that it is necessary for the congregation to be able to “respond immediately and sing well because it knows a setting [of the

³¹ *MCW*, no. 53.

³² Reid, *Preparing Music for Celebration*, 17.

acclamations] totally by memory.”³³ And in fact, in my three churches, all the acclamations function this way, and are sung by the participants without the aid of written texts. The settings of these acclamations are repeated every week for many weeks, so that the congregation becomes familiar with them and can therefore participate easily in them. Some discrepancies do arise, though, with the Italian community, where often times Latin parts are used, and especially with the *Sanctus*, the congregation does not participate.

Since the eucharistic prayer is one prayer, it is important that the sung acclamations help foster this unity. The *LMT* states that “it needs to be recognized that a certain musical integrity within a liturgical prayer can be achieved only by unity in the musical composition. Thus, it is recommended that for the acclamations in the eucharistic prayer one musical style be employed.”³⁴

In both the English- and Spanish-speaking communities, the acclamations are taken from one musical setting, which does indeed unite the eucharistic prayer. In the Italian community, as I mentioned, at times one setting is used in any given celebration, while at some other times the “pick-and-choose” option occurs: the *Sanctus* may be from one Mass setting, while the memorial acclamation may be from another, and the Great Amen from another still. This occurs especially when pre-Vatican II settings of the Mass are used. These settings do not include the memorial acclamation or the Great Amen; they include the *Kyrie*, *Gloria*, *Credo*,

³³ Ibid.

³⁴ *LMT*, 15.

Sanctus, and *Agnus Dei*. It is therefore impossible to maintain a unified musical setting of the eucharistic prayer when using pre-Vatican II Mass parts. This is a telling example of the changes in the perceived function of music in both the liturgical directives and the practical composition of music for the liturgy. Before the Council, the above five Mass parts were considered the essential parts of the Mass for which music was to be composed. This has changed drastically. Composers are now setting in a unified way the prayers and acclamations of the eucharistic prayer.

Constants in the Liturgy

It is fruitful at this point to consider the sung Mass parts which remain constant at every liturgy. Both Edward Schieffelin and Anthony Seeger address the issue of repeated moments of performances. Edward Schieffelin discusses the notion of performance as something which is not a text, rather as something ephemeral which, indeed, does leave behind many effects on the participants:

Although some scholars have written as though performance could be treated as a form of text, in my view performance can never be text, and its unique strategic properties are destroyed when it is considered as, or reduced to, text. To be sure, performances share some qualities with texts. They have beginnings, middles and ends, they have internal structure, may refer to themselves, etc. But it is precisely the performativity of performance for which there is no analogue in text. Unlike text, performances are ephemeral. They create their effects and then are gone – leaving

their reverberations (fresh insights, reconstituted selves, new statuses, altered realities) behind them.³⁵

Performances are ephemeral, yet their “reverberations” are great and have continual effects. With repeated performances such as weekly celebrations, and with repeated performances of any given song, there are variations which occur, based on differences in participation, and also because of these “fresh insights.” Every time I sing the same *Sanctus*, it “means” something different based on my previous experience of it. This time it may not be as intense, or it may be more intense, or there may be a strong singer sitting behind me, or I may be moved by it in a different way based on my last experience or on situations I have lived this past week.

Anthony Seeger also brings some insights to this discussion. He aptly addresses issues such as the physical and psychological effect of performance, to which could easily be added the spiritual element.

When the event concludes, the performers and audiences have a new experience, by whatever means, through which to evaluate their earlier conceptions about what would occur, and about what will happen next time. These may be formalized in published reviews, internal memoranda, or conversation. That there is often a next time, leads to what we might call a tradition. That the next time is often not the same as the time before, produces what we might call change. The description of these events forms the basis of the ethnography of music.³⁶

³⁵ Edward L. Schieffelin, “Problematizing Performance,” *Ritual, Performance, Media*, ed. Felicia Hughes-Freeland (London: Routledge, 1998), 198.

³⁶ Seeger, “Ethnography of Music,” 88.

The idea that our experience occurs in a chain of what came before and what is to come, is fruitful for our discussion of the acclamations such as the *Sanctus*. Such repeatedly sung prayers are performed in the same way each week of the year, yet each time, there is a difference in the meaning and in our experience of this because of all previous encounters with that given song. The differences could include our level of participation in it, our familiarity with the tune and words, as well as more personal extra-performative experiences with it, such as, for a hypothetical example “the last time we sang this I was in a moment of sadness, and this now reminds me of that moment.” If we sang the hymn three weeks ago, we were responding to something. Now, three weeks have passed, we have been through different hymns, different scripture passages, and different life struggles, and today the hymn holds different meaning for us. This notion of new experiences relying on past events and preparing us for our future encounters also holds true for such examples of repeated hymns which occur with less frequency than these sung prayers, for example Christmas hymns. They bring with them a certain tradition. We give them new meanings each time we participate in them, based on our history with them.

Bakhtin’s discussion of utterances may also shed some light on the situation of repeated prayers and hymns. Bakhtin allows us to account for this repetition by writing that “others’ utterances can be repeated with varying degrees

of reinterpretation.”³⁷ We can repeat our utterance of singing a specific hymn or Mass part because we are always responding to new and different situations.

Within this discussion of repetition in the liturgy, we may return to Titon’s notion of collective history or memory of any given group. Titon addresses this in his discussion of folklife, where he uses the diagram of the four concentric circles which exemplify its study.³⁸ Titon’s proposed outer circle of memory is especially fruitful to the discussion of repeated songs, such as the *Sanctus*. He explains his definition of this outer circle, giving the example from his case group:

I do not mean a collective or folk memory, but the memories of persons in the community. When memory is made public and shared it can become a community history—from the inside, of course. Brother John, pastor of the Fellowship Independent Baptist Church, tells stories from the pulpit about his early life, thus creating a public figure, an example, himself—as his memory would have it. Thus performed, these stories affect the congregation, reside in their memories, and stand as true examples of divine providence: God’s working through history on the level of individual lives—the pastor’s and their own.³⁹

When the same text is sung to the same melody each time a community comes together to worship, it become part of the individual memories and lives, in turn forming part of this collective memory. Every time the *Sanctus* (or any other acclamation within the Eucharistic Prayer) is sung, it draws upon and effects a whole collective history of meaning, understanding and experience within the group.

³⁷ Bakhtin, “The Problem of Speech Genres,” reprinted in Morris, *Bakhtin Reader*, 86.

³⁸ See Figure 1 on page 22 of this thesis.

³⁹ Titon, *Powerhouse for God*, 9-10.

Communion Rite

The communion rite is the “structural link between the eucharistic prayer and the reception of the eucharist. It is to lead directly to the communion of the people ... [and] to prepare the whole assembly for its participation in the Lord’s body and blood. Mutual love and reconciliation are the seeds and fruits of the sacrament shared in communal fashion by ministers and people.”⁴⁰ The communion rite begins with the reciting of the Lord’s Prayer, which is a “petition both for daily food, which for Christians means also the eucharistic bread, and the forgiveness of sin, so that what is holy may be given to those who are holy.”⁴¹

The priest invites the congregation to pray “as Jesus taught us,” and together the congregation and the priest sing the Lord’s Prayer. The priest then adds “Deliver us Lord, from every evil...” to which the congregation responds with the doxology (a liturgical expression of praise to God) “For the kingdom, the power, and the glory are yours, now and forever.” According to the *GIRM*, “the invitation, the prayer itself, the embolism, and the people’s doxology are sung or are recited aloud.”⁴² The *GIRM* actually emphasizes, by placing the “sung” before the “recited,” the option of singing this section, whereas often in the *GIRM* the “sung” clause appears as an afterthought. This leads me to interpret that the

⁴⁰ Johnson, *The Mystery of Faith*, 100.

⁴¹ *GIRM*, no. 56a.

⁴² *Ibid.*

Lord's Prayer is a prayer which should be sung: the sung version is stressed by the liturgical documents.

However, there are differing points of view on whether or not it should be sung. It is crucial that the congregation participate in this prayer. One school of thought suggests it should be not sung, but recited in order to foster the full participation of all. This, of course, is in conflict with the point of singing in Church at all, which is in order to foster participation. However, I agree that it is true that some groups of people, as affected by their own traditions, experiences and history, are more likely to want to sing the Lord's Prayer, while other communities have a more difficult time.

Because of the nature of the text, the Lord's Prayer is almost always through-composed, with no repeating refrains, which makes it difficult to learn. On the other hand, the spoken prayer is extremely well known, in which case it should be easy for the congregation to take part in singing. In the Spanish-speaking community as well as my Italian-speaking community, the Lord's Prayer is always sung. It is a part of the tradition. With the Italian-speaking community, the Lord's Prayer is one of the first things I can remember singing in Church, and the people always participate in it. On the other hand, the English-speaking community has a hard time singing this prayer. On the few occasions when we do sing it, people search through their hymnals to find it, and they often prefer not to take part in it. With some training, and some time, this could be remedied. However it is not "natural" for them, through their lived experience, to sing it.

The other argument for the spoken version of the Lord's Prayer as opposed to the sung is well stated by Haas: "this prayer is one of the few that are universal among Christians, and no one should ever be left out of it. When other Christians visit a Catholic celebration, this prayer makes them feel a part of the service, where many other moments may feel unfamiliar to them."⁴³ However, spoken words may have a more personal note to them, while singing is more congregational and unifying. Therefore, the theology of the group and their understanding of the communitarian aspect can affect the choice of sung versus spoken as well.

Proceeding directly from the Lord's Prayer is the exchange of the sign of peace. Here is the somewhat altered occurrence of the "The Lord be with you" dialogue between the priest and the congregation. The priest says "The peace of the Lord be with you always," to which the congregation responds, "And also with you." The priest then says "Let us offer each other a sign of peace." The function of this dialogue is different in this instance: the priest offers the peace of Christ to the assembled congregation, and in turn invites the congregation members to offer it to each other. The *GIRM* notes that "the form the sign of peace should take is left to the conference of bishops to determine, in accord with the culture and customs of the people."⁴⁴ My three congregations use many forms of peace: some shake hands, or kiss, or hug, or nod and whisper "Peace," or show some other

⁴³ Haas, *Music and the Mass*, 93.

⁴⁴ *GIRM*, no. 56b.

gesture of love to the other people, saying “peace be with you” or “the peace of Christ be with you.” These words are spoken, and are not completely prescribed. It would not make sense to sing them, since they are being spoken directly to particular persons.

The English-speaking congregation remains quite sectionalized at this point of the liturgy, exchanging peace only with the people close to them, mainly their family. The Spanish-speaking community moves around much more. For example, the children who sing in the choir all go to exchange the sign of peace with their parents, even if they are in the opposite corner of the church. The priest comes down to the congregation, and exchanges peace with people sitting close to the front, and many children leave their pews to “shake father’s hand.” The Italian community falls somewhere in the middle: some members just nod, while others will leave their pews to go hug someone a few pews away. The priest here also goes into the congregation to exchange the sign of peace with some of the members.

At this point, the priest breaks the bread, and the *GIRM* states that in “apostolic times this gesture of Christ at the last supper gave the entire eucharistic action its name. This rite is not simply functional, but is a sign that in sharing in the one bread of life which is Christ we who are many are made one body.”⁴⁵ Normally, in the Catholic Church, real bread should be used, and at this time, the

⁴⁵ Ibid., no. 56c.

priest and the ministers break the bread into pieces for the congregation. Johnson notes that

the classic explanation of the breaking and sharing of the one bread is given by St. Paul: “And is not the bread we break a sharing in the body of Christ? Because the loaf of bread is one, we, many though we are, are one body, for we all partake of the one loaf” (1 Corinthians 10:16-7). Christ gives to all the one bread which is his body. Just as this bread has become the body of Christ, so those who share this one bread, whatever be their diversity, become one body in Christ.⁴⁶

Because at my parishes we use hosts (unleavened bread that comes in small wafers), the symbolic value of the rite is less obvious, and in turn its meaning is no longer inherent. The symbols are confused when combined with words that do not agree. The priest says “Jesus took the bread,” yet this host does not look like bread. The apostles, at Jesus’ last supper, were having a meal, a supper: our liturgy does not resemble a meal in its symbols.

In my three case study communities, then, “real” bread is never used, and the cup is never shared in by the congregation. There are official “reasons” provided by the Diocesan office as to why the parishes should not share in the cup on a regular basis, yet they are contradictory to the liturgical directives of the Catholic Church. Therefore, we are not “in communion” with many other churches in the world, and in our own country. These issues provide me with great difficulty, in terms of how decisions are made within an organization, by members who feel they need not comply with the over-arching organizational

⁴⁶ Johnson, *The Mystery of Faith*, 107.

structures and mandates. Power within this organization is extremely evident around this issue. The liturgical directives provide the framework for communion under both species, the species of bread and wine, but these directives are ignored by Bishops, by priests, and consequently by entire congregations. Of course, there are some priests who choose to then ignore the Bishop in order to maintain unity with the liturgical norms. There are members within communities who have the power to ignore both the priest and the Bishop. The Church is a very interesting and complex web of decision-making power structures!

During the breaking of the bread, the "*Agnus Dei* is as a rule sung."⁴⁷ This litany is repeated as often as is necessary to accompany the breaking of the bread. The *Agnus Dei*, or Lamb of God, takes the following form: "Lamb of God, you take away the sins of the world: have mercy on us." This is repeated until the last time, when it ends "grant us peace," instead of "have mercy on us."

There are differing opinions as to who sings the *Agnus Dei*. The *GIRM* states that it is "sung or recited by the choir and congregation."⁴⁸ The *MCW*, on the other hand, notes that

the *Agnus Dei* is a litany-song to accompany the breaking of the bread in preparation for communion. The invocation and response may be repeated as the action demands ... Unlike the "Holy, Holy, Holy Lord" and the Lord's Prayer, the "Lamb of God" is not necessarily a song of the people. Hence it may be sung by the choir, though the people should generally make the response.⁴⁹

⁴⁷ *GIRM*, no. 56e.

⁴⁸ *Ibid.*, no. 113.

⁴⁹ *MCW*, no. 68.

At all three of my churches, the Lamb of God is always sung. Its repetitive nature makes it easily participatory. At All Souls and Holy Family, the Lamb of God is sung by all, and the setting is simple and repetitive. At St. Anthony's, when we are using one of the Latin polyphonic settings, the congregation cannot participate with ease, therefore the members do not sing these parts.

Then, after a few soft prayers said by the priest in order to prepare himself to receive communion, the priest receives communion, and then the communion procession by the congregation takes place. During this procession, it is important that people sing. This is the second processional hymn during the Mass, the first one being the entrance procession we already considered. Regarding both processional songs the *MCW* states that they "are very important for creating and sustaining an awareness of community."⁵⁰

The *GIRM* states unequivocally that "during the priest's and the faithful's reception of the sacrament the communion song is sung."⁵¹ The *MCW* explains that "the communion song should foster a sense of unity. It should be simple and not demand great effort. It gives expression to the joy of unity in the body of Christ and the fulfillment of the mystery being celebrated."⁵² According to the *GIRM*, the function of the communion hymn is "to express outwardly the communicants' union in spirit by means of the unity of their voices, to give

⁵⁰ Ibid., no. 60.

⁵¹ *GIRM*, no. 56i.

⁵² *MCW*, no. 62.

evidence of joy of heart, and to make the procession to receive Christ's body more fully an act of community."⁵³ The *LMT* further clarifies, stating that the song at communion "assists each communicant in the realization and achievement of the joy of all and the fellowship of those who join their voices in a single song."⁵⁴ Reid remarks that "communion processional music is truly ritual music; it expresses what is happening at the time. At this moment in the liturgy, the people's action, processing together to receive the body of Christ ... is ritualized, not only by their movement but also by their song and their sharing in the one bread and one cup."⁵⁵

Reid has a lengthy, yet wonderfully challenging, discussion of the use of song at the communion procession. She writes that "in the communion rite we are receiving the body and blood of Christ broken and shared for us, and receiving that which we ourselves are, the body of Christ. We are participating here in the great mystery of God's presence and revelation. Thus it is very important that music enhance the unity of the people as this body."⁵⁶ Reid discusses this importance:

the rite needs music which highlights this action and allows the people to sing as they process. This kind of ritual music is different from a song or hymn of praise. Ritual music, which will necessarily be repeated, has to be of such quality that it can bear much repetition. Ritual music is sung by and from the heart. At communion the people's refrain must be brief enough to be

⁵³ *GIRM*, no. 56i.

⁵⁴ *LMT*, no. 18.

⁵⁵ Reid, *Preparing Music for Celebration*, 20.

⁵⁶ *Ibid.*

remembered easily; the text must match the action and the melody be eminently singable ... [The congregation] will take ownership of the song, and it will indeed become ritual music.⁵⁷

To begin to achieve these ideals, it is important that the participants be able to sing without a hymnal, as they process. It is easiest to have responsorial songs, which have a refrain that can be easily repeated, with the choir or cantor singing the verses. These hymns should speak of the unity of Christians as the body of Christ — by receiving the bread of life we become members of Christ's body. In my churches, we often use Taizé hymns that speak of eucharist and have an ostinato refrain, which is repeated over and over, with the verses being sung over this.

The participation in communion and in the singing at that time, the three communities are quite different. With the Spanish-speaking community, most people sing without the use of hymnals, and there is a sense of joy during the communion procession. The Italians are extremely reverent when processing to receive communion: very few people sing. As I recall from my own childhood, one was not allowed to turn around at any time during the Mass, and certainly when one walks to communion, it is in a very solemn manner. It is evident that there is a split in terms of the personal or communal nature of the reception of communion. Within the more traditional communities, it remains a very personal moment. With the reforms of Vatican II, communion became communal and

⁵⁷ Ibid., 21.

corporate, and this is above all evident in the manner in which the Spanish-speaking community lives this moment. With the English-speaking community, there is not the same sense of reverence: many people do not sing as they process.

It is important to note that, because of the practical aspects of actually processing and receiving communion, at any given time there are people who are waiting for and preparing to receive the eucharist, there are people who are receiving it and there are people who have already received the eucharist. In other words, at Catholic Churches, unlike at some Protestant Churches, the communicants are not all receiving the eucharist at the same moment. However, we are still united as we do these three things, and the singing of the song reinforces the communal spirit of what is for each communicant a personal act. The singing unifies the different actions which occur simultaneously. However, at any given time, there are people who are not singing, because they are eating, or praying silently after having received communion.

To engage further with this uniting aspect of song, another look at Titon's discussion of religious language, is useful. One of Titon's major focuses is the function and power of language within religious practice. In his prologue he recounts a story where he was speaking with two members of the Fellowship Independent Baptist Church. One of these men, Brother John, was talking to them about his life and his work:

Here I was, a scholar studying religious language, concentrating on its use in worship, when I noticed that John's language, in what seemed a very ordinary situation, had established and maintained

(during our luncheon conversation) a kind of community among us. In other words, while John's story told us what sort of person he thought he was, it also put us into a face-to-face relationship as sympathetic friends. This is quite an accomplishment for language, and one of the things it does best: define and establish identities and communities. Religious language, I am convinced, does the same.⁵⁸

Titon further clarifies these observations in his discussion about the performative aspect of language in religious practice. He comments:

By insisting on the phrase *language in religious practice* rather than the more graceful *religious language*, I stress the performance aspects of religious language as it is spoken, chanted, or sung. The fact is that almost all studies of religious language emphasize other aspects: philosophy, poetry, theology—and they center on the written word, not the performed word ... I am also interested in the practice of religious language because of the role it plays in people's lives ... I believe religious language defines identities and establishes communities.⁵⁹

Titon stresses that language in religious practice, whether spoken, chanted or sung, is performative. This facilitates our discussion of the Mass as a performative event, with the congregation members acting as the participants. Titon's claim that religious language identifies and establishes communities is of utmost importance. Through the example of the communion hymn, we see how the participants are united in gesture, in movement, in action, in singing. The participants are brothers and sisters in Jesus Christ, bound in the community of the Mystical Body, and at this moment, they become what they are receiving.

⁵⁸ Titon, *Powerhouse for God*, 4.

⁵⁹ Ibid., 192-193, *Titon's own emphasis*.

There is the possibility of singing a psalm of hymn of praise after the reception of communion. This is an optional part of the liturgy, and it is suggested by the *MCW* that, if it is to take place, “a congregational song may well provide a fitting expression of oneness in the Eucharistic Lord.”⁶⁰ This echoes the *GIRM* which states that “a hymn, psalm, or other song of praise may be sung by the entire congregation.”⁶¹ This is something that, at my three communities, is almost never done. I am not sure of the reason, other than to say that “this is how it has always been done.” I do certainly see the validity of it. It is something that could and should change.

Regardless of whether this optional song takes place, after communion there is a time of silent prayer of thanksgiving observed by the priest and the congregation. Johnson reflects that

the Order of Mass now provides times for silent prayer immediately after the distribution of the eucharist. When this period is of sufficient length to nourish true prayer, the prayer after communion serves to sum up the unspoken sentiments of all. As an alternative to silent prayer, however, a hymn of praise may be sung.⁶²

Johnson also notes that “although a hymn of praise or a psalm may be sung by the entire congregation after the communion, adequate time for deep and silent prayer should not be rare. Such silence is important to the total rhythm of the celebration.”⁶³ Then the priest says “Let us pray,” after which we have a moment

⁶⁰ *MCW*, no. 72.

⁶¹ *GIRM*, no. 56j.

⁶² Johnson, *The Mystery of Faith*, 126.

⁶³ *Ibid.*, 127.

of silence. He then says the prayer after communion which, like the scripture readings, changes according to the liturgical year. In this prayer, he petitions for the “effects of the mystery just celebrated”⁶⁴ and the people respond “Amen.”

Every time through the liturgy when we see this “Let us pray” formula, it is evident that there is a definite linguistic setting off of the text. Titon explains that language in religious practice has its own specialized vocabulary which is known by the members. In my opinion, language is one of those collective resources, as discussed by organizational theorists, that individuals would not have access to from outside the organization. Even seemingly ordinary words take on a special meaning within the context of the members’ previous experiences within the group. Titon also suggests that language within ritual is more redundant and more formulaic than ordinary conversation, as well as being “marked” or set off from ordinary language by what linguists refer to as “suprasegmental” features.⁶⁵ All these things extend to all forms of language, not merely the spoken but also the sung language. Within this discussion of the liturgy of the Catholic Church, there are many examples of this marked off language. A group of people saying something simultaneously, like Amen for example, is not common to ordinary language. Even the notion of many people doing the sign of the cross at the same time is different from ordinary actions.

⁶⁴ *GIRM*, no. 56k.

⁶⁵ Titon, *Powerhouse for God*, 195-196.

Titon, in his discussion of performance, offers four characteristics which are always present in any given performance within folklife.⁶⁶ The fourth characteristic is that performance is something that is keyed or marked off, setting the event apart from its context. Titon himself uses the example of prayer within the worship service, explaining that the person presiding often says "Let us pray" to set off that moment from others within the liturgy.

II: Concluding Rite (Dismissal)

The concluding rite consists of two parts. The first is the priest's greeting and blessing, and the congregation's participation in this through the sign of the cross. The greeting here is the final occurrence of "The Lord be with you" dialogue. Here, the function of this is to remind us that God is with us, when we leave the church to go on with our daily lives, God is still with us. It enhances the sending forth of the assembly, which is the second part of Concluding Rite. This final dismissal of the assembly "sends each member back to doing good works, while praising and blessing the Lord,"⁶⁷ spreading the good news, nourished by the shared meal. This is the traditional *Ite, missa est* of the Latin Mass, which is

⁶⁶ Ibid., 9. As mentioned in the discussion on page 23 and 24 of the first chapter of this thesis.

⁶⁷ *GIRM*, no. 57b.

basically a dismissal or sending.⁶⁸ There are various versions which can be used of this dismissal in all three languages, but basically the text is “Go in the peace of Christ, to love and serve the Lord.”

Regarding this idea of sending forth within the liturgy, the *CSL* states that

while the liturgy daily builds up those who are within into a holy temple of the Lord, into a swelling place for God in the Spirit, to the mature measure of the fullness of Christ, at the same time it marvelously strengthens their power to preach Christ and thus shows forth the Church to those who are outside as a sign lifted up among the nations, under which the scattered children of God may be gathered together, until there is one sheepfold and one shepherd.⁶⁹

Johnson notes that “the people are now sent forth to carry out the mission of the church, a mission of healing, justice, and proclamation. All liturgy has a social dimension.”⁷⁰

With this dismissal and sending forth, the liturgy has technically ended, although practically in many churches, there is still one more liturgical action which occurs: the priest and ministers walk out of the church, while the recessional hymn is sung. The *MCW* document suggests that the “recessional song has never been an official part of the rite; hence musicians are free to plan

⁶⁸ *Ite, missa est* can be translated, as “Go, it is the dismissal.” Joseph A. Jungmann, *The Mass of the Roman Rite: Its Origins and Development* (1949), transl. Francis A. Brunner, (New York: Benziger Brothers, 1959), 536, suggests that, at least as far back as the fourth century, *missa* meant, in popular use, dismissal. He writes that in the dismissal, the word *missa* “when it was incorporated into the formula [of the end of the Mass], must have been so widely used with this meaning that it became in particular a technical expression for the conclusion of an assembly.”

⁶⁹ *CSL*, no. 2.

⁷⁰ Johnson, *The Mystery of Faith*, 137.

music which provides an appropriate closing to the liturgy. A song is one possible choice.”⁷¹ The *MCW* states that the recessional song “is optional. The greeting, blessing, dismissal, and recessional song or instrumental music ideally form one continuous action which may culminate in the priest’s personal greetings and conversations at the church door.”⁷²

Haas suggests that the use of the song of praise after communion could replace people’s need for a recessional song. He writes: “Pull out all the stops — make it a joyous final act of praise and worship together! At the end of the song, the people remain standing, the presider prays the prayer after communion, leads the final blessing, proclaims the dismissal and leaves ... No congregational song is sung. The liturgy simply ends with the words of the dismissal, a call to mission.”⁷³ Haas later suggests that “the sacramentary simply states that the ministers leave, with no mention of music. This is unnerving for many music ministers ... who may be concerned that the liturgy may seem unfinished without a song. But that’s the point. The liturgy is not supposed to feel finished. We complete the liturgy by fulfilling the commission ‘to love and serve the Lord.’”⁷⁴ These are great suggestions for proper implementation of the liturgical directives, that hopefully will be taken up at some point in the three communities here discussed.

⁷¹ *MCW*, no. 73.

⁷² *Ibid.*, no. 49.

⁷³ Haas, *Music and the Mass*, 108.

⁷⁴ *Ibid.*, 119.

It is interesting to consider why it is so common that communities have a recessional hymn and not so common that they have a post-communion song of praise. As I have demonstrated, this is a reversal of the liturgical norms, yet, it occurs quite frequently in churches I have attended. There are various theories as to why this could be. Many liturgists mention the Protestant “four-hymn syndrome” that made its way into the Catholic Church in the 1970s, where the stressed songs during the Mass were the entrance, offertory, communion and recessional songs, without the due emphasis placed on the other acclamations. The liturgical-music discussions of the last few years have tried to break away from this, in order to more fully engage with the Vatican reforms in terms of not just hymns, but of all sung moments of the liturgy. There is the notion that song is powerful, and that it is a powerful way to end the liturgy, to send the people forth doing “good works” and to spread the news of the Gospel. It is true that when I leave church, I often continue humming or muttering the recessional song: it sticks in your head. Singing at the end of Mass also somehow grants a sense of closure to the celebration.

Regardless of this discussion, it is necessary to explore how the recessional hymn functions when it is used. The evident themes and images expressed in the following English recessional hymn are common to my other two communities.

GO TO THE WORLD

Go to the World! Go into all the earth;
 Go preach the cross where Christ renews life's worth
 Baptizing as the sign of our rebirth. Alleluia!

Go to the World! Go into every place;
 Go live the word of God's redeeming grace;
 Go seek God's presence in each time and space. Alleluia!

Go to the World! Go as the ones I send,
 For I am with you till the age shall end,
 When all the hosts of glory cry "Amen." Alleluia!⁷⁵

Schechner: Omega

Richard Schechner, through his notions of dispersal, sheds further light on these concluding rites. Schechner himself uses a church analogy to discuss dispersal. He writes: "[The] movement which ends so many dramas is akin to the *Ita, [sic] missa est* which concludes the Mass: it is a dismissal of the audience, a signal within the drama itself that the theatrical event is coming to a close, that the spectators must prepare to move on. The audience disperses, spreading the news (good or bad) of the show."⁷⁶ Schechner considers this dispersal as part of the performance experience.

⁷⁵ Sylvia Dunstan, text, ENGELBERG tune, "Go to the World!" (GIA Publications, Inc., 1991), as printed in the *Catholic Book of Worship III*, no. 508.

⁷⁶ Schechner, *Performance Theory*, 168.

The recessional hymn, which as I mentioned, is not part of the liturgy, but rather part of Schechner's dispersal. I would argue that the Mass as a participatory performance does not end with this final hymn. The experience continues to the moments of silent prayer that many people observe directly following the Mass as well as to the familiar greeting at the doors of the church. In all three of my communities, the priests remain at the entrance of the church, talking with members of the congregation, exchanging greetings while many members talk amongst themselves.

This whole process of dispersal differs greatly from community to community. The members of the English-speaking community prefer to leave long before the hymn has ended. The priest does stay at the back of the church, greeting the people, but the members do not spend much time together. They rush out to go home, to brunch, etc. Very few people remain to socialize.

The Italian community also rushes out behind the priest, singing the recessional hymn, but ready to exit the church proper and remain in the church foyer for anywhere from 5 to 30 minutes, socializing with the priest and other members of the community.

In the Spanish-speaking community, almost everyone remains in their pews, singing all the verses of the final hymn, and the priest waits at the back until the people go to greet him. After that, everyone remains in the church spending time together and chatting, slowly trickling down to the church hall, where on a regular weekly basis they socialize. The members have coffee together, chat in

groups, spend time together, celebrate important events outside of the liturgy, such as birthdays or anniversaries, hold various meetings, and basically spend time in fellowship. The sense of unity which is demonstrated in this is reflected in the unity expressed in singing the whole recessional hymn.

In the three communities, then, there are these different actualizations of the notion of the dispersal. Is it because we have already been dismissed that the English-speaking community leaves right away? Are they just following what the liturgy suggests? Or does it have more to do with their weak sense of community and lack of common culture with this group of people?

In fact, various moments of the liturgy are experienced in different ways in these three communities. There is quite a diversity visible in terms of levels of engagement by the members in the liturgy, through their active participation in it, in its sung and spoken parts, as well as in its gestures. There are different levels of familiarity both within the participants and their relationship with the shape of the liturgy. I believe this affects the forms of participation.

CONCLUDING REMARKS

This thesis has explored the performance of and participation in sacred song by a community within a liturgical worship setting. Many issues arise when dealing with the performance of sacred song in a liturgical context: there are various levels and layers of power which are at play and which affect the members' understanding of the role of singing and, more specifically, their role in singing. Some of these important issues are: the role of the historical traditions of the collected group; the (non-)influence of liturgical documents; the role of musicians and choirs; the role of the priest and other liturgical ministers; the role of the musical resources; and the role of the individual members of the community and their lived experience of song.

The issues brought to the fore in this thesis are in no way resolved in the practical implementation of the liturgy in the Roman Catholic Church. The liturgy is a living, breathing thing: it is as alive as its participants. The liturgical documents provide liturgical ministers with a basic framework for the liturgy, yet the role of practical tradition and previous experience can not be downplayed. The priest and music ministers, the hymnals, the choir members, and of course the congregation members and their understanding of the role of their participation,

are all equally crucial to the unfolding of the liturgy. The documents provide the theoretical basis, but it has been evident through my discussion that in practice, there is a great difference from community to community, which could be interpreted as resulting from these other issues.

This thesis explored the methodology necessary for thoughtful discourse regarding the role of participatory song within the Catholic liturgy, providing a theoretical framework from which an application can be made. By drawing upon organizational theory, power theories, performative and language theories, this thesis has explored various tools which allow for further discussion of the questions arising from the observations of the specific case studies. It is the author's intent and hope that these issues and concepts will in turn be useful for other case studies, applicable to other situations similar to this one, where music is performed within an organization. Even within the limited scope of song in the Catholic liturgy, there is still a lot of work to be done, looking at other English-speaking communities, as well as other ethnic communities, in order to engage the role of singing as a part of the groups' lived spirituality. There are many other approaches, such as the ethnographic approach, that, in conjunction with my methodology, would offer additional insights into the role of participatory song in a community.

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