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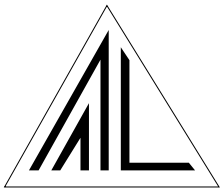

AUSTRALIAN ACADEMY OF LITURGY

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AJL is the journal of the Australian Academy of Liturgy and exists to further the study of liturgy at a scholarly level, and to comment on and provide information concerning liturgical matters with special reference to Australia. AJL is published twice a year.

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Photo: Christ Church Anglican Cathedral, Newcastle.
(Photo: Julie Moran)

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Council 2017

Chapter Convenors:

Membership of the Academy

Admission to the Academy is open to those who have recognised qualifications in liturgical studies and related disciplines. The Academy also admits those who have demonstrated in other ways their professional competence in these fields or who evidence a developing contribution in the area of worship.

The Academy hopes that the work of members will serve to animate the liturgical spirit of the traditions and congregations to which they belong.

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Editorial

In January the Academy of Liturgy met in Kurri Kurri in the Hunter Valley, New South Wales for our biennial conference. It is unusual for the conference to be held outside of a capital city and it had therefore some inherent difficulties, including a bush fire. However, all difficulties aside, it was an excellent conference.

The title, *Worship Under the Southern Cross*, encapsulated the ideas that we were seeking. In the initial preparation, questions emerged:

For those of us who live and move and have our being under the Southern Cross, at once our worship is distinctive.

> How do we proclaim the Good News under the Southern Cross in our day?
> What can we learn from the first peoples of our lands?
> What do we inherit from the European settlers who first brought the Gospel to our lands?
>
> What do we keep? What should we reject?
> What can our Asian and Pacific neighbours teach us about worship in a new cultural milieu?
> How should our worship look under the Southern Cross?

Our keynote speakers explored these ideas in different ways. Boli Ujan, an SVD priest from Indonesia, emphasised how being Church means that you inculturate the universal liturgy of the Church into your own time and space. In Indonesia this was rigorously controlled until the middle of last century when Rome allowed some use of the vernacular. Following the Second Vatican Council this has, of course, changed the cultural direction for Indonesian Catholics. In his lecture Boli emphasised one particular example of how local customs could be incorporated into a liturgical structure. The use of the indigenous rituals of a South Papuan village that acknowledge the birth of a baby were incorporated into the Catholic baptismal liturgy. It was celebrated in a certain place in the forest as it is sacred to the community. The ritual elements that are used from their indigenous celebration are not contrary to the Christian faith and give Christian meaning to these positive elements. Boli's extensive paper was not presented in its entirety at the conference but is included in this journal for its academic worth. He examines many of the inculturations and adaptations for the sacraments that have taken place in Indonesia.

Dr Kieran Crighton is a new member of the Academy of Liturgy but has already taken on the responsibility of Convenor of the Victorian Chapter, and was invited to be a keynote speaker at our conference. Having completed his PhD he has since also completed his Masters of Divinity. His concern with the conference paper he presented was the inculturation of Aboriginal music into Australian liturgy. He refers to one particular hymn in *Together in Song* published in 1999. This particular hymnal included music from Asia as well as from Aboriginal cultures and the one that has become best-known is *Marrkapmirr* (253). This is particularly important as Australian Christians move to be more engaged with our global and cultural geography. Music, as Kieran describes, is not an optional extra in liturgy but an integral part of what happens in liturgy. This is not a new point of view but the way in which he describes music and the ritual time that it enables, is refreshing and powerful. This history of the recording of this Aboriginal music adds further interest because Rev Dr D'Arcy Wood was involved and he is a long term member of this Academy and has contributed to this edition with two book reviews, one of them a major recent production from Liturgy Commission of the Australian Catholic Bishops Conference. Kieran also refers to the nature of music and its power to remember, not just in a superficial way, but one that brings us to *anamnesis*, a way of actualising the event that we celebrate.

Rev Nathan Nettleton is a long term member of the AAL and has a well-earned reputation as a wordsmith. His capacity to write prayers and material for various rites is widely respected and his description of himself as being now a pastor rather than an academic is well and truly acknowledged in the paper he delivered at the conference. His paper begins by describing the way the liturgy has developed in his Baptist congregation under his leadership for more than 20 years. As the title suggests, they seem to be 'bapto-catholics' and his paper clearly presents how that has come about and the elements that make it so. Inculturating liturgy with our Australian-ness is an interesting view. He draws us into an understanding that what we are doing is working towards being in the culture of God. In drawing their community into the culture of God, they have developed liturgical forms that continue to grow in meaning for them all. I was particularly fascinated by their use of a stational form of intercessory prayer. While the origins of this form are in the community's involvement of children, those children have now grown up but the ritual form continues to be expressive for the community, regardless of the presence of children. It is a well formed description of the growth and development of a worshipping community.

The final paper presented in this bumper issue links in to Kieran Crighton's paper and the review by D'Arcy Wood. Paul Mason delivered a short paper at the conference but it has resulted in a long, but serious examination of *Musicam Sacram 50 Years On: A Gift That Keeps On Giving*. Because of the amount of material available from the conference, this paper has been broken into two parts. The second part will be

published in the October issue. Paul has provided a well-formed and critical response to the development of music documents that surround *Musicam Sacram*. We are now in the position of reviewing the last 50 years to see what our liturgical communities have done well, and what needs further understanding and interpretation.

Once again we need to thank Julie Moran for her excellent photography at our January conference. It is indeed important to record these events and her capacity to view the event through her lens is greatly valued and it very much adds to our refreshed website and to this journal. Other photos of the bushfire are by Kieran Crighton. It was indeed a difficulty to have to be evacuated overnight from our conference due to the fire surrounding Kurri Kurri. Those who were bunkered down in the TAFE conference centre before being able to leave the centre were traumatised by this very difficult situation. As a contribution to that, Fr Joe Dirks has written a poem to express these feelings and his gift is deeply appreciated.

Our next issue will hold further material from the conference and some continuing material from a previous issue as well. Next year will begin to develop the ideas around the arts in liturgy for the 2019 conference to be held in Perth.

May the joys of Easter continue to burn in our hearts!

Liturgy adaptation and inculturation in Indonesia

Bernardus Boli Ujan, SVD

Dr Bernardus Boli Ujan, SVD, an Indonesian liturgical scholar, Roman Catholic priest, and student of the late Catholic scholar of inculturation, Anscar Chupungco. Dr Ujan is Professor of NN at MM, and is currently a member of the Council of Societas Liturgica.

Being Adapted Church

Being Church demands people to be reformed and renewed as Christian community all the time by the power of the Holy Spirit. One important activity of the Church is liturgy. From the very beginning of Church history, liturgy shaped the life of the faithful and was influenced very much by the culture of the members of the Church. The way of life, the languages, the symbols, the beliefs, the myths, the rituals of the local people as the Church members all have impacted the faithful in living out their Christian faith celebrated in liturgy. Every time the Church was built in a certain area, the Christians always tried to adapt the worship or liturgy to the local culture. From the first to eighth centuries we find the adapted Church and liturgy in Jerusalem and Alexandria-Egypt (Coptic), in Ethiopia and Syria, in Armenia and Byzantine, in Greece and Russia, in Rome and Spain, among the Franco-Germanic people[1] and in England-Ireland, in India and Indonesia, in Malacca (Malaysia) and China. Being Church every time in every place means being adapted or inculturated in the life and liturgy of every period in every place.

The adapted Church and rites in Asia (South, Southeast and East) in the first seven centuries are rarely known except for the Syro-Malankara and Syro-Malabar rites. The Nestorian Church and rite in Barus (West-Sumatra Indonesia)[2] and in Malacca had difficulty growing well and quickly after the coming of Islam to these islands and peninsula in the seventh and eighth centuries.

[1] Anscar J. Chupungco, O.S.B., 'Liturgy and Inculturation,' in Anscar J.Chupungco, O.S.B. (ed.), *Handbook for Liturgical Studies, Fundamental Liturgy*, Volume II (Collegeville Minnesota: The Liturgical Press, 1998), 352-361.

[2] http://did-wasyouknow.blogspot.co.id/2011/11/kota-barus-kota-tertua-di-nusantara.html: City of Barus in West Sumatra is regarded as the first entry of Christianity in Indonesia. A group of Christian missionaries of Nestorian Church from Constantinople, the center of Eastern Byzantine Empire, arrived in Barus around the year 600 AD and founded the first church in the village Shower (Fansur), Barus. Some time later came the Arab traders to Barus and spread Islam in this area. Cf. https://en.wikipedia.org/wiki/Spread_of_Islam_in_Indonesia, and http://factsanddetails.com/southeast-asia/Malaysia/sub5_4a/entry-3615.html, accessed 20 November, 2016

Since the Middle Ages, especially during some periods after the Reformation, the Roman Church made fewer efforts to adapt Christian life to liturgy but at least some elements were adapted to the local culture of the faithful in India and Japan and then in China[3]. In the Philippines, particularly since the sixteenth century, the Western elements of the Church and liturgy (Spanish culture and Baroque popular religiosity) have been adapted to the Filipino religious culture and popular religiosity.[4] The Church in Indonesia (Solor Islands, East Flores, Timor and Moluccas Islands) practiced Roman liturgy which is more western (Latin Portugese culture) in order to maintain the unity of Church and uniformity of liturgy especially in Larantuka[5] and Wure.[6] However, during the four centuries before Vatican II, there were always some elements adapted to the local culture especially in mission areas, as experienced by the Roman Church in Indonesia.

Even though the Church tended to impose a rigid uniformity in liturgy all over the archipelago in Indonesia from the end of nineteenth century up to the middle of the twentieth century, there were already efforts to use local language in daily prayers, readings, presidential prayers and ordinary songs in Eucharist and in the catechism, for example in the Solor-Lamaholot language (East Flores, islands of Solor, Adonara

[3] Francis Xavier, in his missionary travelling to India, Malacca, Moluccas (Ambon, Ternate, Baranura and Morotai in Indonesia), Japan and Hong Kong from 1545 to 1552, did very little to adapt Roman Catholic worship to the local culture of the newly baptized due to the lack of knowledge about local language and culture. He learned the Paravas language in India and the Japanese language, trying to adapt the name of God in Japan by using *Dainichi* and then changed to *Deusu*, but there were no more efforts. See https://en.wikipedia.org/wiki/Francis_Xavier . His follower, an Italian Jesuit priest named Matteo Ricci, made quite a lot of efforts to adapt Christianity with the Chinese culture but Rome did not agree with him. See http://www.ignatianspirituality.com/ignatian-voices/16th-and-17th-century-ignatian-voices/matteo-ricci-sj .

[4] Anscar J. Chupungco, O.S.B., 'Filipino Religious Culture and Liturgy: *Status Questionis*' in Anscar J. Chupungco, *Liturgy for the Filipino Church, A Legacy of Life and Teaching*, edited by Dr. Josefina Manabat, EdD, SLD (Mendiolla, Manila: San Beda College Graduate School of Liturgy, 2014), 13-21, especially on p. 14: 'The religious culture of the lowland Filipinos as we know it today', wrote Fr. H. de la Costa, 'began with the coming of the Spanish missionaries. In its developed stage it may be described as a synthesis of the European form of religiosity in the sixteenth century and the islanders' socio-religious practice. What the missionaries brought to our shores was a form of Western religiosity wrapped in the culture of the baroque. In the liturgy baroque is synonymous with external display, colorful processions of images and banners, dramatic presentations, and concerts of choir and orchestra to accompany the liturgical rites. Call it providence, but I claim that the Spanish missionaries came at the right moment, for in more ways than one the Filipino culture then, as now, had much in common with the baroque. It is not an empty tourist gimmick to promote the Philippines as the 'Fiesta Islands'.

[5] Up to now, Western elements in liturgy and popular piety are practiced strongly in Larantuka (East Flores) and Wure (West Adonara island) during Holy Week using Latin and Portuguese in prayer and songs, Gregorian chant and bringing many other symbols in religious processions. 'Each year, the week before Easter Sunday, the town of Larantuka, East Flores, solemnly celebrates Holy Week, popularly known here as 'Semana Santa'. … This is because of Larantuka's unique commemoration of Holy Week which blends old Portuguese devotion with local tradition. Pilgrims from around Flores and Indonesia come here to pray and participate in this one-of-a-kind procession.' See http://www.florestourism.com/events/semana-santa-easter-holy-week-good-friday-celebrations-larantuka , accessed on 30th December 2016.

[6] Frans Sakera, *Orang Wure Tempo Dulu & Sekarang* (Wure, 2014), 12, 47-54; ------, *Misteri di Kaki Tuhan Berdiri Wure* (Wure, 2015), 4-23.

and Lembata), the Sikkanese language (Maumere Flores), Menado Melayu (North Celebes), Javanese (Central Java), Manggarai, Bajawa, Ende-Lio (West and middle Flores), Tetum (Timor).[7] In 1960 Rome permitted the Church in Indonesia to use Indonesian (as the national language) in the celebration of Eucharist except for the Eucharistic prayer which was to be prayed in Latin. The translation of the order of mass and presidential prayers in Eucharist was done more literally following the Latin structure found in the Roman Missal of Pius V and published in 1960 entitled *Misteri Ibadat*.[8] The use of the book all over Indonesia after the Indonesian independence in 1945 and before the Second Vatican Council helped the faithful very much to participate actively in Eucharist because they understood the meaning of the prayers and the elements of the rite using Indonesian as the national language. Before Vatican II, many missionaries in Indonesia did research on the culture of the local faithful but they had no intention to use more cultural elements in liturgy, except local languages, because they tended to regard all those cultural elements full of *takhyul* (superstition and idolatry). 'Studies of the local cultures undertaken by the early missionaries aimed to understand how to evangelize the local people so they would, as far as possible, live out their Christian faith according to the incoming Roman Catholic culture rather than in line with local culture. Their studies were directed by negative attitudes towards local cultures as local celebrations and rituals were looked on as idolatrous.[9] However some missionaries changed their approach and aimed to do research in the 1940s and 1950s respecting the values of cultural elements and rites of local people. They evaluated the cultural elements and rites and willingly used the positive cultural elements in liturgical celebration. For example the late Willem van Bekum SVD of Ruteng, after carefully studying the local culture of the faithful in Manggarai (West Flores) and evaluating its positive and negative aspects, introduced the positive aspects in liturgy. In the 1950s he introduced offertory

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[7] The first book in the Sikka language, (Flores Island), containing daily prayers with short catechism was published in 1891 under the title: *Soerat Doneng* (published in Batavia, now Jakarta); in the Melayu-Manado language (North Celebes), published in 1930 entitled: *Kitab Pengadjaran Serani Jang Pandak*, containing daily prayers and catechism; another book in the Lamalera-Lembata language entitled: *Soedoe Hormat Mengadji, Misa nan Samboet*, published in 1937 in Ende, Flores, containing 8 formulas of the Holy Mass with prayers before and after holy communion and songs; in the Tetum-Timor language, entitled: *Katekismo Agama Sorani*, published 1948 in Ende, Flores containing daily prayers and catechism; in the Manggaraian language entitled *Dere Serani*, published in Ende, 1947 containing liturgical songs; and another book in the Manggaraian language *Epistola agu Injil, ata batja du leso Minggu agu leso Rame*, published in Ruteng – Manggarai, West Flores, 1959, containing the texts of readings on Sundays and Solemnities; in the Javanese language, no title, containing the translation of liturgical texts for the Holy Mass on Sundays and Solemnities, published in 1952. All these books were published with the *imprimatur* of the local ordinaries. In 1960 the Holy See allowed the faithful in Indonesia to use Indonesian in Eucharist celebrations except for the Eucharistic prayers which were said by the priest in Latin. Cf. Bernardus Boli Ujan, 'Ordo Missae, Terjemahan Indonesia' in Komisi Liturgi KWI (ed), *Menyambut Kehadiran Misale Romawi Indonesia* (Yokyakarta: 2015), 120-124.

[8] This book was published by OBOR (Jakarta) in two languages: Latin and Indonesian. It helped very much the faithful to participate actively in the Holy Mass even before the Second Vatican Council, because they understood the meaning of the prayers and the elements of the rite.

[9] Bernardus Boli Ujan, 'Towards Inculturation: Traditional Seasonal Rites in Indonesia' in *Vatican Council II, Reforming Liturgy*, edited by Carmel Pilcher, David Orr and Elizabeth Harrington (Adelaide: ATF Theology, 2013), 83.

processions with dancing in the 'Water Buffalo Mass' (*Misa Kaba*).[10] Buffalo is the most important sacrificial animal in the traditional rites of thanksgiving, atonement, purification and reconciliation, slaughtered in the center of the yard of the traditional village then offered at the altar (*Compang*) at the South edge of the village yard. The southern orientation is traditionally regarded as the orientation toward the Supreme Being (*Mori Kraeng*). After slaughtering the buffalo in the center of the traditional village yard at noon, *Misa Kaba* was celebrated at the altar (*Compang*), in the afternoon. They used local language and sang traditional songs. At the offertory they brought bread and wine, together with traditional gifts such as rice, maize, fruits, palm wine and a white cock in a procession toward the altar accompanied by traditional song and music with dancing. At the end of the procession they said a traditional prayer in front of the altar before they handed the gifts over to the priest.[11]

Sacrosanctum Concilium (SC), 37-40[12]: The Implementation in Indonesia

The strong willingness of the Church in Indonesia to make cultural adaptations in liturgy is motivated very much by the first Constitution of Vatican II about sacred liturgy, namely *Sacrosanctum Concilium*, no. 37-40, promulgated in 1963.[13] Even before that, some efforts had been made in mission areas in Indonesia, for example by Mgr. Wilhelmus van Bekkum, SVD in West Flores. He presented these efforts to the Assisi congress on pastoral liturgy in 1956[14] and his thought had sound influence in formulating the idea of adaptation of liturgy in SC no. 37-40.

The Vatican II Council fathers, guided by the Holy Spirit, stated that the Church does 'respect and foster the genius and talents of the various races and peoples. Anything in these peoples' way of life which is not indissolubly bound up with superstition and error she studies with sympathy and, if possible, preserves intact. Sometimes in fact she admits such things into the liturgy itself, so long as they harmonize with its true and authentic spirit' (SC 37). This idea greatly encouraged the Church in Indonesia and changed the pastoral approach of many missionaries in Indonesia following the way of Mgr. Wilhelmus van Bekkum, SVD to research the local culture with respect and to use the good values which are suitable to the Gospel.

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[10] John Prior with Eduard Jebarus et al, 'Old and New Christianity in the Southeastern Islands', in A *History of Christianity in Indonesia.* edited by Jan Sihar Aritonang and Karel Steenbrink (Leiden: Koninklijke Brill NV, 2008), 229-344, especially 271: 'The Church in Flores made a modest contribution to the Vatican Council (1962-1965)'; Bonefasius Jehandut, *Uskup Wilhelmus van Bekkum & Dere Serani, Mengintegrasikan Unsur Religiositas Asli Masyarakat Manggarai Ke Dalam Liturgi* (Jakkarta: Penerbit Nera Pustaka, 2012), 89-90.

[11] Kletus Hekong SVD and Bernardus Raho SVD, interview in Ledalero on 23 December, 2016. Both of them are priests from Manggarai and have presided *Misa Kaba*.

[12] http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html, accessed on 30th November 2016.

[13] 'Vatican Council II, Constitution on the Sacred Liturgy, Sacrosanctum Concilium' (hereafter SC), in Norman P.Tanner, SJ, English ed., *Decrees of the Ecumenical Councils*, vol. 2, Trent to Vatican II (London: Sheed and Ward, 1990), 820-849.

[14] Willem van Bekkum, 'The Liturgical Revival in the Service of the Mission', in the Assisi Papers (Collegeville MN: Liturgical Press, 1957), 95-112; Bonefasius Jehandut, Uskup Wilhelmus van Bekkum & Dere Serani, Mengintegrasikan Unsur Religiositas Asli Masyarakat Manggarai Ke Dalam Liturgi, op.cit, 80-93.

Interpreting the meaning of SC no. 37-40, especially no. 40, R. Falsini, an Italian scholar, stated that there would be the possibility to create new rites in the future with potential difficulties in the area of liturgical adaptation.[15] In implementing the adaptation according to the principles and guidelines of SC especially nos 37-40, the Church in Indonesia does not understand the meaning of 'new rite' due to the result of adaptation process, as 'new faith' or 'new church', which is separated from the Roman Church and rite, but as a new way of expressing the same Catholic faith in the celebration of liturgy according to the local culture, thus maintaining the unity of faith in diversity of cultural expressions. The Indonesian Church is still an integral part of the Roman Church by implementing the principles and guidelines of adaptation.

Following the principles of SC 37-40 and the guidelines of four instructions, especially the fourth instruction, *The Roman Liturgy and Inculturation*,[16] the Church in Indonesia struggles to adapt and achieve inculturation in liturgy.[17] Being aware that the Apostolic See does not ignore all elements of local cultures but, after evaluating carefully these elements, respects and accepts all good cultural elements to become parts of Christian liturgy, the Church in Indonesia encourages all Christians to use local language and national language (Indonesian) in liturgy. The translation of all typical editions (*editiones typicae*) of liturgical books was done with the possible adaptation allowed by SC and instructions of *Inter oecumenici* (1964) nos. 41 and 57, in *Tres abhinc annos* (1967) no. 28, in *Come le prevoit* (1969) nos. 6-8 and 43, in *Liturgiam Authenticam* (1994) nos. 20-21, in *praenotandae* and rubrics of every typical edition.[18]

All the processes of liturgical adaptation in Indonesia pay attention to three kinds of adaptation mentioned in SC 38 and 40: 'legitimate variations', 'adaptations', and 'more

[15] R. Falsini, *'Commento,' in Constituzione conciliare sulla sacra liturgia: Introduzione, testo Latino-Italiano, commento,* Sussidi Liturgico-Pastorali 7, ed. F.Antonelli and R.Falsini (Roma: Societá Editrice 'Vita e Pensiero,' 1964), 200; cfr. Kenneth J. Martin, *The Forgotten Instruction: The Roman Liturgy, Inculturation and Legitimate Adaptations* (Chicago: Liturgy Training Publications, 2007), 11-12.

[16] Congregatio de Cultu Divino et Disciplina Sacramentorum, *De Liturgia Romana et inculturatione: Instructio quarta 'Ad exsecutionem Constitutionis Concilii Vaticani Secundi de sacra Liturgia recte ordinandam'* (Ad Const. Art. 37-40). *Notitiae* 30 (1994), 80-115. Official Latin text in *Acta Apostolicae 87* (1995), 288-314. -----. 'Instruction (Fourth).' *The Roman Liturgy and Inculturation: Fourth Instruction for the Right Application of the Conciliar Constitution on the Liturgy', (Nos. 37-40)*. Vatican English Text. In *Origins 23* (1994), 745-57.

[17] Sacrosanctum Concilium uses the words *accommodatio* and *aptatio* and does not use the term *inculturatio*. A. Chupungco said that *accommodatio* and *aptatio* were used interchangeably and meant the same meaning in SC. Later in the first two instructions these two terms have a slightly different meaning i.e. *accommodatio* indicates the competence of minister to do adjustments and the *aptatio* is the competence of Bishops' Conference to do adaptations. See A. J. Chupungco, *Liturgies of the Future: The Process and Methods of Inculturation* (New York: Paulist Press, 1989), 23-24. There is no word *inculturatio* in Latin, but there is *cultura* (culture), *cultus* (culture, cultured), and *incultus* (uncultured, uncivilized). See Charlton T. Lewis, *Latin Dictionary Founded on Andrews' Edition of Freund's Latin Dictionary* (The Clarendon Press, Oxford, 1996), 930, 488-489. Another term used in Anthropology is 'enculturation'. According to Shorter, enculturation is the synonym of socialization that indicates the process of learning and living out one's own culture. See A. Shorter, *Towards a Theology of Inculturation* (London, 1988), 5-6; *Inculturatio* is a new term (neologism) which is used in the instruction *De Liturgia Romana et inculturatione*. Keneth J. Martin, The Forgotten Instruction, op. cit., 13-14, 105-107.

[18] A short history about the use of Indonesian in liturgy and the efforts to translate the Roman Missal book into Indonesian can be seen in Bernardus Boli Ujan, '*Ordo Missae* Terjemahan Indonesia' in Komisi Liturgi KWI (ed.), *Menyambut Kehadiran Misale Romawi Indonesia* (Yogyakarta, 2015), 119-130. Cf. Kenneth J. Martin, *The Forgotten Instruction: The Roman Liturgy, Inculturation, and Legitimate Adaptations* (Chicago: Liturgy Training Publications, 2007), 21-22.

radical (profound) adaptation'. Legitimate variations are apparent in the translation of all the liturgical books by preparing some alternatives of the given texts to be chosen by the territorial authorities and to be used by the presider suited 'to different groups, regions, and peoples, especially in mission lands, provided that the substantial unity of the Roman rite is preserved' (SC 38).

Almost all the liturgical books already translated contain many 'legitimate variations'. These legitimate variations are presented officially in typical editions of liturgical books giving the possibility to choose the most suitable variation to the groups of the faithful participating in the celebration. In the missal book, following the way of creating legitimate variations, the Bishops' Conference of Indonesia added some alternatives in *Ordo Missae* such as in the penitential rite, greetings, acclamations, and prayer over the faithful (*oratio super populum*) which were approved by the Holy See in 2004. However up to now the Holy See has not approved the proposal (from 1974) to create an authentic Indonesian Eucharistic Prayer (*Indonesia Tercinta*) and the way of the faithful in participating during the Eucharistic Prayer by reciting a part of the epicletic formula and short acclamations in the Eucharistic Prayer proposed by the Indonesian Bishops' Conference and even already used from 1979 until 2005.[19]

In the liturgical books translated into Indonesian, the 'adaptations' to the local culture are done and decided by 'the competent territorial ecclesiastical authority mentioned in Art. 22, 2, … especially in the case of the administration of the sacraments, the sacramentals, processions, liturgical language, sacred music, and the arts'. The members of the Bishops' Conference of Indonesia (MAWI or KWI) decided to use some cultural elements in liturgy of sacraments for example in the liturgies of Eucharist, matrimony and initiation without changing the structure of these Roman celebrations.

In spite of using Indonesian language or local languages in liturgical prayers, they use as well inculturated liturgical songs in Indonesian collected in 'Puji Syukur' by Bishops' Conference of Indonesia for the whole Church in Indonesia, in 'Madah Bakti' with the *imprimatur* of the Archbishop of Semarang, in 'Yubilate' by Bishops of the Nusa Tenggara (Bali, Sumba, Flores and Timor),[20] in 'Syukur Kepada Bapa' with the *imprimatur* of Archbishop of Ende Flores, in 'Ikut Menyanyi, Buku Nyanyian Gereja Katolik' with the *imprimatur* of Bishop of Amboina, and other diocesan liturgical song books. There are also many liturgical songs in local languages and melodies both unpublished and published. All the liturgical song books in Indonesian and local languages have no approval of The Holy See, except the liturgical song book in local language of Manggarai, i.e. *Dere Serani,* which was published with the *imprimatur* of Mgr. Willem van Bekkum, SVD from the diocese of Ruteng.

[19] Ibid, 125-128.
[20] The first edition of Puji Syukur was published in 1992.

Other local cultural elements adapted in liturgy are the artistic elements in liturgical music instruments such as *gamelan, kolintang, angklung, gong, tifa, sesando,* in liturgical vestments following the Roman shape but with local motifs, in painting and sculpture, in altar equipment such as sacred vessels in ivory or qualified wood, in Church building and decorations for example 'janur' in many forms and different colors made of young palm leaves, outside or inside wall decorations of church with different local motives.

'More radical (profound) adaptation' or inculturation was applied in the rite of sacramentals. The process of inculturation is more complicated for the situation in Indonesia because there are many ethnic groups all over the whole archipelago. There are over 300 ethnic groups in Indonesia with different languages and dialects.[21] Being aware of this multicultural situation, the Church decided to dedicate the third national congress on liturgy with a special topic on liturgical inculturation run by the Liturgy Commission of the Bishops' Conference of Indonesia on July 8-13, 1980. In this congress all the participants from all dioceses discussed the meaning of inculturation, the process and the aim of inculturation.[22] They agreed on the guidelines to inculturate the liturgy by paying attention to some important ideas such as:[23] a. The meaning of the traditional rituals, symbols, local cultural elements and values that are regarded as graces donated by the almighty God; b. The true faith in the mystery of salvation, that is the mystery of the death and resurrection of Christ; c. The teaching found in the Holy Bible and Church tradition; d. The popular religious piety of faithful who are in fact capable of distinguishing the difference between good and bad (LG 12); e. The elements of togetherness which help the faithful to be embedded as an ecclesial community which put together into practice their faith by sharing another's trials and tribulations in the Lord; f. The other element is expressing glory to God and thanksgiving for all his graces; g. The last element is consideration of the actual situation of the environment and society, even the situation of non-Catholics.

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[21] https://en.wikipedia.org/wiki/Ethnic_groups_in_Indonesia, accessed on 27th 2016. 'There are over 300 ethnic groups in Indonesia. 95% of those are of Native Indonesian ancestry.'
The largest ethnic group in Indonesia is the Javanese who make up about 40% of the total population. The Javanese are concentrated on the island of Java... The Sundanese, Malay, and Madurese are the next largest groups in the country. Many ethnic groups, particularly in Kalimantan and Papua, have only hundreds of members. Most of the local languages belong to Austronesian language family, although a significant number, particularly in Papua, speak Papuan languages. The Tionghoa population makes up a little less than 1% of the total Indonesian population according to the 2000 census. Some of these Indonesians of Chinese descent speak various Chinese dialects, most notably Hokkien and Hakka.
The classification of ethnic groups in Indonesia is not rigid and in some cases is unclear due to migrations, cultural and linguistic influences; for example some may consider Bantenese and Cirebonese to be members of Javanese people, however some others argue that they are different ethnic groups altogether since they have their own distinct dialects. This is the same case with Baduy people that share many cultural similarities with the Sundanese people. An example of hybrid ethnicity is the Betawi people, descended not only from marriages between different peoples in Indonesia but also with Arab, Chinese and Indian migrants since the era of colonial Batavia (Jakarta).'

[22] Komisi Liturgi MAWI, *Aneka Pemberkatan* (Yogyakarta: Penerbit Kanisius, 1985), 3-4.

[23] Komisi Liturgi MAWI, op.cit., 5.

The participants then formulated the important steps of the process towards the inculturated Christian rituals:[24] The first step is to study the traditional rites and their traditional meaning. The second step is to implement all the above important guidelines of inculturation. The third step is to look for new meanings and messages which are going to be expressed through the new inculturated rite as an integration of traditional local meaning and value with that of the Christian faith. The fourth step is to do the evaluation: based on the form and traditional meaning of the rite (first step), consideration should be paid to choose the elements mentioned before (in the first and second steps) which are suitable or unsuitable to be integrated and inculturated. The fifth step is to create a Christian inculturated rite, then examine it and try it out to see if its Christian meaning is clearly expressed in the new inculturated rite. The sixth step as the last step is to provide catechetical explanation for the faithful about the meaning of the new Christian inculturated rites in order to be understood and experienced as integral elements of their culture which are adopted to be Christian. After some years of doing the process of inculturation all over Indonesia, in 1984 the book 'Aneka Pemberkatan, Suatu Usaha ke Arah Inkulturasi' (Rite of Blessings, Towards Inculturation), was published by Komisi Liturgi MAWI (Liturgy Commission of Indonesian Bishops' Conference). The first part of this book contains 22 sacramental rites. [25] The second part contains the catechetical explanation of the rites as an inculturated catechesis based on Christian interpretation of the local and traditional elements.[26] The third part is the list of local and traditional symbols used in rites of blessings along with a short explanation of their meaning[27]. For example, the way of expressing reconciliation in the local culture of many ethnicities,[28] collected in the book after a period of research and experimentation in many parishes and dioceses, could be done (1) at a special time according to their proper tradition, as a service of reconciliation (a kind of blessing or sacramental, not as sacrament of reconciliation). (2) Other ways to inculturate repentance rites and asking-receiving-giving forgiveness are incorporated as certain elements in other liturgical celebrations (Eucharist, Sacrament of Matrimony, and Initiation). (3) In certain days of the liturgical year they can use also some symbolic actions of repentance and forgiveness, i.e. on Ash Wednesday, or on Good Friday. There are different symbolic signs, actions and sounds found in prayers, activities, music and songs, which express the meaning of reconciliation and the merciful love of God and merciful forgiveness to each other.

Inculturated reconciliation offered as a sacramental service is not an inculturated sacrament of reconciliation. It is a kind of blessing or sacramental. Many ethnicities

[24] Ibid, 6.
[25] Komisi Liturgi MAWI, Aneka Pemberkatan, Op.Cit, 14-184.
[26] Ibid, 186-214.
[27] Ibid, 216-225.
[28] Bernardus Boli Ujan, 'Inculturated Celebration of Reconciliation In Indonesia', in *The Sacrament Of Reconciliation (Sacrament of God's Mercy)* 2, a printed paper presented at the 20th Asian Liturgy Forum (held on October, 10-14, 2016, in Nusa Dua Bali, Indonesia), 1-14.

have a custom to reconcile two persons or families or ethnicities and to therefore be united together after experiencing atrocity towards each other for some period with bad consequences. The celebration of reconciliation called *Upacara Rujuk*[29] can be guided by a lay leader in a family house (better in the main traditional house) applying some symbolic signs and gestures and traditional expressions in prayers and songs. After a short introduction, readings, and homily, the rite of reconciliation is done in the following way: two persons or representatives of two families or groups express publicly their repentance and intention to be united; then the leader says a prayer over a symbolic sign of blessing and reconciliation, the confirmation of their sincerity and symbolic gesture[30] of reconciliation with the prayer of reconciliation, intercession and Our Father, banquet of reconciliation and unity, concluding prayer and dismissal. Another inculturated rite of repentance and reconciliation is called *Upacara Membakar Tahyul*.[31] In this rite certain persons (shamans) leave their way of life as non-Christians using many magic items. They want to give up the practice of animism. In the introduction they confess their sins publicly and express their will to join the community of the Christian faithful. They ask the leader or the priest to burn all items they used magically, especially in black magic. After the homily an acolyte prepares the fire. The leader or priest says the prayer of blessing over the fire, then they put into the fire all magic items used before by the persons.

In certain places, there are efforts to arrange an inculturated celebration of reconciliation following the original-traditional rite with important Christian elements such as the proclamation of the Word of God, eliminating pre-Christian elements which are contrary to Christian faith and morality; for example in Lembata (*Nafu Dopeng* and *Grati Najan*);[32] Flores in Lio (*Pati Ka Topo Taka* in *Ka Mbera* Ritual;,[33] Timor (the rite of *Ta'Hoe*);[34] and Papua in Merauke-Kimaam (the rite of *Ndambu*).[35]

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[29] *Upacara Rujuk* means Rite of Reconciliation. See KomisiLiturgi MAWI, *Aneka Pemberkatan* (Yogyakarta, Penerbit Kanisius, 1985), pp. 97-103.

[30] Some symbolic signs and gestures are as follows: coconut water (purification), chicken (repentance and peace), rubbing mud (purification, reconciliation), rubbing oil of hazelnut (experiencing peace, blessing).

[31] See Komisi Liturgi MAWI, Op.Cit., pp. 104-111.

[32] Bernardus Boli Ujan, 'Dying and Rising Again: Sin and Rites of Reconciliation According to the People of Lembata Island, and the Possibility of Inculturation' in *Studia Liturgica, An International Ecumenical Review for Liturgical Research and Renewal*, Vol 45, Number 1, 2015, pp. 29-53, especially pp. 42-53; --- 'Sakramentali Dan Inkulturasi' dalam Komisi Liturgi KWI, *Liturgia Semper Reformanda Est, Perayaan Pesta Emas Konstitusi Liturgi, Sacrosanctum Concilium* (Makasar, 2003), pp. 93-107; --- *Mati Dan Bangkit Lagi, Dosa Dan Ritus-ritus Pemulihan Menurut Orang Lembata, Suatu Tinjauan Antropo-Religius untuk Memperdalam dan Menumbuhkan Hidup Beriman Melalui Ibadat Tobat Inkulturatif* (Maumere, 2012), pp. 177-197.

[33] Yustinus Karson Jogo, *Refleksi Teologis Ritual Ka Mbera Masyarakat Suku Libhu Dalo Dan Kontribusinya Bagi Ibadat Tobat Inkulturatif* (Tesis S2 STFK Ledalero, 2014), pp. 48-54.

[34] Yohanes Lopo Loin, *Ritus Ta'Hoe Pada Masyarakat Dawan Di Desa Tuabatan-Kabupaten Timor Tengah Utara Dan Ritus Rekonsiliasi Dalam Gereja Katolik , Sebuah Analisis Konfrontatif Menuju Kemungkinan Inkulturasi Nilai-Nilai* (Tesis S2 STFK Ledalero, 2014), pp. 41-47, 58-87, 124-128, 155-163.

[35] Fitalis Loit Nustanto Atty, *Makna Upacara Ndambu Masyarakat Marind-Kimaam Kabupaten Merauke Dan Perbandingan Dengan Rekonsiliasi Dalam Gereja Katolik Dan Kemungkinnan Ibadat Tobat Inkulturatif* (Tesis S2 STFK Ledalero, 2016), pp. 169-174.

In the celebration of Eucharist, the traditional rite of *Tumpeng* can be arranged.[36] The way of expressing repentance and forgiveness to each other can be arranged after a short introduction before the Opening Prayer, i.e. the leader, priest and faithful say the prayer of confession accompanied by the traditional sign of confession and repentance by crossing both of their hands on their own shoulders. After that, those who had a bad relationship can shake each other's hands and then put their right hand on the upper-front part of their own body. At the preparation of the gifts, the faithful can make a procession of *tumpeng* as a symbol of preparing the sacrifice of praise, friendship and unity. At the concluding rite, before the blessing, a lay leader raises the *tumpeng* and another offers a plate and a knife to the priest who cuts the *tumpeng* as symbol of sharing unity in faith and love. Then the leader/priest puts the divided *tumpeng* on a table near the altar followed by the (prayer of) blessing for the faithful and the *tumpeng*. After the dismissal the lay leader joins the recessional procession bringing the *tumpeng* to the place prepared for the banquet of friendship and unity. In the celebration of Sacrament of Matrimony, after the homily and before the expression of being ready to make the covenant of Matrimony, the would-be groom and bride do the rite of *Mohon Restu* or *Sungkem.*[37] *Mohon restu* (Indonesian) or *sungkem* (Java) is a rite of approaching the parents of both the bride and the groom to ask blessings including forgiveness, help, assistance, spiritual and financial support, and prayers. This rite with the same meaning can be done after the blessing of nuptial rings and the lifting of the nuptial veil.

On certain days of the liturgical year the faithful can express their repentance and reconciliation in an inculturated way. For example on Ash Wednesday[38] they can do some symbols of repentance and reconciliation by rubbing one's body and face with mud, or with the powder of red soil, and with the powder of *sagu*.[39] The faithful can wash their hair with mud and put on simple cloths or visit the graveyard to ask pardon and blessing from the ancestors. On Good Friday[40] some symbolic repentance and reconciliation can be done, i.e. rubbing one's body with mud, coloring one's face as a sign of mourning, singing mourning songs and sounding mourning music, wearing mourning cloths.

All over Indonesia we can find many symbolic signs, actions and sounds, music and songs expressing the meaning of repentance and reconciliation. Here are some symbolic signs of reconciliation: pig (peace and friendship), violet cloth (reconciliation), egg, money, rice, chicken (repentance), blood of offering animals (purification, atonement), and white cloth (peace).

[36] See KomisiLiturgi MAWI, *Aneka Pemberkatan*, Op Ct, pp. 111-121.

[37] KWI (Indonesian Bishops Conference), *Tata Perayaan Perkawinan* (Jakarta, Obor, 2011), p. 32 or 42. This ritual book of Matrimony was prepared and published by KWI based on *Ordo Celebrandi Matrimonium, edition typical altera,* Typis Polyglottis Vaticanis, 1991 and the revision of the book *Upacara Perkawinan* prepared and published by PWI Liturgi 1976.

[38] See Komisi Liturgi MAWI, Op.Cit., p. 220.

[39] Sagu is a kind of palm. The inner part of the sagu produces the sagu powder through a fermentation process.

[40] See Komisi Liturgi MAWI, Op.Cit. pp 221-222.

Some examples of symbolic actions of reconciliation are exchanging and eating betel nuts and betel fruits, exchanging and drinking palm wine (friendship and unity), exchanging cloths (*sarung* or *lipa*) and putting the cloths on each other (symbol of reconciliation and friendship), and prostration (*sungkem*) as symbol of repentance. Taking a bath in the river or sea (purification), throwing into the river or sea some symbols of bad and dirty items (throwing out disasters, sickness and sins), rubbing with coconut oil (purification), and rubbing with hazelnut oil (purification). Almost every tribe or ethnic group in Indonesia has their own sounds, music and songs of reconciliation that could possibly be inculturated. For example, certain sound of the *tifa* in Papua indicates the death of a person and invites the others to come for solidarity in giving and asking forgiveness from the dead. In Dere Srani or in other books of liturgical songs there are quite a lot of traditional songs and music that contain the deep desire to experience forgiveness and mercy of God in spite of human failures and sins that cause such terrible disasters, for example the famous melody and song in different versions of *Mori Sambe* in Manggarai language.

Actually in some places or islands such as Nias, North Sumatra, Mentawai, Kalimantan, Java, Bali, Flores, Timor, Celebes, Molucas, Papua, Catholics still keep their local customs, celebrating some traditional rites of reconciliation (repentance, forgiveness and purification) but lacking Christian aspects. However in some places there are efforts to inculturate these celebrations. Below is an example of these efforts.[41] The inculturated celebration of reconciliation proposed here is not an inculturated sacrament of reconciliation but a kind of sacramental or blessing for being reconciled according to the custom of people in Lembata island especially in the area of Udak-Lewuka. The celebration is called *Nafu Dopeng*. This inculturated celebration should be discussed with the people and the *molan*, and the leader of the tribe and pastoral ministries under the guidance of the parish priest and then submitted to the leadership of the local Church to get approval. Having been considered beneficial for the people of faith formation, it may be possible to obtain the consent of the Congregation for Divine Worship.[42]

[41] Bernardus Boli Ujan, 'Dying and Rising Again…' Op.Cit, pp. 45-47.

Celebration of Nafu Dopeng (Throwing Out).

Opportunity: a plague of mice or caterpillars destroying crops and outbreaks of diseases such as influenza, cough, scabies, or cholera.

Purpose: to symbolically bring out the outbreaks in order to have the inhabitants and the environment cleaned of filth and impurity, both spiritually and physically.

Preparation: A meeting should be arranged (*tobe bau ua gmata*) to determine the date and time of the ceremony, to discuss the ceremony rite, and to acknowledge the mistakes that have been made, so that the ceremony runs smoothly.

Materials: betel nuts with the whole stalk (*kleruk no kamur = solidarity and reconnciliation*), betel fruit with stems (*malor no kole = solidarity and reconciliation*), coconut with stalk (*tapor no kamur = purification and inner coolness*), banana with stem (*mukor no wulir = blessing of prosperity*), a pair of diamond-shaped woven-fond pouches containing barley, known as 'ketupat' (*tupasa ule tu = blessing of prosperity*), tobacco with lime (*tbakor nora apu = solidarity and reconciliation*), and palm wine filled in a section of bamboo (*tuak muri tu = solidarity and reconciliation*). In the worship service *Nafu dopeng* for plagues of rats, the following ingredients must be added: maize with stem (*kwaru wuli tu nora tava = blessing of prosperity*), paddy with stem (*knasun no karaj = blessing of prosperity*), and a small boat (*beror = bringing away the disaster and sin*).

Master(s) of ceremonies: traditional leaders, usually three, or a *molan*, perhaps accompanied by a representative from each tribe; or three pastoral ministers; or a priest accompanied by two pastoral ministers or by two *molans*.

[42] 'The inculturation process of rituals in Lembata (or in other places) cannot provide an inculturated Sacrament of Reconciliation. The service of reconciliation is not identical with the Sacrament of Reconciliation. The Catholic Church acknowledges seven sacraments and many kinds of sacramentals. Although both the services and sacraments are moments full of grace to experience the presence and the great work of God, sacraments have the basic forms which are established officially by Catholic Church. Every sacrament has the *materia sacramenti and forma sacramenti* that guarantee the validity of the sacraments. On the contrary, services (para-liturgy and not sacrament) have no *materia sacramenti and forma sacramenti*. Therefore, services of sacramentals are more flexible than celebrations of sacraments. In this case, the services can be equated with sacramentals or the rites of blessings. The sacramental (rite of blessing) itself is very much like the celebration of the sacrament, but is not equal to the sacrament. According to the Instruction of Roman Liturgy and Inculturation (*De Liturgia Romana et inculturatione*, abbreviated in LRI) promulgated by the Congregation for Divine Worship and the Discipline of the Sacraments in 1994, there are possibilities of inculturation for the Sacrament of Initiation, the Sacrament of Marriage, and funeral services and sacramentals (rite of blessings). It means the whole structure of traditional celebration for the same event (initiation, marriage, funeral, rite of blessing) can be maintained and transformed to become a Christian celebration, avoiding the elements which are contrary to the Christian faith. Regarding the Sacrament of the Eucharist, the structure of the sacrament should be maintained; it is permitted to carry out the inculturation of some elements, not the whole rite and all elements of the celebration. In consequence, there is no inculturated Eucharist, but there is Eucharist with some inculturated elements. So, it is evident that there is no possibility of carrying out inculturation in the Sacrament of Reconciliation, the Sacrament of Chrism, the Sacrament of Ordination (Deacon, Priest, Bishop), and the Sacrament of the Sick, even though in the celebration of these sacraments there are possibilities to have some inculturated elements. See LRI 56; 57; 58; and 59. By using the term 'rite', the document intends to say that the whole rite of the traditional celebration, not only some elements, is the *terminus a quo* for the process of interpreting the traditional rite to be a Christian celebration as the *terminus ad quem*. In this process of inculturation, according to Anscar J. Chupungco, the pre-Christian rite is transformed to be a Christian celebration. Cf. Anscar J.Chupungco, *Liturgical Inculturation: Sacramentals, Religiosity and Catechesis*, pp. 29-30.' See Bernardus Boli Ujan, 'Dying and Rising Again…' Op. cit., pp. 42-43, foot note 28.

The ceremony: The leader(s) and people gather at the custom house. The leaders and helpers gather the above-mentioned materials, which are prepared in the traditional house, and each auxiliary takes the materials that should be brought.

Invitation and the Sign of the Cross

The leader invites all participants to carry out these activities in communion with the ancestors and the saints, with the power of and under the guidance of the Holy Trinity:

Ina ama kaka waji nuja golu brepa tana,

Tite svaosa mupul sanik wekisa me wetak kedak

Ta tula nafu dopeng,

ke me ta oresa wujasa tu no inasa-amasa da,

no nore wutu sniok wako, Alapsa nimo,

no tula Lera-WulaTana Eka:

Nan Ama, nan Ana, nan Knetem narang.

Oooo..

Translation:

Mother, father, brother, sister, and children

Grandchildren, and all occupants,

we are all gathered in this traditional house

to take part in the rite of withdrawing disasters.

We do so in unity with the ancestors

and with the patrons (saints) as well as with our own God,

the Creator of Sun, Moon and Earth:

In the name of the Father, and of the Son, and of the Holy Spirit.[43]

Amen.

[43] In the original rite, the phrase *Alap Nimo, Lera Wulan-Tana Ekan* ('God the Lord, the Sun-Moon and the Earth') is modified to have Christian meaning: *Alap Nimo no tula lera-wula tana-eka* (God the Lord, creator of the sun, moon and earth). In the original rite, there is no sign of the cross, but this distinctive element of Christian worship is included here in this inculturated rite to give the Trinitarian aspect (*Nan Ama, nan Ana, nan Knetem narang* means 'In the name of the Father and the Son and the Holy Spirit').

Procession, confession and prayer of absolution

Then the leader and all the faithful go to the place of their ancestors called *Watu-markajak*, and then to the cemetery. During the procession, the faithful can sing *namang-orong*, which contains an admission of guilt and remorse. Besides *namang-orong* they can recite the Litany of the Saints.[44] At *Watu-markajak* and the cemetery, the leader says a prayer to obtain forgiveness from the ancestors (*prat amet Ina-Ama*).

Scripture reading and a short reflection

After the prayer of absolution, the leader invites all the people to listen to a reading of the Word of God. The lector proclaims one or two readings taken from the Bible, for example, a section from the Book of Exodus (Chapters 7-11) and the leader proclaims the Gospel.[45] Then the leader gives a short reflection.

[44] There is no Litany of Saints in the original rite of *Nafu Dopeng,* but in this inculturated rite, the Litany can be chanted on the occasion of the procession towards the place of ancestors (*Watu Markajak*) and cemetery.

[45] Similarly, the reading of the Word of God written in the Scriptures cannot be found in the original rite of *Nafu Dopeng,* because the original rite inherits oral tradition, and has no Scripture. In the inculturated rite of reconciliation, the Word of God plays an important role. Therefore, the proclamation of the Word of God and short reflection should be carried out at this opportunity, after the prayer of absolution, before bringing all symbols of plaque out of the village.

Procession through the villages and cleaning the houses and the environment

After the reflection, the leader invites all the people to process together through the village towards the outer part of the village by saying:

Ina ama kaka waji ina bine opun makin nuja golu eee...

Tora Alapsa nimo ta lodosa nuaja me:

Kuaja/melasa, lodo ma pana doan re!

Mai direku di doa nuren waeru!

Tobegu lau mitem laot, lemengomek, sina-pukjawa-tawa,

Pleonga kam lewu nuba,

Ve kam tali orem anakmi svaol

Baenga kam snaren melan e.

Kuaja/melasa/nuren waeru e,

Mora kumas kderes molau lewum nubam ma,

Ve kitem laot na no ia aka, na penu duli pali,

Ke kam ia ro maluv noraj.

PukenYesus Kistus, Alap Nimo.

Oooo...

Translation:

Greetings, parents, brothers and sisters,
uncles and sons-in-law, and grandchildren,
in the name of God himself let us call:
Caterpillars/mice, get out, let's go!
O ye should go away, plague!
Remain the deep darkness.

After the reflection, the leader invites all the people to process together in your original place 'sina-puk' and 'jawa-tawa,'
please leave our homes in good condition,
make ourselves and our posterity,
be in good health.

Greetings, caterpillars/rats/plague,
go to the land you came from with your dwarfishness and infertility,
so that fertility and greenery come here,
because we are so miserable and hungry.
For the sake of Jesus Christ, our Lord.[46]
Amen.

Meanwhile, one or two members of each family return to their homes and cleanse their homes from all bad things both in the yard, on the floor, on the roofs and walls of houses. The cleaning should be carried out very quickly, throwing all the dirty things out of their village.

Then the leader, all assistants, and other people bring all the materials out to the dumpsite while singing *namang-orong* and they throw out the materials they carried and once again the leader invites the mice/caterpillars: molau ma, mete miosa da me! (Go out ye, bring along your portion!).

Concluding Rite:
Announcements
Short Message
Prayer of Blessing
Dismissal.

Regarding the possibility of inculturated baptism (initiation) as mentioned in LRI no. 56, some courageous efforts were taken by a missionary from USA in Agats, South Papua, in collaboration with the local people and faithful recognized by the Bishop of Agats. After living together with the local people in Agats for almost 40 years, and being adopted culturally in a traditional rite of initiation, the missionary priest has the capacity to know more profoundly the whole cultural customs of the local people of Asmat, especially their religious traditional rites.[47] He encourages the local faithful to participate in a long process of arranging an inculturated Christian life[48] and especially inculturated rite of baptism (initiation). The local people are very enthusiastic in the process because they believe that their customs are respected by the Church. With the permission of the local Bishop they celebrate the rite of inculturated baptism for children in the forest nearby, because they regard certain place in forest as sacred

[46] This Christological dimension is added here in order to give Christian meaning to the traditional exhortation.

[47] Usually all those experts who come to Asmat to do research on their customs and religious traditions, without being adopted to be a member of the Asmat community, will be regarded as outsiders who have no right to know all the customs of Asmat culture, especially religious rites which contain many mysteries. Cf. the experience of Tobias Schneebaum in *Secret Places. My Life in New York and New Guinea.* See https://books.google.co.id/books?id=ejqJjbONwEwC&pg=PR22&lpg=PR22&dq=The+right+of+adopted+member+of+Asmat%27s+communityts&source=bl&ots=8sayUUpE1P&sig=GL-Ylsd1cNJKAg1YevignYLGPgs&hl=en&sa=X&redir_esc=y#v=onepage&q&f=false, accessed on 9th January 2017.

[48] John Mansford Prior, 'Of Mud and Militias Pentecost Thoughts from Papua New Guinea' in http://www.eapi.org.ph/resources/eapr/east-asian-pastoral-review-2001/2001-3/of-mud-and-militias-pentecost-thoughts-from-papua-new-guinea; accessed on 9th Jan 2017.

place. They use all cultural elements which are not contrary to the Christian faith giving Christian meaning and interpretation to all positive elements.

Some efforts were made to arrange an inculturated Sacrament of Matrimony especially in Archdiocese of Ende i.e. in Bajawa, Ende-Lio, Sikka-Maumere since 1989. Christians in this area follow the way of local culture to get married interpreting the traditional prayers, symbols, rite and other elements as Christians. They did this process by studying the traditional rite together with many local experts (tua adat) and by deepening the Christian Rite of Matrimony under the guidance of the Liturgy Commission of Archdiocese Ende with the help of theologians, catechists, liturgists, musicians, anthropologists and other pastoral ministries. The archbishop allowed the team to do the process that came out with the inculturated Sacrament of Matrimony for Christians in this area.

In other islands such as in Toraja (Celebes) and in Sumba island, Christians who get used to the local culture regarding the event of death, celebrate the rite of funeral according to the local culture adopting positive Christian elements.

Inculturation of the Liturgical Year is implemented by using adapted symbol of Christmas Tree such as *anggin* in Papua that is more relevant and authentic for people all over Indonesia who live in equator and tropical areas and cultivate the plant of *anggin* everywhere even in the graveyard. For them *anggin* are bushes with many different colorful leaves that recall the presence of the Sacred and Eternal Being in the world and among the dead. They believe that *anggin* comes down from heaven to bring light in any place in the world even in thick and dark forests or in graveyards. Therefore anggin is regarded as the best Christmas Tree for Christians in Papua and all over Indonesia. Furthermore Christians in Indonesia already put into practice the decision of Bishops' conference of Indonesia to celebrate the Indonesian Independence Day on every 17th August. Another possibility of inculturated celebration is the Harvest Feast usually arranged in June or July such as *Penti* in Manggarai, *Wu'u Nuran* in the island of Solor, *Reba* in Ngadha; The Opening Period of Fishing Whale on the first May in Lamalera Lembata.

A Brief Evaluation and Challenges

The universal Church gives the opportunity to the local Church in Indonesia to work through the process of liturgical adaptation and inculturation greatly respecting the positive aspects of traditional rites even before and during Vatican II Council , especially after the Council gave instructions and guidelines on the adaptation and inculturation of the liturgy in Sacrosanctum Concilium.

It is evident that the faithful have a strong willingness to participate in the process of the adaptation and inculturation helped by pastoral ministries, religious men

and women, priests and bishops. Most of them are Indonesians who live out their traditional customs and have learnt catechesis, theology and liturgy. The Bishops' Conference of Indonesia and Liturgy Commission of BCI spent a lot of time discussing and taking decisions on important topics regarding liturgy adaptation and inculturation in Indonesia. In particular dioceses, the ordinaries encourage the faithful to participate in the process of liturgy adaptation and inculturation.

The growing number of Indonesians who do further studies on catechesis, theology, liturgy, cannon law, anthropology, sociology, psychology and education greatly help the process of adaptation and inculturation in Church life and liturgy. Their knowledge as experts and their experiences as native pastoral ministers who live out the values of local culture make an important contribution in implementing the process of liturgy adaptation and inculturation.

There is the possibility of intercultural liturgy (*liturgical interculturation*)[49] because there is a multicultural way of life and tolerance among different ethnicities. They respect each others' ways of expressing the same faith in liturgy when they use their own cultural elements and symbols.

Liturgical inculturation in Indonesia is going hand in hand with other activities of the faithful in inculturation of *kerygma* (proclamation-catechesis), *diakonia* (service and dedication), *koinonia* (brotherhood and unity in love), and *martirya* (bearing witness of faith in daily life), especially in dioceses where Christians are a majority. Liturgical inculturation has to happen as a process. It needs serious and continuing efforts of all the faithful. Our efforts are part of the process. We realise that this process is long but we are challenged to contribute something by learning from the success and failures of our predecessors.

[49] Inculturation is more regarded as the process of integration of Roman rite (Roman cultural elements) and another single local rite (local cultural elements), thus concerning the interaction of two singles cultures. Sometimes the native faithful in a certain area who are in the process of liturgical inculturation complain when the faithful of another ethnic group living together in the same multicultural society express their own cultural elements in the same liturgy celebration because the native faithful prefer to adopt only their own cultural elements in the process of liturgy inculturation in their own area. In fact the history of liturgical adaptation and inculturation shows evidence of the integration of more than two cultures in the same celebration. Just to mention some cultural elements adopted in the same Roman liturgy are Hebrew culture: acclamation of Amen, melody of psalms, unleavened bread; Roman culture: Latin language, royal vestments; Greek culture: the litany of Kyrie eleison; Arabic-semitic culture: the use of incense; Byzantine culture: the use of icons. This phenomena can be called the intercultural liturgy or multicultural liturgy. In this multicultural celebration, any cultural ethnic aspect could not hold domination of his own cultural elements over the cultures of other ethnics. It demands of course the mutual respect in expressing the same faith, hope and love in Jesus Christ celebrated every time in liturgical interculturation. Even today the integration of many different cultures in the same liturgy celebration is evident in Rome, in Australia, in Indonesia and in Philippines. Every ethnic group, both in majority and the minority, should be rooted deeply in his or her own culture and rooted simultaneously in the same faith of God helping each other to face the challenges of globalisation that can damage the phenomena off living together in multicultural society. In this multicultural society we can find easily the phenomena of liturgical interculturation or liturgical multiculturation especially in special events in metropolitan cities as in Sydney, Jakarta, Singapore, Manila, and Bangkok as a newly way of living out the event of Pentecost. Cf. the idea of the late Anscar J. Chupungco about liturgical pluralism in multiethnic communities with pluriethnic liturgies in his book *Worship: Beyond Inculturation* (Washington, DC: The Pastoral Press, 1994), 157-175.

We have already realised the necessity and importance of these efforts, and also the span of the horizon that we want to follow. We are studying the instructions and practical guidelines so that the application in reality works out well. Instructions and guidelines are not meant to limit efforts in the process of liturgical inculturation but to help us to take the right steps towards that inculturation. We are sure that the Spirit of God that enables us to celebrate the liturgy precisely and truthfully will always guide us through this process.

Some challenges to be faced come from pastoral ministers who are too rigid and conservative and who therefore do not agree to any efforts to adapt and inculturate liturgy. There are also some ministers who are too progressive and liberal and do not bother with the official guidelines and instructions in doing adaptation and inculturation.[50] They believe more in their own idea of implementing the principles of inculturation and pay less attention to the guidelines or rubrics that according to their mind restrict their creativity in liturgy.

Liturgical Inculturation in Australia

In Australia there are many possibilities for Christian adaptation and inculturation of liturgy. On Sunday celebrations and solemnities, especially on special celebrations, many cultural elements of different ethnicities are adopted in the liturgy. In many parishes the pastoral ministries give possibilities to proclaim the word of God in different languages of the particular ethnic groups that take part in the same liturgy. The prayer of faithful is a moment to experience multicultural expressions using different languages and symbols in praying intentions and also paying attention to different actual situations of human beings in Australia and abroad. In multicultural life and interactions among so many ethnicities in Australia, being aware as a nation and members of the same Church, the faithful in Australia usually respect each other by being open to other cultural expressions in the same celebration such as in ornaments, vestments, songs and music. The efforts of liturgical interculturation, in addition to liturgical adaptation and inculturation should be enhanced in the future.

The encouragement of Church leaders to implement the principles of adaptation and inculturation is really sound. John Paul II in Alice Spring July 1986 announced an important idea regarding the contribution of local people in cultural heritage and daily life to shape the Church and liturgy by saying: 'The Church herself in Australia will not be fully the Church that Jesus wants her to be until you have made your

[50] For example, after Vatican II Council one priest always said the Mass facing the altar (facing the East = *ad orientem*) up to his death not long ago. Another native priest, after doing his further studies in Rome, returned to Flores and began to use local material instead of bread and wine for Eucharist, i.e. local corn flacks (*jagung titi*) and local palm wine (*arak*). The Bishop of the diocese where the priest did radical adaptation suspended him from celebrating Eucharist. When I was a seminarian in the major seminary of Ledalero, in a group Mass of seminarians, the presider asked all of us to pray together with the presider the whole Eucharistic Prayer including the institution-consecration formula. After the Mass we were asking each other, 'are you a seminarian or already ordained as priest?'

contribution to her life and until that contribution has been joyfully received by others.' The same encouragement should be heard and implemented by other ethnicities from Europe, America and Asia living in metropolitan cities and towns. There are many pastoral ministries, religious men and women, priests and bishops who know well the catechesis, theology, liturgy, and are involved in contemporary customs and situations. Up to 1983 experience in Australia 'bears out the Holy Father's observation that the vast majority of the pastors and the Christian people have accepted the liturgical reform in a spirit of obedience and indeed joyful fervour'.[51] In regards to liturgical inculturation, does the majority of the pastors and the Christian people have the spirit of obedience to participate actively in the process?

It is a good news that in 2013 'the National Aboriginal and Torres Strait Islander Catholic Council (NATSICC) proudly launched a National Consultation into Indigenous Inculturation of the Catholic Church in Australia'. Thank God for courageous pastoral ministries who dedicate their lives for the aboriginals living together with them to help them to participate actively in the process of inculturation in Church and especially in the liturgy. Hopefully there are enough pastoral ministries – lay, religious men and women, and priests – who are native aboriginal to enhance the process of inculturation in the future.

Great appreciation should be given to some courageous efforts already completed as explained by John Francis Fitz-Herbert and Carmel Pilcher in 'Towards Inculturation: An Australian Indigenous Contribution' such as the smoking ceremony, water ritual, NATSIC Sunday on first Sunday in July, liturgical texts i.e. Aboriginal Our Father, Opening and Closing Prayers.[52] The active participation of indigenous faithful in preparation of these inculturated elements is a very good indication for continuing process, especially for radical adaptation or inculturation of baptism, the Sacrament of Matrimony, sacramentals or blessings, and the Rite of Christian Funerals. Consideration should be given to the introduction of Aboriginal music and of other ethnic characteristics in a national liturgical song book, liturgical vestments, sacred vessels, buildings for worship, and liturgical ornaments.

The two-step process to liturgical inculturation proposed by Tom Elich[53] is helpful both for top-down and bottom-up approaches in the whole process. Whatever approaches and steps in the process, the evaluation and approval of the ordinaries are important to witness to becoming 'the Church that Jesus wants her to be.'[54]

[51] https://www.catholic.org.au/advisory-bodies/national-liturgical-council, accessed on 27th November 2016.

[52] John Francis Fitz-Herbert and Carmel Pilcher in 'Towards Inculturation: An Australian Indigenous Contribution' in *Vatican Council II, Reforming Liturgy*, edited by Carmel Pilcher, David Orr and Elizabeth Harrington (Adelaide: ATF Theology, 2013), 61-79.

[53] Tom Elich, 'Aboriginal Culture and Liturgy', in *Liturgy News*, 24/4 (1994): 2

[54] The address of John Paul II to the Aboriginal and Torres Strait Islanders, edited by Frank Brennan, *Reconciling our Differences* (Melbourne: David Lovell Publishing, 1992), 93-101, cited by John Francis Fitz-Herbert and Carmel Pilcher in 'Towards Inculturation: An Australian Indigenous Contribution', op. cit., 62 and 79.

KURRI KURRI FIRE

For Carmel Pilcher RSJ

Black, billowing, mushrooming clouds
of smoke, wild and crazy, embers
somersaulting the expressway,
crackling, roaring, sucking air,
denying oxygen and life,
attacking lungs, stifling breath
soiling all, presaging death at Kurri Kurri,
to you and your AAL trapped companions,
vain vacuation to *a place of greater safety*
for thirty RFS crews is some fire.
A man arrested on what charge?
Burnt Norton almost under the southern skies,
close holocaust, *footfalls echo in the memory,*
options taken and not taken,
The black cloud carries the sun away,
St John of the Cross: burning wood
becomes fire. Dare we imagine
our frailty consumed, becoming divine?
Desire and yearning, transformed
flesh into the *mysterion* whereof
sense fails and cannot speak,
the smoking ceremony is complete.

[24/1/2017]

Father Jo Dirks

Perspectives on music under the Southern Cross

Dr Kieran Crighton

Dr Kieran Crichton is a scholar, teacher and organist based in Melbourne. His current scholarly interests focus on the intersection of music with other fields, especially education, theology, pastoral care, and cultural identity. Dr Crichton is a student at Trinity College Theological School and a member of the AAL.

When Christians meet together, we sing. Music is essential to our experience of faith, and many of us will be able to tell of times where singing or being present to music has shaped our sense of vocation and calling.[55] Music is not an ephemeral add-on to our worship: it is one of our most direct ways of accessing the divine. Liturgical music is vital to how we connect our worship to daily life because it invites us to inscribe the meaning of Christ's saving work on ourselves. Liturgical music gives us important resources for entering into participation in the mystery of God, and helps us to nurture and deepen our baptismal living.

In this article we will explore liturgical music from two perspectives. The first is the ways in which music establishes ritual time, which will be discussed through three pieces of music. The second perspective is the role of cultural inheritance and social context in our experience of liturgical music.

Music and Time: Marrkapmirr

Music shapes our experience of time because it moves in a distinctive way. We often respond by shaping our physical movements to the rhythms of the music we hear. Liturgical music creates *ritual time*. This is a sense of time that has a more layered aspect, where actions in the present have continuity with events in the past, and the promise of fulfilment in the future. This is a richer and more complex experience than everyday *linear* time, and we are invited to shape our lives in response to the access to the divine established in liturgy. Here I am going to explore two examples of music that embody this idea of time.

[55] For example, Francis Spufford relates his hearing of the Adagio from Mozart's *Clarinet Concerto* (KV 622) as an experience of mercy. See *Unapologetic: Why, Despite Everything, Christianity Can Still Make Surprising Emotional Sense* (London: Faber and Faber, 2012), 14-16. See also Nick Baines, *Finding Faith: Stories of Music and Life* (Edinburgh: Saint Andrews Press, 2008).

Many of you will be aware that *Together in Song* (1999) (TIS) included music from Asian and Aboriginal cultures. This represents a high watermark of engagement with our global and cultural geography in an Australian hymn book that has yet to be matched or exceeded. Of the three hymns from Aboriginal culture to be included in TIS, the one that has become best-known is *Marrkapmirr* (253).

This hymn embodies the idea of ritual time I have described, which becomes apparent when we look at the account of its origins and transmission in the *Companion to Together In Song*:

> This hymn [is an English version of a hymn] in the Djambarrpuyngu aboriginal dialect made by the people of the mission church of Milingimbi, on an island of Castleraegh Bay, just off the central northern coast of Arnhem Land in northern Australia. The members of the singing group from the church which performed the songs for recording belong to the Garrawurra family clan, in particular, for this hymn, Harry Nawutpu (leader), Garadhawal, Djanmawarri and Dangkuli. The songs were taped in 1983 by Revd Dr Les H. Brockway...working with Revd Dr D'Arcy Wood and Rev Minyipirriwuy Garrawurra. The last-named is a traditional man of eastern Arnhem Land...At the recording session a rough translation of the songs was made on the spot by Miss Joyce Ross...and Miss Felicity Field. These translations were put into singable verse form by Dr Wood and were first published in *Sing Alleluia*. Mrs Grace Koch, of the Australian Institute of Aboriginal Studies in Canberra, kindly assured Dr Wood of the accuracy of his version; and the *TIS* committee is grateful to Mr John Rudder for explaining the full force of the word Marrakpmirr... It is a term of profound respect, admiration and high compliment, 'beautiful and worthy of affection'...The hymn has gained currency in Australia since the publication of *Sing Alleluia* and was introduced to English singers by Canon Lawrie Bartlett at a 'Come and Sing' service in Westminster Abbey. It was also included in the World Council of Churches publication *In Spirit and Truth* 1991. Canon Bartlett has provided keyboard accompaniments for congregations that cannot face the prospect (desirable as it would be) of singing without them.[56]

This account of *Marrkapmirr*'s origins is distinct from almost all the other hymns from any tradition in TIS. Where most of the commentaries on texts that originated in English detail the circumstances or the situation that prompted the writing of a hymn, or the composition of a hymn-tune, no account of any other hymn is this

[56] Wesley Milgate and D'Arcy Wood, *A Companion to Together In Song: Australian Hymn Book II* (Sydney: The Australian Hymn Book Pty Ltd, 2006), 178-79.

thorough in tracing the lineage of singers involved in *Marrkapmirr*, which points to the song emerging in a community rather than being composed by an individual.

The melodic shape of *Marrkapmirr* points to a different musical world. It is built out of a repeated rising and falling major sixth. Compared to most hymn tunes this is a very unusual melodic shape, and for many singers with ears trained through European music it can be a difficult interval to pitch, and this is surely why a keyboard accompaniment was included when *Marrkapmirr* was published in TIS. The use of this distinctive melodic shape points to patterns of scales and tonal organisation that move beyond the familiar eight-note scale of European music. To sing this hymn is to enter into the ritual *time* of the community where *Marrkapmirr* emerged.

The narrative trail of *Marrkapmirr's* origins reminds me of a conversation some music teachers have with their students, where they describe an 'apostolic succession' of teachers that takes their lineage back to Liszt, or to Beethoven, or to Bach. This conversation places the student in a grand tradition that reinforces their sense of receiving an authoritative interpretation of the music they learn. The process of passing songs on in kinship groups often depends on a similar claim for the singer's authority, where the song encodes knowledge and understanding of land, tribe, and cosmos that might stretch back to an ancestor or progenitor in the Dreaming. In both cases there is a sense of linear time being collapsed. The story of the emergence of *Marrkapmirr* is an exercise in defying linear ideas of time: to share in this song is to be invited into the community of its singers in Milingimbi, as Jill Stubbington suggests 'the performance in the present is continuous with the original creation, and partakes of the essence of the original.'[57] This understanding of ritual time accords well with Jeremy Begbie's description of 'redeemed time,' where he posits that 'far from abstracting us *out of* time, the vision opened up by music...is one in which to be 'saved' is, among other things, to be given new resources for living peaceably *with* time.'[58]

The wider reception of *Marrkapmirr* is undoubtedly a story of mixed fortunes. While it was published in an international hymn collection as long ago as 1991, I am not aware of any subsequent overseas hymn collection that has taken it up. A hymn collection such as *Lambeth Praise*, the hymn book of the 2008 Lambeth Conference of Anglican bishops, which sought to be international in scope, is notable for collecting hymns and songs from many parts of the world apart from Australia, Asia and

[57] Jill Stubbington, *Singing the Land: the Power of Performance in Aboriginal Life* (Strawberry Hills: Currency House, 2007), 39-40.
[58] Jeremy Begbie, *Theology, Music and Time* (Cambridge: Cambridge University Press, 2000), 151-52. Emphasis in the original.

Oceania. More pertinently, the recently-published *Catholic Worship Book II* contains no music reflecting Catholic engagement with Aboriginal culture. This is surprising if we consider the widespread presence of Aboriginal art in the physical fabric of many Catholic churches around the country, including displays of message sticks and use of indigenous symbols in the decoration of buildings and grounds over the last twenty years. Catholic efforts to create opportunities for Aboriginal people to inform the process of liturgical enculturation in Australia are very important, but it seems that more could be done to include music in this effort.

Liturgy in Musical Form

I want to turn to an example of music from the European tradition that works in a similar way to *Marrkapmirr*. In a recent study of the establishment of the choir of St Paul's Cathedral, Melbourne, Ian Burk discusses the long tradition of performing *The Crucifixion* (composed 1887), John Stainer's musical meditation for Holy Week:

> It was a work of its time, both words and music exhibiting cloying sentimentality and, at times, banality. It has had an ever diminishing cult following. Since its inception, the work has appealed to people with unsophisticated literary and musical tastes and limited religious experience, and to performers with limited expertise. The work has never attracted serious concert goers. Over time, performing, and attending a performance became a quasi-religious observance in itself. It has survived regular performances at St Paul's Melbourne, probably due to an eye on the collection-plate rather than musical worth…[59]

Burk's remark that Stainer's music 'has never attracted serious concert goers' suggests he is assessing *The Crucifixion* according to the values of the concert hall. This is to misunderstand the piece and its function. Burk is both close to and far from the truth when he describes people's attendance at Melbourne performances of *The Crucifixion* as 'a quasi-religious observance...'

I want to suggest that we need to approach pieces like *The Crucifixion* as liturgy in musical form. While it belongs generically with the cantatas that gained popularity with choral societies from the late-nineteenth century, this piece stands apart with a couple of other similar works, such as J.H. Maunder's *Olivet to Calvary* (1905) and Charles Wood's *St Mark Passion* (1920). What makes these pieces stand out is the way they assume a liturgical structure built around the narrative of the passion. They

[59] Ian Burk, *Ernest Wood and the Foundation of the Musical Tradition at St Paul's Cathedral, Melbourne: A Documented History* (North Melbourne: Australian Scholarly Publishing, 2015), 86.

belong to a time in Anglicanism where the *Book of Common Prayer* (1662) contained limited resources for Holy Week, which led musicians and liturgists to collaborate in creating resources that continue to influence the experience of Holy Week across a diversity of traditions. An example of this is Wood's use of the plainsong tune *Pange Lingua*, which is threaded through many of the movements of his *St Mark Passion*. This was music that had ecumenical currency: for worshippers in high Anglican and Roman Catholic settings *Pange Lingua* would have been familiar through its use in Eucharistic devotion and as part of the liturgies of Holy Week.

While Wood's *St Mark Passion* has a strong plainsong aesthetic, Stainer was clearly composing in response to the *St Matthew Passion* [BWV 244] of J.S. Bach. Stainer had deep experience of this piece from his childhood, when he participated in the first London performances of the *Passion*. When he became organist at St Paul's Cathedral, London, Stainer created an edition for performances there, and this edition came to be used for performances by the cathedral choir in Melbourne, where the *Passion* was first performed in 1897.[60]

Stainer's and Bach's music heighten our attending and experiencing of the passion by presenting the narrative through recitatives, slowing the pace through arias that reflect on the actions and inner responses of the characters in the action. Both pieces invite the whole assembly to situate themselves in the story, and this is reinforced through the inclusion of congregational hymns.

As a liturgy based on the passion narrative *The Crucifixion* demands that all present be part of the act of dynamic remembering that allows us to unite ourselves with Christ. This dynamic remembering is *anamnesis*, the type of memory activated in the eucharist. We are invited to inscribe the meaning of Christ's saving work on ourselves. Indeed, the closing hymn of The Crucifixion establishes a direct connection between this act of dynamic remembering of the passion of Jesus and the celebration of the eucharist on Easter day:

All for Jesus—at Thine altar

Thou wilt give us sweet content;

There, dear Lord, we shall receive Thee

In the solemn sacrament.[61]

Like *Marrkapmirr*, *The Crucifixion* establishes ritual time where the performance of the work in the present resonates deeply with the narrative of the passion as an historical moment and as an eschatological reality.

[60] Burk, *Ernest Wood*, 92-93.
[61] John Stainer, *The Crucifixion: A Meditiation on the Sacred Passion of the Holy Redeemer rev. ed.* (London: Novello, 1998), No. 20.

This is what makes *The Crucifixion* liturgical rather than simply 'quasi-religious', and has surely contributed to its longevity in performance at St Paul's Cathedral, Melbourne, and in many churches throughout the world. Burk's critique of Stainer's music is an acknowledgement that *The Crucifixion* has never become detached from its liturgical origins and continues to help people to inscribe the meaning of the saving action of Christ on their own lives, and to renew their baptismal commitment.

Can the same be said for Bach's *Passion*? Clearly few churches have the resources to perform this piece, and so the *Passion* has become canonised in the concert hall. Yet here the *Passion* occupies an equivocal place precisely because of its liturgical origins. In the Lutheran tradition of Leipzig, where Bach spent the greater part of his career, the performance of the passion music on Good Friday was a significant undertaking, so much so that Christoph Wolff observes that the sermon was considered an intrusion into an essentially musical event.[62] This points to a sensibility that saw the performance of passion music as an experience of ritual time, which is what is abstracted in concert performances of the *Passion*. We can see this in the application of conventions of early music performance to the *St Matthew Passion*. It is regularly performed by concert ensembles using orchestral instruments similar to those of Bach's time. When we listen to performances of Bach's music, including the *Passion*, we value the clarity that comes from these sorts of performance conventions. Yet our own participation in the piece is excluded because the concert hall is shaped by commitment to a high degree of fidelity to the musical text, with a secondary interest in its *function* as an invitation to participate in the mystery of the passion. This is most apparent when the *Passion* is sung in German and the chorales are reserved to the chorus.

Liturgical Music in Community

The music we sing in worship is part of our wider community life. My own involvement in liturgical music has been driven by a commitment to the place of music in worship and mission, and here I want to offer some thoughts picking up the theme of how music promotes mission in community before moving to some broader consideration of how music can be a locus of power and a force to transform culture and identity.

In many parishes there is now a diversity of inherited cultural traditions arising from recent patterns of migration. Liturgical music can deepen community life, or mark the points where boundary conflict is acted out. I have experience of working in a parish in inner-Melbourne where there was significant tension between the existing

[62] Christoph Wolff, *Johann Sebastian Bach: the Learned Musician* (Oxford: Oxford University Press, 2001), 294.

congregation of Anglo-Australians and a newly-arrived congregation of Sudanese people. Between the two groups there was a sizeable multigenerational parish, but differences in language and outlook came into sharp focus through music. Both had strong inherited cultures that they wished to see preserved, and for the Sudanese this was a pressing question where the parents wanted the children to be culturally attuned to their roots as well as their social setting. Sudanese song was experienced as an intrusion on worship on the rare occasions when the two groups met together, and this was manifested by the older members of the congregation talking over the Sudanese song, and refusing to join in by clapping along.

My role as the parish musician was to work to break down the role of music as a factor in the impasse. I began a choir with the Sudanese youth, which became the pathway for older members of the congregation to develop relationships with the young people. Later, I worked to develop a pattern of blended worship that offered intentional inclusion to the Sudanese women. This proved a watershed: not only was this the first time the Sudanese adults had been given an intentional place in the service, but the older members of the congregation joined in by clapping, stamping on the floor and trying to pick up the melody of the refrains of the songs.

Another aspect of cultural inheritance is the way in which liturgical music shapes our perceptions of what a musical sound should be like, the kind of vocal production we expect to hear when we sing in a group, and we measure our musical capacity by being able to share in a widely-understood system of music notation that allows songs to be transmitted and studied. One part of the experience of colonisation for indigenous people in the Pacific is the modification or loss of tonal systems that supported traditional song and their replacement by the scales of notated music. Missionaries across the Pacific documented their difficulties with introducing hymn singing because some Islander cultures had musical scales that included a wider range and larger intervals than the European diatonic scale, or lacked certain important melodic intervals such as the major third, or where song was based on pentatonic scales that meant the people could not hear the difference between tones and semitones. Some missionaries responded to this inability among their early congregations by allowing them to sing hymn texts to traditional melodies. Mervyn McLean describes how, in New Zealand, 'missionaries persisted with the use of English tunes for congregational singing, forcing the Maori to become bimuscial. The European system became the approved standard for hymns and the Maori one was sidelined for traditional use.'[63] Even though they had difficulties promoting hymn singing, missionaries appreciated the richness of Polynesian song, noting especially the natural capacity of the people to sing in parts. The musical resources that we now associate very strongly with music in worship in the Pacific – choral singing and

[63] McLean, *Weavers of Song*, 433.

brass bands, supported by music education based on solfa – were musical structures imported from Europe with the missionaries. The transformation of Polynesian music through worship continues to be fundamental, long after the leadership of church communities has passed to local people.

A similar dynamic can be seen in Lim Swee Hong's observation of the complex role of music in Asian worshipping communities where 'grassroots Christian musical expressions continue to demand and appropriate western idioms rather than creatively adapt from their local genus…church leadership is far more willing to pour resources into acquiring expensive western music instruments and establishing worship teams which mimic Hillsong United from Australia, rather than cultivating musical expressions that use local instruments and draw on local repertoire.'[64] This again is the prizing of a particular sort of musical sound, but Lim's observation rests in a more complex picture of economic development in some Asian countries where the appropriation of western music styles and idioms into worship reinforces the imaging of economic success in broader society. A contrast might be drawn with some African churches, where enculturation of the leadership has led to fostering and re-appropriation of musical resources that had been excluded from worship through the influence of European missionaries.[65] Music can be the locus of power. This is the place where there are uneasy silences, or moments that disclose sorry and unfinished business where paradoxical implications can develop. One of the features of the colonial experience in Australia was the union between Europeans claiming the land and studying its indigenous inhabitants. The Aboriginal experience of the land is embodied in song and ritual movement, which is encoded and transmitted through songlines, which were eroded through the cultural dislocations of colonisation and government policy. European ethnomusicologists have had to tread a very careful line in articulating the power dynamics inherent in their discipline: Stubbington observes 'since the 1970s, Indigenous people have made very clear the extent to which any non-Aboriginal person speaking or writing about Aboriginal people is seen to be complicit in the oppression under which Indigenous people still suffer.'[66] A significant method of ethnomusicological research is making field recordings, and translating these into musical notation in order to produce a text which can then be studied. A similar process was involved in *Marrkapmirr* transitioning from a community song to a hymn tune able to be published in a book. Both of these bring non-European musics into the privileged field of textual study, rather than the continuation of personal processes of transmitting songs. Yet this method can have paradoxical implications,

[64] Lim Swee Hong, 'Church Music in Postcolonial Celebration' in Kwok Pui-lan and Stephen Burns (ed), *Postcolonial Practice of Ministry: Leadership, Liturgy and Interfaith Engagement* (Lanham: Lexington Books, 2016), 123-124.
[65] Laurenti Magesa, *Anatomy of Inculturation: Transforming the Church in Africa* (Maryknoll: Orbis Books, 2004), 206.
[66] Stubbington, *Singing the Land*, 23

where earlier field recordings might preserve songs otherwise lost, as Stubbington relates: When I went to north-east Arnhem Land in the mid-1970s, I took with me tape recordings that had been made there...in 1952 and 1953, and...in 1964. Many of the people whose voices were recorded had died in the intervening years, so the recordings had to be handled very carefully. Nevertheless, many Aboriginal people came and asked to hear recordings of their relatives. These sessions, in which the living listened to the dead, were tremendously moving, and the participants quickly appreciated the value of this sound technology, which could pass on their songs to future generations...There were many Aboriginal-owned cassette recorders in the settlements, and singers would often ask me to operate their recorders while they sang. So, while setting up and operating my own recording equipment...I found myself attending to half-a-dozen other cassette recorders.[67]

This points us to ways in which the musical implications of colonial encounters offer pathways to transformation. One of the long conversations in Australian music is the quest for a distinctive musical identity, defined according to the norms of the German and French traditions. One early-twentieth century contributor to this conversation was Henry Tate, a remarkable autodidact whose music sought to respond to the landscape, bird life and cloud formations in his home state of Victoria. Tate promoted the idea that the inherited European music tradition should be transformed in response to the Australian context, and he argued 'Australia must have composers who will study their own country, and aim to achieve in their music an inherent distinction that will arouse interest in it as Australian music…The only practical and firm basis for the evolution of Australian music is in the thought world of our composers…those who would wish to be loyal to an Australian ideal…will be wise to regard the aim rather than the achievement, and seek a point of view which will disclose, past the insignificant seed, the coming glory of the blossoming wattle.'[68]

One of Tate's distinctive contributions arose from his enthusiasm for Baldwin Spencer's films and recordings of Aboriginal ritual in northern Australia. Tate advocated that an Australian musical language should appropriate features of Aboriginal music, and he wrote in 1917:

[67] Stubbington, *Singing the Land*, 24.
[68] Tate, *Australian Musical Possibilities*, 15-16, 18.

> The music is surprisingly interesting. Wild and barbaric as much of it sounds, it is rich in rhythms and themes, that, once annotated and fixed, will supply a copious reservoir of melodic germs and rhythmical fragments of the type that composers all over the world are continually seeking. Apart from the merely melodic and superficial aspects of this music, a deeper significance is not lacking in the novelties of musical architecture it suggests, and the extraordinary vivacity and vitality of utterance that are the outward evidence of a spirit within that might well inspire a composer who could respond to that mystic element which eludes description as effectually as it stimulates creative thought.[69]

Tate wrote from a confidence that an Australian national music would be built out of the white man's engagement with indigenous cultures. In many ways this reflected a bias towards translating Aboriginal understandings into a European framework – Tate's first criterion for drawing on Aboriginal song was that it should be notated and fixed. Tate's own music modelled this through his development and application of a tonal system based on modified scales, which could include a greater or lesser number of pitches than the familiar eight-note scale of European music. In the early twentieth century Tate wasn't alone in seeking to resource musical language by creating new patterns of tonal organisation. He was exactly contemporary with several important developments that shaped music well into the century, such as Arnold Schoenberg's experiments in twelve-tone music, Cecil Sharp's collecting of English folksongs, and the revival of interest in Gregorian chant and renaissance polyphony fostered through the publication of Pius X's *Tra Le Sollecitudini* (1903).

Tate was pointing to some of the problems for transplanted European culture in Australia, where the ever-confident assertion of the structures of musical life – civic orchestras or cathedral choirs – sought to reproduce European culture as a sign of colonial success.[70] Tate was exploring ways in which European culture might be transformed by a more sustained encounter with the music of the people the new cities and farms were displacing. The urgent question behind Tate's writing is this: how willing are the Europeans to be transformed by the land where they find themselves?

Concluding thoughts

Tate's question invites a theological response drawing on some of my earlier discussion how liturgical music establishes ritual time, which offers us access to the

[69] Henry Tate, *Australian Musical Possibilities* (Melbourne: Edward A. Vidler, 1924), 34-35.
[70] Thérèse Radic, 'Some Historical Aspects of Musical Associations in Melbourne, 1888-1915.' Ph.D. thesis, (The University of Melbourne, 1977), 5.

divine. As we saw in our exploration of *Marrkapmirr*, and the music of Stainer and Bach, music shapes our experience of time in a way that invites response and movement. Music is essential to establishing ritual time, and our patterns of memory and recall – whether hearing music from an experience of worship in our head, or humming, or singing – help us to remain connected to ritual time. Liturgy is present in our daily life, and in the act of recall we are inscribing the meaning of our participation in the mystery of God on our lives. In this way liturgical music offers us resources to live out our baptism.

We have seen something of the role of recording and playback technology through our discussion of *Marrkapmirr*. This prompts many questions, but I want to highlight the role of recorded music in worship, specifically the implications of using recorded music to support community song. This raises important issues regarding our ideas of what a musical sound is, and the ways in which recorded hymn accompaniments perpetuate musical structures that are not available or have become unrealistic in a particular setting, such as organ backing tracks for hymns. I think this limits the opportunities for song to develop in a local community, especially when commercial accompaniments become the 'music' to which people sing. How comfortable should we be in using a highly commodified musical resource in our worship?

A further, critical, question is whether the use of recorded accompaniments in smaller worshipping communities points to an urgent need to include musical formation in clergy training in seminary and college courses. Music needs to be prioritised because when the community gathers for worship, their baptismal unity resonates through song: liturgy is the source and fulfilment of the mission of the Church. Ministerial leadership needs to be better equipped to release the voice of the people.

One of the deep themes of this discussion has been the ways we search for our voice through liturgy. Our cultural inheritance can release or restrain the search, but finding our voice is a moment of transformation that gives us access to the mystery of God. The question is how the encounter with the divine will resonate in our lives. Will our song deepen our baptismal living?

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'Fair dinkum, bells-and-smells, bapto-catholic' Unexpected Liturgical Inculturation

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Introduction

Having been part of the *Australian Academy of Liturgy* and its conferences for 20 years, I felt so honoured to be asked to present this keynote paper at the 2017 conference, that I immediately said yes, and only later began to give any thought to what it was I'd been asked to talk about and why on earth I might have seemed like the right person to address it. The truth is that I haven't done any of my academic work in the area of inculturation, and I'm less and less of a true academic as the years go by: still academically capable perhaps, but less and less academically focussed and productive. I am a pastor scholar who once wasn't quite sure which way the balance of those two tipped, but for whom, as my lack of scholarly output attests, it has become quite clear. Fortunately, it turned out that it was my pastoral ministry rather than my occasional scholarly forays that had led to the invitation, and so what I offer here is a practitioner's reflection on the practice of his own liturgical community in light of the scholarly question, 'how do you do inculturation?' And I offer my reflections with an apology, because I am well aware that a great deal of what I do can only be done because, being a Baptist, I have a lot more liturgical freedom than most of our members and readers, and so much of what I will have to say will be of little more than academic interest to those of you who have to obtain approval for your liturgical innovations from much more remote authorities than a gathering of the local congregation. So I probably have a not very academic paper that has only academic relevance for most of its readers!

Description

Let me begin by setting the scene. A congregation of about 30 or so people gathers at the South Yarra Community Baptist Church each Sunday evening for their weekly celebration of the Eucharist. The space is rich with sensory imagery; subdued lighting,

banners, traditional icons, candles, incense and evocative furnishings. A substantial circular table sits in the middle of the space, with the congregation gathered in a three-quarter circle around it. The gap in the circle is occupied by the lectern from which the scriptures are read and proclaimed. Using a written text which has evolved within the congregation's own life, the liturgy follows the ancient catholic pattern of gathering and approach, scripture readings and sermon, the prayers of the faithful, the celebration of the Table, and sending rites.

The liturgy progresses without any obvious leader; various voices, including those of children and some in languages other than English, leading different elements from within the circle and the whole congregation joining in the responses, many of which are sung in acapella harmonies. People obviously know their parts, and a booklet containing the text and a simple commentary helps newcomers to follow and understand what is going on. The extended gathering litany is vaguely reminiscent of the Kyrie litany from the Divine Liturgy of St John Chrysostom. Over fifteen stanzas, it affirms that the congregation understand themselves to be praying in solidarity 'with the deep groans of creation yearning for redemption', 'with all who bear the wounds of a broken world and yearn for healing and renewal', and 'with God's faithful servants of every time and place'.

The confession of sin is also in a litany form with a sung *Kyrie* refrain. After a general declaration of forgiveness based on the lections for the day, the absolution is personalised as each person in turn around the circle marks the sign of the cross on their neighbour's forehead, and says, 'Brother/Sister, your sins are forgiven. Be at peace.' Then follows an exuberant singing of the *Gloria in Excelsis*, with the congregation standing, many with hands raised orans style.

The three readings and canticle set for the week in the Revised Common Lectionary are read from an Australian paraphrase[71] which often startles visitors with its idiomatic style. The first two readings are each followed by two minutes of contemplative silence. After the gospel is read from the centre of the room, framed by sung acclamations of Alleluia and youngsters holding icons of the four evangelists, there is a 'sermon of silence' of up to ten minutes, during which the people sit or kneel in silent contemplation and reflection. The silence concludes and the preacher comes to the lectern and preaches a sermon based on one or more of the lections. The congregation stands and sings the Apostles Creed in a two part harmony, during which they are sprinkled with water as a reminder of their identity as a people baptised into Christ and into the faith of his Church.

The intercessory Prayers of the People take place in a stational form with about five minutes set aside for people to move around at will among eight different prayer

[71] The paraphrases can be found on the congregation's *Laughing Bird Liturgical Resources* website at www.laughingbird.net

stations, several of which are devoted to intercession for particular types of need in the world. Some offer prayers out loud, while others write or draw their prayers, or symbolise their prayer by lighting candles, arranging flowers, or hanging flags. The intercessions culminate with people returning to their places as they sing the Lord's Prayer.

The invitation to the Table affirms that

> *Whosoever will, may come:*
> *not because you are worthy,*
> *nor because any church gives permission,*
> *but simply because Jesus offers himself to you,*
> *and you want to offer yourself in return.*

Greetings of peace are exchanged and the Table is set by the children while a communion hymn is sung. The Great Prayer of Thanksgiving, with a weekly proper preface, would be familiar in shape and content to worshippers from most major liturgical traditions, but throughout the prayer, there is no single presider. The whole congregation stands around the Table and numerous voices contribute to the prayer. The prayer reaches its climax with the calling down of the Holy Spirit, symbolised by the whole congregation extending their hands towards the bread and wine and singing 'come, Holy Spirit, come.'

A pastor steps forward to the Table and breaks the loaf of bread; fresh baked and with the traditional inscription in dark buckwheat dough on top. The bread is passed from hand to hand around the circle with each person taking a piece before serving the next person. During the distribution of the bread, the wine is poured into individual wine glasses (proper wine glasses - not tiny shot glasses!). At the invitation, 'Come, receive the new wine – a taste of the joy to come – and let us raise our glasses as one,' the people all take a glass, and step back into the circle. One voice calls out, 'The blood of Christ keep you in eternal life,' and all raise their glasses and respond, 'Until he comes,' with the children sounding especially enthusiastic in this response. All then drink together.

An *Agnus Dei* is sung, and then the liturgy concludes with 'sending rites' which include a covenant prayer, and affirm a commitment to taking the spirit of the Eucharist out into daily living, 'making it our first work to love; and bearing witness in our words and our lives that the Reign of God has come.' About five minutes later, a line of tables is joined to the communion table, symbolically extending it into a dining table where the community can sit down and eat and drink and converse for another hour over a light evening meal, usually of soup and bread and cheese and dips.

Which Cultures?

The liturgy I have just described commenced in 1999 and has continued to evolve over the years. I have been the pastor there throughout that time, and although I am now going to reflect on the 'how have we inculturated the liturgy' question, I need to acknowledge that this is a 'benefit of hindsight' question. We didn't begin with an inculturation strategy. We just did what felt right and what seemed to work. We were inculturating the liturgy for ourselves, but not consciously.

What I realise now, is that there are always multiple cultures in conversation in the liturgies of our churches. We sometimes simplify and talk about a European liturgical culture adapting and evolving to express itself in an Australian culture, but neither of those two are simple mono-cultures. Not only are both Europe and Australia multi-ethnic and multi-cultural communities, but we are also dealing with historical cultural layers. Over the last century, the liturgical movement has brought more and more of the liturgical cultures of the first centuries back into the conversation, and so the European heritage we are receiving here already includes a deeply layered conversation. There are plenty of cultural variations in different parts of Europe, and then there are various denominational cultures.

Perhaps too we can even talk about 'the culture of God' as a party to the conversation. I am increasingly convinced that 'the culture of God' is the most useful paraphrase of the term 'the kingdom of God'. In other contexts, we talk of things like cultural imperialism, which is quite close to kingdom language, but it frees it from the problematic geographical and governmental connotations. Even if you don't like it as a paraphrase, I'm sure you could still agree that whatever else the kingdom of God might be, it brings a culture of love and mercy and reconciliation that must be brought into any dialogue about the cultural forms and aspirations of our liturgies. I accept that all our experience of the culture of God is already assimilated into other cultural forms, but I don't think that gives us license to disregard its voice. If I am interrogating a particular liturgical practice about its ability to embody and promote a culture of love and reconciliation, the relevant standards of love and reconciliation are not simply drawn from either the European liturgical culture or contemporary Australian culture. They come from beyond and they ask critical questions of both. And because our reading of the culture of God is only 'our reading', critical questions are legitimately asked back too, as the conversation seeks to forge on towards greater truth and life.

The project of inculturating the church's liturgies into forms that reflect more of the culture of contemporary Australia is not undertaken because we are idolising or uncritically celebrating Australian-ness, but because we are seeking to take contemporary Australians on a journey of immersion into the culture of God.

Australian-ness is a point of departure, not a destination, although we assume that there are elements of our Australian identity that will still be with us as we near the destination. We are not expecting that the culture of God will strip people of their distinctiveness and produce a bland, homogenous mono-culture.

There are a number of characteristics of contemporary Australian culture that I now realise I have sought to take seriously as I have tried to localise the liturgy to make it an effective point of departure for the journey into the culture of God. Some are probably more products of the current 'post-modern' generation rather than specifically Australian. There is a pluralistic eclecticism, a willingness to adopt whatever appeals to us from other cultures. When Australians gather to eat and drink, there are influences from all over the world, and worship that centres around a meal might be expected to reflect that in all sorts of ways.

There is a sensuality, a desire to taste and touch and hear and smell, a desire to experience it personally. That sensuality is often the tip of a more mystical iceberg, a desire to personally experience something transcendent, the presence and movement of the Holy Spirit. We liturgists are sometimes dismissive of people's focus on personal experience. We correctly say that the focus of liturgical engagement is on what we communally put into it, not what we individually get out of it. But a lot of our churches are dying in their correctness. If the people are finding it disappointing and not getting anything out of it, the chances are that the God who loves those people is disappointed too.

This spills over into a particular attitude to spectating too. Today's worshippers are quite okay with being spectators at high production entertainment and cultural events, but it is usually not what they are looking for when they come to worship. And because they are so accustomed to being spectators elsewhere, we certainly can't assume that they will know how to actively participate in something where all the action seems to be being done by others and served up for their consumption. I know this quite personally. I know the theory of how to participate inwardly in worship that is led by presiders and choir, but I still find it extremely difficult to do because as soon as I am seated in a crowd in rows while something rich is performed up the front, every cultural reference point I have seems to be pushing me into spectator mode. And if we push people into spectator mode, we are then in an unwinnable competition with a massively resourced entertainment industry.

Contemporary Australian culture is quite suspicious of authority claims, and sceptical about privileges and entitlements claimed by leaders. When things require great technical skill, like complex medical procedures, they will gladly bow to the experts, but the churches will have trouble persuading them that God's willingness to turn up at the table is determined by whether the presider has been duly authorised by some

remote and possibly discredited hierarchy. This suspicion was already pronounced in Australia where there has been a strong anti-authoritarian streak since the British invasion and convict era, but it has, of course, been greatly exacerbated by recent abuse scandals. Although my tradition has had less cases involving children, we've still had far too many cases of pastoral leaders sexualising relationships with those under their care. As frustrating as the growing duty-of-care compliance requirements can be, they have contributed to a greatly improved understanding among our people of where the boundaries lie and why, and one of the side effects that carries into the liturgy is an even greater scepticism about exclusive privileges linked to office rather than to proven pastoral integrity.

Patterns of Inculturation in this Liturgy

Let me now walk you back through the Sunday liturgy of the SYCBaps congregation, and try to identify things we have done that might be labelled as examples of inculturation in practice.

As I said earlier, the extended gathering litany is vaguely reminiscent of the Kyrie litany from the Divine Liturgy of St John Chrysostom, but the sung refrain is not a Kyrie. This was a deliberate choice. I understand that the cry of 'Lord, have mercy' did not originate as a penitential 'Lord, forgive us', but more as a petition, something like 'Lord, show compassion,' but I don't think any amount of liturgical education is going to stop people hearing it as penitential anymore. And even if you succeed, next Sunday there will be different visitors or a new family joining, and you'll have to do it all over again. Culturally, I think it is a lost cause. Send the Kyrie to the confession of sin, and come up with something else. Since the gathering liturgy is about gathering, about locating ourselves in the much wider congregation of God's people of every time and place, we came up with a refrain that prays: *Into your communion, Lord, gather all creation.*

Several of the stanzas of this litany deliberately reflect aspects of local culture. One of the first says, 'With the traditional custodians of this land, the Boonwurrung people, and with all whose blood cries out from the earth; let us pray to the Lord: *Into your communion, Lord, gather all creation.*' We had a sense that having a more conventional acknowledgement of country and elders before we commenced the liturgy would sound more disconnected – as though it was something we felt obliged to tack on before we began our real business. By integrating our acknowledgment into the prayers of the liturgy, we felt that it was richer and would have a bigger impact on us, shaping a culture of understanding, solidarity and reconciliation among us.

There is a stanza where we pray 'With all who serve the earth and its inhabitants: with leaders, policy-makers, activists, with workers, students, artists and story-tellers,'

and each week this stanza names a member of our congregation and acknowledges a way that they serve others through their work or regular activity. We are deliberately trying to shape a culture that honours everyone and doesn't only ever acknowledge those whose service is of a specifically churchly nature.

There is a stanza in which we pray 'with each one gathered here in prayer, with our absent sisters and brothers, with our neighbours at' another church in our locality. Thus our prayers are shaping an ecumenically conscious and appreciative culture among us.

There is a stanza in which we pray 'with God's faithful servants of every time and place – all our mothers and fathers among the saints who inspire us, guide us and encourage us –' and each week a selection of saints are named, spanning many traditions and twenty centuries, with no regard for formalities of canonisation. The choices both reflect the local culture and seek to continue shaping that culture. There are numerous Australians, both indigenous and immigrant. There are catholics, Protestants and Orthodox. There are some gay martyrs. And there are Australia's first two Baptist pastors, one of whom was a model citizen and a pioneering advocate for justice for indigenous Australians, and the other who was a powerfully effective preacher who died drunk and bankrupt in jail after the failure of his tobacco business.

Seasonal Imagery in the Prayer of Invocation

The gathering litany is followed by a prayer of invocation. This prayer, like a number of our prayers, changes with the liturgical seasons, and at various times of the year it contains imagery that deliberately draws on the local seasons of nature. In this case, our inculturation work was conscious and deliberate, drawing on David Ranson's insights on the connections between the liturgical cycle and the South East Australian seasonal patterns.[72] It is often thought that the liturgical seasons are six months out of sync with the natural seasons in Australia, but this is founded on the mistaken assumption that we have the same seasons as Europe, but just at different times. Ranson, drawing on the local Wurundjeri people's very different reading of six distinct seasons, shows that the correlation actually works quite well in our locality. This imagery will be foreign to most other parts of Australia, and some might even argue that it is specific just to the Yarra Valley, but that's where my church is, so perhaps some examples might help you understand how we have drawn on it in our context.

The helpful correlation is especially obvious during Lent which usually begins in late summer when the dry sun-bleached brown of the environment evokes the desert wilderness imagery of this penitential season. So we pray:

[72] David Ranson, 'Fire in Water: The Liturgical Cycle in the Experience of South-East Australian Seasonal Patterns', *Compass Theology Review 26* (Autumn 1992) p.9-12

Dry seeds of hope thirst for life-giving rain;
Hard heartlands yearn for a softening shower;
The dust and smoke of the parched earth
rise up with the prayers of your people:

Pascha, coming as it does when the autumn rains produce a far more dramatic burst of new life in the local vegetation than anything that happens during Spring, also works well. Ranson points out that fire and water exchange symbolic meanings as the seasons change. Either one can be a symbol of threat or comfort, depending on the time of year. So our prayer during the fifty days of Pascha picks this up as we pray:

Life rises anew from the parched earth
as the heat relents and the rains return.
The thought of a raging fire loses its fear
and promises instead a place of warmth and rest.
Send your Holy Spirit
to call us by name and lead us home.

During Advent, as the symbolic meaning of fire switches again, we pray:

As the sun ascends ever higher, turning up the heat,
we anticipate his coming with joy and fear.
Let us yield to the purifying fire, raging towards us,
and pray for the coming of that day on this.

And during Christmas, you can hear the changed symbolism of water too, as we pray:

Shine your light on us like the blazing sun,
withering all that is trivial and false,
forcing our roots deeper into your mercy,
and driving us to seek rest and replenishment
in the cool oceans of Christ's love.

Idiomatic Australian Scripture Paraphrases

The part of the service which has probably been most responsible for my reputation for specifically Australian inculturation is the Liturgy of the Word. The three lections are read from an Australian paraphrase[73] that is predominantly my work. In early 2000, I first heard Eugene Peterson's idiomatic American paraphrase, *The Message*,[74] read in worship. It stopped me in my tracks. The startlingly unfamiliar wording of familiar passages grabbed my attention and made me listen. I found the readings more confronting and challenging than I was used to and as a preacher and pastor I knew that had to be a good thing. When we tried using it regularly in our church, however, it quickly seemed too American, as it should since that was its purpose, so my initial plan (without ever thinking about the copyright implications!) was to see if I could revise Peterson's paraphrases each week, to Australianise them. It only took me a week or two to realise that I couldn't do that. The simple replacement of particular idiomatic expressions did not produce a pleasing result. The rhythms of the language were too different. Before long I knew that I had to either abandon the idea completely or start from scratch. So, in what became a rod for my back for three years, I decided to start from scratch and produce an Australian paraphrase of every passage set in the *Revised Common Lectionary*.[75]

The basic inculturation question that gave direction to the way I wrote as I drafted these paraphrases was, 'How would I convey the story or ideas contained in this passage if I was expressing it to an ordinary unchurched Aussie at a backyard barbecue?' The results often startle visitors from Baptist or other free-church backgrounds who are used to contexts where the worship mainly utilises informal language and the most formal language is reserved for the scripture readings. In our church, the juxtaposition of language registers is intentionally the other way around, and it arrests and compels attention to the scriptures.[76]

Stational Intercessions

Our stational approach to the intercessory Prayers of the People is perhaps an example of a different kind of inculturation. People move around at will among eight different prayer stations. Some of the stations are icons with sand trays and taper candles, and others are devoted to intercession for particular types of need in the world. For example there is one where we pray 'for the care of the earth and the web of life on which we all depend', and it includes a ceramic frieze by a local artist depicting

[73] The paraphrases can be found on the congregation's *Laughing Bird Liturgical Resources* website at www.laughingbird.net
[74] Eugene H Peterson, *THE MESSAGE: The Bible in Contemporary Language*, Colorado Springs: NavPress, 2002
[75] Consultation on Common Texts (Nashville: Abingdon, 1992), now administered by the English Language Liturgical Consultation (http://englishtexts.org)
[76] For a fuller description of the principles and process of producing these paraphrases, see the author's essay, 'Let Me Rephrase That', *Zadok Perspectives* 103, Winter 2009, p.16-17

the natural seasons as described by the local indigenous peoples. Another, at which we pray 'for reconciliation and justice wherever there is conflict, abuse or oppression,' looks like a grey stone wall from which people can pull out bricks and write or draw their prayer in the blue sky of freedom that shows through.

The original cultural reasons for adopting this approach were quite pragmatic. Firstly, it began at a time when we were thinking about ways of making the liturgy more accessible and participatory for our children, and these stations invite movement and creative engagement, and are available and often utilised by the children at any time during the liturgy. Secondly, in the free-church traditions, intercessions are often conducted in an open floor form where everyone is invited to offer extemporaneous petitions to which the whole congregation can add an 'amen'. But of course, the reality is that often it is a select few who always take the lead, and often in ways that are formulaic enough that they might was well be replaced by scripted intercessions. The stational approach broke this dominance, but for a little while we struggled with whether we had done so at the expense of the communal nature of the prayers. Had the *Prayers of the People* become the *Prayers of the Individuals* who just happened to be praying at the same time in the same place? This is nothing new, of course. The same question arises as Orthodox Christians move around the icons during the Liturgy, or Catholic Christians pray the Rosary during the Mass, essentially bringing a private devotional form into the gathering. For us, over time, it became clear that it was neither entirely one thing nor the other. Whatever the form, there are always times when a prayer is offered for something that others know nothing about, and therefore, even if offered out loud, it doesn't really become much more than a personal prayer. But when I go to pray in front of our stone wall of oppression, I am frequently led to add my amen to four or five prayers that others have already written, so the prayers begin to be owned communally.

The Lord's Table

There are a number of examples of inculturation in the ways we celebrate the Lord's Table, and I won't be able to do justice to all of them here.

The first would be our sharing of the Peace. The problem with the practice of the Peace, is that most people and not a few presiders have forgotten why we do it. This is particularly apparent in churches where the Peace has become disconnected from the Table and turned into little more than a meet and greet break during the service. That would be typical of most Baptist churches, so in moving to a weekly celebration of the table and restoring the Peace as a part of it, we needed to do so in ways that shifted the culture. What we did was preface it with an offertory prayer that deliberately echoes the offertory prayers for the bread and wine:

Blessed are you, Lord, God of all creation.
Through your goodness
we have communion with one another,
and with all who hope in Christ.
Though we are a company of strangers,
in approaching this table,
we bind ourselves to one another
to live in love and peace from this day forth.

Thus the prayer puts into the mouths of the people a dedication of themselves to the full meaning of the sharing of the peace as they set out to share it with one another. For people from mainstream liturgical traditions, the most disconcerting aspect of our eucharistic celebration can be the shared nature of the presiding at the Table and the absence of a visibly central ordained presider. Although there are usually several ordained people present, they participate with the whole congregation who gather around the table, sharing the eucharistic prayers and all raising their hands towards the elements as we invoke the Spirit's transformative presence. I have written about this more fully elsewhere,[77] but I want to stress that this is not an example of an anti-sacramental lay presidency belief. We are embodying a belief that says not that 'anyone can do it,' but that 'only the whole gathered congregation can do it.' Rather than seeing a single presider as acting in persona Christi for the congregation, we see the whole congregation as acting in persona Christi, as they 'receive what they are and become what they receive – the body of Christ.' This approach to the historic Baptist conviction of the 'priesthood of the whole congregation' is perhaps the most distinctive aspect of Baptist eucharistic thinking, and is also highly congruent with the fiercely egalitarian culture of recent generations.

Another example of inculturation that began from a pragmatic impetus and then found symbolic elaboration is the nature of the eucharistic elements themselves. We had one person who had a wheat allergy and a couple of others who were gluten intolerant, but our commitment to an inclusive culture meant that we didn't want to symbolise a disunity by having different loaves for different people. Churches that use wafers can get around this more easily, but only because they have already sacrificed the symbolism of all sharing in a single loaf (or perhaps any loaf!). But our exciting little bonus from this change was that, as we experimented with combinations of gluten free flours, we realised that our favourite combination consisted of varieties

[77] See the author's article, 'Eucharistic Celebration - A Baptist Perspective' in Tom Knowles (ed) *Eucharist: Experience & Testimony* (Melbourne: David Lovell Publishing, 2001) p.180-185

that originated on all the major populated continents and so could symbolise the the gathering of God's people from all the world 'into one loaf'.[78]

Our approach to the wine may seem to contradict this. The Temperance movement had a big influence on Baptist culture in many places, and so Baptists have typically used unfermented grape juice at the table. We wanted to restore the use of real wine to our celebration of the Table, but we have children who take communion, and we had recovering alcoholics in the congregation. If we were to serve real wine, we were going to need to provide an alternative. Unfermented grape juice wasn't a suitable alternative because, not only it hard to tell the difference by sight, but we had a person in the congregation who was allergic to grapes. My research revealed that a few early Christian ascetic communities served only water at communion. So pure water became our alternative, evoking images of Jesus' invitation to come to him and drink from springs of living water and his sign of turning water into wine. I totally concede the charge that this contradicts what I said before about not wanting to symbolise disunity, but we have sought to minimise it. Realising that traditionally many churches mixed wine and water (itself a practice that originated for entirely pragmatic reasons), we reinterpreted that imagery by making a point of pouring a little of the water into the wine so that at least everyone is receiving the water.

Our practice of serving the wine and water in individual wine glasses (not the little shot glasses seen in many protestant churches) and then all drinking simultaneously also has cultural dimensions. It deliberately connects our eucharistic practice to the more culturally recognisable practice of toasting as a communal declaration of unity and common intent, but I won't elaborate on that here, because I have done so elsewhere.[79]

Our 'open table' practice also reflects an interesting cultural conversation. For a long time, most Baptists were strict fencers of the table. In the past few decades this has almost entirely changed, but often without any theological reflection. There is certainly room though for a tradition so shaped by revivalism to think about the symbolic similarities between walking the aisle to receive Jesus in response to an altar call and walking the aisle to receive Jesus in communion. There might equally be room for the less revivalist traditions to interrogate their own practices around questions of the evangelistic dimensions of the Eucharist. For me though, as the theologian and liturgical leader of the congregation, as well as I understand the traditional arguments for only serving the eucharistic bread and wine to the baptised,

[78] The ingredients are Buckwheat flour (commonly found in Europe and northern Asia), Rice flour (Asia), Cassava or tapioca flour (South America and Africa), Maize Corn Flour (North and Central America), Coconut Flour (Oceania), Flaxseed meal (Middle east), and water, yeast, salt and love.

[79] See my article 'Thinking the Unthinkable: A Theological Defence of Individual Cups at the Table', *Studia Liturgica 34* (2004): 231-239.

I simply cannot reconcile the idea of closing the table with the recorded open table hospitality of Jesus who was arguably crucified for his refusal to impose religious preconditions on who he would eat with. Since Jesus delighted to eat and drink with anyone who would join him, everyone who wishes to commune with him is welcome to share at his table in our church, regardless of age, faith background or personal history.

The symbolism of this is taken a little further when, at the conclusion of the liturgy, we break down the symbolic divide between the Eucharist and the Agape Meal by adding dining table extensions to our communion table and sharing a whole meal together. Visitors sometimes comment that it looks and feels as though the Eucharist has extended into the common meal, which of course is exactly what we were seeking to symbolise.

Practices of Inclusion

No doubt many of the things I have already described have given you a sense of our commitment to expressing a culture of inclusiveness in our liturgy, but I want to conclude with a few more comments about that.

The major expression of this participatory inclusiveness is the aforementioned practice of using a formal scripted liturgy led, not from the front, but by many voices. Every regular attendee has several parts during the service, and some, including young children and adults with language or learning disabilities, also have roles in which they can move about – they light candles, process with icons, dance as we sing, hold the Bible during the readings, and set the communion table. I'm intrigued to see what happens over time to the children who have grown up in our congregation.[80] It seems to me that children growing up in many liturgical churches tire of it and drop out in their teens, but I've not yet seen that happen with our children, although, to be fair, it is a very small sample size so far. But what I think is happening is that in most churches, the children are not able to discern much that appears to them like active participation or like a sense of ownership of the liturgy by the congregants. Whereas for us, with children and adults actively participating together, there is a palpable sense of pride and ownership in the liturgy, and I think that the children are experiencing the liturgy as something lively that really matters to these adults who they know and love. Check back with me in a few years' time!

[80] The liturgical participation of children in our church has been described and explored in more detail in an essay that has been published in a couple of versions: Alison Sampson & Nathan Nettleton, 'The Liturgical Participation of Children in Small Churches' in Eron Henry (ed), *Baptist Faith & Witness, Book 5: Papers of the Commission on Mission, Evangelism and Theological Reflection of the Baptist World Alliance* (Falls Church: Baptist World Alliance, 2015) p.247-256 and in Darrell Jackson & Darren Cronshaw (eds), *Cultural Diversity, Worship, and Australian Baptist Church Life,* (Sydney, Morling Press: 2016) p.181-193.

This participatory pattern has also opened up possibilities for the inclusion of languages other than English. We now regularly have some prayers led out loud in other languages – Chinese, Arabic, Spanish, German, Ukrainian, Lithuanian, and Jamaican Creole – and it is quite seamless because everyone else has the English translation in front of them if they can't remember what is being said. Although the speakers of these languages can all speak quite good English, the inclusion of their first languages communicates our valuing of their heritage and it is a Pentecost gift to us all that shapes both the culture and the people within it.

A clear cultural choice that we have made in our expression of all-inclusive participation is that we value inclusion over perfection. Though we firmly believe that the worship that we offer to God should be the best we can offer, it has to be the best that an all-inclusive 'we' can offer. We could polish up the 'quality' of our 'performance' of the liturgy by reducing the roles of those whose disabilities or plain clumsiness result in frequent mistakes or inarticulate delivery. But we are convinced that given the choice between the offering of a whole congregation and the more polished offering of a more exclusive sector of the congregation, God is more likely to rejoice in the former. And at the risk of ending by offending a large number of those gathered for this conference, yes, that same principle does make me very dubious as to whether the use of choirs to sing significant parts of the prayer of the church on behalf of the congregation contributes anything of value to our liturgical spirituality or discipleship, let alone our ability. As Tim Winton puts while describing his own religious experience in his latest book, people end up 'so used to being sung for, (that) they seem to lack faith in their own voices.'[81]

Conclusion

Well, the more I say on this this subject, the more I realise I could say. Given the opportunity and the encouragement to reflect on it, I realise that I have been involved in a lot more inculturating of the liturgy than I was ever conscious of at the time. Just doing what seemed effective for my people in our place and time was in fact to practice inculturation. But perhaps the most important thing that I see emerging from my reflection is the idea that the liturgical inculturation that we do is not a destination in itself, but but an invitation to embark on a journey of deeper inculturation into the culture of God. When interrogating the cultural dimensions of a particular liturgical practice, then, I now see that I have two questions: how might this practice better connect with the local culture so as to invite our neighbours to join us in the journey, and how might this practice better serve to draw us all on into the fullness of God's culture of merciful, reconciling love of others, neighbours and enemies alike? And to that end, we work and pray.

[81] Tim Winton, 'Twice on Sundays' in *The Boy Behind the Curtain* (Penguin Random House Australia: 2016) p.118.

Musicam Sacram 50 Years On: A Gift That Keeps On Giving

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Introduction

2017 marks the fiftieth anniversary of Musicam Sacram (MS),[82] the instruction on music in the liturgy 'for the correct implementation of the Liturgy Constitution' (MS, 3).[83] The anniversary will be celebrated in Rome 2-4 March 2017, with a special conference exploring current issues in Music and Church: Cult and Culture.[84]
MS is a great gift from Pope Paul VI, who was significantly involved in the crafting of the final text, personally resolving disagreements between liturgists and traditionalist musicians over a number of areas of tension related to critical criteria for application of the Liturgy Constitution, such as: (1) the nature and character of the participation of the faithful, (2) the language to be used in sung celebrations, (3)

[82] Sacred Congregation of Rites, Instruction on music in the liturgy *Musicam Sacram* (MS) (5 March 1967) *AAS* 60 (1967) 300-320; *Notitiae* 3 (1967) 87-105; Official English translation available at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html Internet; accessed 4 January 2017. Alt. English translation in International Commission on English in the Liturgy (ICEL), *Documents on the Liturgy 1963-1979: Conciliar, Papal, and Curial Texts* [DOL] (Collegeville, MN: Liturgical Press, 1982) 508.

[83] Vatican II, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC) (4 December 1963) AAS 56 (1964) 97-138; Official English translation available at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html Internet; accessed 4 January 2017. Alt. English translation in DOL 1.

[84] Conference *Music and Church: Cult and Culture 50 years after* Musical Sacram, available at http://www.cultura.va/content/cultura/en/dipartimenti/music/conference.html Internet; accessed 4 January 2017.

the 'treasure of sacred music' and its preservation, and (4) the norms for choirs.[85] Prepared by the *Concilium,* and issued by the Sacred Congregation of Rites, MS offers significant depth of thought on the full range of pastoral, liturgical and musical considerations for music and liturgy as intended by the conciliar liturgical reforms.

The development of MS had been influenced by the European-based *Universa Laus* group,[86] and consequently MS gained rapid widespread acceptance in Europe and the United Kingdom. In the United States of America and Australia its direct influence developed more slowly, overshadowed initially by the promotion and widespread acceptance of the U.S. Bishops' guidelines on music. The last decade of the twentieth century saw renewed interest in MS. Many of its key principles were examined more deeply in publications such as Michael Joncas' *Re-Reading Musicam Sacram*,[87] *The Milwaukee Report*,[88] *The Universa Laus Document and Commentary*,[89] *The Snowbird Statement*,[90] Lucien Deiss' *Visions of Liturgy and Music for a New Century*,[91] Joseph Gelineau's *Liturgical Assembly, Liturgical Song,*[92] and more recently Anthony Ruff's *Sacred Music and Liturgical Reform: Treasures and Transformations.*[93]

The continuing importance of MS can be seen in how frequently it is quoted in papal, curial and territorial bishops' conference texts of the twenty-first century in support of key principles and norms for the conciliar liturgical reform. Examples include Pope Saint John Paul II's *Chirograph On Sacred Music* (OSM),[94] the Congregation for Divine Worship and Discipline of the Sacraments, *General Instruction of the Roman*

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[85] Bugnini, Annibale, *The Reform of the Liturgy 1948-1975*, trans. Matthew J. O'Connell (Collegeville, MN: The Liturgical Press, 1990), 905-910.

[86] *Universa Laus* is an international study group for liturgical singing and instrumental music, formally constituted at Lugano, Switzerland in April 1966, based on a group of European liturgists and musicologists that had first started meeting in 1962. The initial object was to support the work of those charged with presenting and then implementing the liturgical reforms of the Second Vatican Council; some of its members, including Joseph Gelineau S.J., were in fact periti at the Council. More available at http://universalaus.org/history/ Internet; accessed 4 January 2017.

[87] Joncas, Jan Michael, '*Re-Reading Musicam Sacram*: Twenty-Five Years of Development in Roman Rite Liturgical Music,' Worship 66/3 (May 1992), 212-231.

[88] *The Milwaukee Symposia for Church Composers: A Ten Year Report* (Chicago: Liturgy Training Publications; Washington: The Pastoral Press, 1992).

[89] Duchesneau, Claude, and M. Veuthey, *Music and Liturgy: The Universa Laus Document and Commentary,* trans. Paul Inwood. (Washington: The Pastoral Press, 1992).

[90] *The Snowbird Statement on Catholic Liturgical Music* (Salt Lake City: The Madeleine Institute, 1995).

[91] Deiss, Lucien, *Visions of Liturgy and Music for a New Century*, trans. Jane M.-A. Burton, ed. Donald Molloy (Collegeville: The Liturgical Press, 1996).

[92] Gelineau, Joseph, S.J., *Liturgical Assembly, Liturgical Song*, trans. Paul Inwood and Bernadette Gasslein (Portland, OR: Pastoral Press, 2002).

[93] Ruff, Anthony OSB, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago, IL: Liturgy Training Publications, 2007), esp. 339-357.

[94] Pope John Paul II, *Chirograph for the Centenary of the Motu Proprio* 'Tra Le Sollecitudini' *on Sacred Music* (OSM) (22 November, 2003): AAS 96 (2004), 256-265. English transl. in Congregation for Divine Worship and the Discipline of the Sacraments. Book *Spiritus Et Sponsa: Atti della Giornata Commemorativa del XL Della 'Sacrosanctum Concilium'* [SES]. (Vatican City: Libreria Editrice Vaticana, 2004), 125-138. Available at https://w2.vatican.va/content/john-paul-ii/en/letters/2003/documents/hf_jp-ii_let_20031203_musica-sacra.html Internet; accessed 4 January 2017.

Missal (GIRM),[95] and the U.S. Bishops Conference guidelines *Sing to the Lord: Music in Divine Worship* (STL).[96]

Two Important Pastoral Questions

This paper revisits two important pastoral issues related to music in the liturgy with a view to using the principles developed within MS to establish a reliable pastoral guide for answering the questions:

How much singing is appropriate for a particular Mass?

What singing has priority at a particular Mass?

A range of problematic answers to these questions have been presented in a variety of publications over the past fifty years. Many scholars had previously concluded that MS does not offer answers to these questions for the various rites published after 1967.[97] Yet the key principles outlined in MS, when considered together logically, do provide a sound foundation to construct an easy-to-use reliable pastoral guide for parishes to evaluate the relevant pastoral, liturgical and musical considerations in answering these two questions for today's liturgy. This pastoral guide is presented in this paper.

In order to appreciate the significance of this pastoral guide, it is necessary to firstly examine the problem answers of the past, situate MS in its original context, and undertake a close study of a number of the key principles introduced in MS, in particular (1) progressive solemnity, (2) the various priorities given for choosing songs for the liturgy, (3) the degrees of participation in the liturgy by the assembly, and (4) the pastoral considerations regarding the culture and capabilities of the priest and the congregation. This paper then presents and explains the pastoral guide, surveys the experience of Catholic Sunday worship over the past fifty years, draws comparisons with the pastoral guide presented and concludes that the pastoral guide provides a reliable easy-to-use process for answering the questions about the quantity and priority of songs for a particular Mass.

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[95] *General Instruction of the Roman Missal: Final Text with Application for Australia* (GIRM) (Strathfield, NSW: St Pauls Publications, 2012).

[96] United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (STL) (14 November 2007) (Washington, DC: United States Conference of Catholic Bishops, 2008).

[97] For example, Ed Foley examines the prescriptions for the degrees of participation of the faithful in sung Mass in *Musicam Sacram* and concludes that it 'provides instruction for the place and use of music within the Tridentine liturgy in the modified form in which it existed in 1967 … and it is not this modified Tridentine liturgy which the overwhelming majority of Roman Catholics celebrate in this country and around the world.' cf. 'Path to the Future or Anchor to the Past?' in *Musical Sacram Revisited: Essays in Honor of Robert W. Honda Series IV* (Silver Spring, MD: NPM Publications, 2007), 9

The Problem Answers of the Past

A number of prominent publications over the past fifty years have offered answers to the two questions under consideration. These answers have largely been contradictory, sometimes surprising in the face of actual pastoral practice, and lacking a sound foundation of agreed principles for the conclusions reached. This paper will review the 'problem answers' of four of the more significant publications.

Music in Catholic Worship (MCW) was first published in 1972 by the U.S. Catholic Bishops Committee on Liturgy, and then re-published in 1983 with minor changes.[98] It 'should be considered as a set of pastoral guidelines applying the prescriptions of SC and MS to the situation of the United States.'[99] It was promoted heavily in Australia through music workshops, bookshops and LiturgyBrisbane's *Powerful Points* music ministry training products. It has gained widespread acceptance as Australia's *de facto* official guidelines for music in liturgy, completely overshadowing MS. The appeal of this U.S. guideline was its contemporaneous style, its reference to concrete instructions set out in the 1969 Missal and Lectionary, and its focus on a few important aspects of the reform. Unfortunately, it did not provide the comprehensive guidance offered by MS in a number of important areas.

A Companion to the Catholic Book of Worship III: Guidelines for Liturgical Music (CCBW) was first published in 2006.[100] Canada has a long history of publishing its own hymnals, liturgical books and guidelines. Australia and Canada have some shared interests in liturgy; the NRSV lectionary and national hymnal aspirations are two current areas of common interest. At this stage CCBW has not been widely promoted in Australia and is not readily available.

Sing to the Lord: Music in Divine Worship (STL) was first published in 2008 by the U.S. Conference of Catholic Bishops. It is intended as a revision of MCW and *Liturgical Music Today* (LMT),[101] though some of its revisions are reversals of previous guidelines, for example the promotion of Gregorian chant (not mentioned in MCW). It was developed by the Music Subcommittee of the Committee on Divine Worship of the United States Conference of Catholic Bishops (USCCB). On 14 November 2007, the USCCB approved these guidelines, 'designed to provide

[98] Bishops' Committee on the Liturgy (U.S.A), *Music in Catholic Worship* (MCW) (Washington, DC: United States Catholic Conference, 1972); available at http://www.liturgy.net/DocsRef/Intr_2nd_Lectionary/MICW/micw.htm Internet; accessed 4 January 2017.

[99] Joncas, Jan Michael, *From Sacred Song to Ritual Music: Twentieth-Century Understandings of Roman Catholic Worship Music* (Collegeville: The Liturgical Press, 1997), 7.

[100] Episcopal Commission for Liturgy (Canada), *A Companion to the Catholic Book of Worship III: Guidelines for Liturgical Music* (Ottawa, Canada: Canadian Conference of Catholic Bishops, 2006).

[101] Bishops' Committee on the Liturgy (U.S.A.), *Liturgical Music Today* (LMT) (Washington, DC: United States Catholic Conference, 1982); available at http://www.liturgy.net/DocsRef/Intr_2nd_Lectionary/MICW/LitMusicToday/litmusictoday.htm Internet; accessed 4 January 2017.

direction to those preparing for the celebration of the Sacred Liturgy according to the current liturgical books (in the Ordinary Form of celebration).'[102] STL has been promoted strongly in the United States and has been incorporated into Liturgy Training Publications' *The Liturgy Documents Volume One: Essential Documents for Parish Worship*. To date STL appears to have had a mixed reception and mixed reviews.[103] It has not been specifically promoted in Australia at this stage, but it is being put forward by Liturgy Training Publications as the replacement for MCW, which had significant influence in Australia.

Music in Catholic Liturgy: a Pastoral and Theological Companion to Sing to the Lord (MCL) was published in 2009.[104] Written by Rev. Gerald Dennis Gill, the book is promoted as a companion to STL. Though it promotes the acceptance of STL, it often disagrees with the guidelines and offers alternatives based on deeper reflection on MS and other Vatican source documents. It has not been seriously promoted in Australia at this stage, but is readily available on Amazon.

The issues in the 'problem answers of the past' are quickly identified by examining each of these publications and noting:

> the highest and lowest priorities in the suggested order of priorities for singing,
>
> any significant song omissions from the priorities lists,
>
> the minimum amount of singing required in any Mass, and
>
> the robustness of the rationale underpinning the choices of priorities for singing.

In MCW, the first category (highest priority) is Acclamations, including the Gospel Acclamation, the *Sanctus*, the Memorial acclamation, the *Amen* at the end of the Eucharistic Prayer, and the Doxology after the Lord's Prayer. MCW indicates all five 'ought to be sung even in Masses in which little else is sung' (MCW 54). The sixth category (lowest priority) is Litanies, such as the Penitential Act (MCW 74). Notably, the Sprinkling Rite, the Dialogues and the recitative chants, such as Presidential Prayers and Readings, are not included in the list of priorities. The minimum amount of singing in any Mass is none (MCW, 51). MCW offers a vague rationale for its choice of priorities (MCW 50-52), citing GIRM 19 (39-41 in the 2010 Missal), MS 28 and MS 36 as its reference points.

[102] ibid., x.

[103] McMahon, J. Michael, Ed. *Perspectives on Sing to the Lord: Essays in Honour of Robert W. Hovda, Series V* (Silver Spring, MD: NPM Publications, 2010); Foley, Edward, Capuchin *A Lyrical Vision: The Music Documents of the US Bishops* (Collegeville, MN: Liturgical Press, 2009).

[104] Gill, Gerald Dennis, *Music in Catholic Liturgy: A Pastoral and Theological Companion to* Sing to the Lord (Chicago, IL: Hillenbrand Books/Liturgy Training Publications, 2009).

In CCBW, the first category (highest priority) is Acclamations, including the Gospel Acclamation, the *Sanctus*, the Memorial acclamation, and the *Amen* at the end of the Eucharistic Prayer. CCBW indicates that all 'these are to be sung by the entire assembly during every Sunday Mass' (CCBW 22). The sixth category (lowest priority) is Sung Prayers, including the Presidential Prayers and the Lord's Prayer, though not its Doxology, which is included in the higher fifth category - Ritual Dialogues (CCBW 26-27). The Penitential Act, the Sprinkling Rite, the Creed and the Hymn after Communion are not included in the list of priorities. Regarding the minimum amount of singing in a Mass: 'Depending on the occasion, the nature of the assembly and the degree of solemnity with which the liturgy is being celebrated, some or all of the texts may be sung' (CCBW 21). None is not offered as a possibility. CCBW offers a vague explanation for its priority choices (CCBW 17-21), citing only SC 14 as its reference point.

In STL, the first category (highest priority) is Dialogues and Acclamations, and within this grouping, the Dialogues are the highest priority: 'Every effort should therefore be made to introduce or strengthen as a normative practice the singing of the dialogues between the priest, deacon or lector and the people. Even the priest with very limited singing capability is capable of chanting *The Lord be with you* on a single pitch' (STL 115a). Its fourth category (lowest priority) is Hymns, and indicates that, 'in addition to the *Gloria* and a small number of strophic hymns in the *Roman Missal* and *Graduale Romanum*, congregational hymns … may be admitted to the Sacred Liturgy. Church legislation today permits as an option the use of vernacular hymns at the Entrance, Preparation of the Gifts, Communion, and Recessional' (STL 115d). The Lord's Prayer, the Hymn after Communion, and the recitative chants, such as Presidential Prayers and Readings, are not included in the list of priorities. The minimum amount of singing in a 'liturgical celebration' is acknowledged as none (STL 111, cf. MS 7), but for daily Mass it is recommended 'every attempt should be made to sing the acclamations and dialogues' (STL 116). STL offers a far more robust rationale for its priority choices, based on the principle of progressive solemnity, citing GIRM 34, 40, 61, 102 and 313, and MS 7, 11 and 16. However the application of the rationale is not always consistent, with some controversial assessments made.

In MCL, there are two priority lists - (1) the STL list, which simply sets out the priorities exactly as they are set out in its companion publication STL;[105] and (2) an alternative list, which is based on the author's rationale for priorities developed from two points of reference in MS: in addition to the principle of progressive solemnity explored by STL (MS 7), MCL further explores the principle of degrees of

[105] Gill, 43-45

participation in a sung Mass (MS 28-31).[106] The author then postulates a number of sample patterns for progressive solemnity. These patterns have an implicit priority of choices for singing that don't quite agree with the author's rationale, particularly his focus on singing dialogues, nor with STL. The first implied category (highest priority) includes the Gospel Acclamation, the *Sanctus*, the Memorial acclamation, and the *Amen* at the end of the Eucharistic Prayer (1st degree), as well as the Lamb of God (2nd degree), and the songs at the Entrance, Communion and the response to the psalm (3rd degree). The third implied category (lowest priority) includes the Peace prayer, and the greeting, blessing and dismissal (1st degree), as well as the Kyrie, the Penitential Act, the Sprinkling Rite, the Creed, the Prayer of the Faithful and the Hymn after Communion (2nd degree). MCL notes that the Creed and the Prayer of the Faithful are options, but the recitative chants of the Readings (3rd degree) are not included in the list of priorities, even as options. MCL indicates that all singing at weekday / memorial Masses is optional, meaning the minimum amount of singing in any Mass is none.[107] MCL's rationale for its priority choices is initially well reasoned, adding the principle of degrees of participation to STL's original rationale. But ultimately it is incomplete.

A summary comparison of the four publications is shown in the table following:

This review of the 'problem answers of the past' highlights the significant degree of inconsistency across these four publications with regard to the priorities for singing and the amount of singing at any particular Mass. The contrast is most stark in the comparison of STL, its 'companion volume,' MCL, and its predecessor, MCW. It is clear from the review that there has been a more robust development of rationale for the priorities in the two more recent documents. This development has focused on exploring the application of the principle of progressive solemnity (MS 7), and the principle of degrees of participation (MS 28-31). Yet a comprehensively robust rationale for answering the two questions needs to examine other important principles set out in MS. A further review of a number of the key principles is necessary to develop such a rationale. Firstly, it is important to understand the original context for MS in order to show its profound insights into the trajectory of conciliar liturgical reform.

[106] Gill, 34-42

[107] MCL, 39.

Summary Comparison of MCW, CCBW, STL and MCL				
	MCW	CCBW	STL	MCL
Highest priority	Acclamations - Gospel Acclamation, Sanctus, Memorial Acclamation, Amen, Doxology after Lord's Prayer	Acclamations - Gospel Acclamation, Sanctus, Memorial Acclamation, Amen	Dialogues, followed by Acclamations	Acclamations - Gospel Acclamation, Sanctus, Memorial Acclamation, Amen, followed by Lamb of God, followed by Entrance, Communion and Response to the Psalm
Lowest priority	Litanies - Penitential Act	Prayers, Lord's Prayer	Hymns - Gloria and vernacular hymns at Entrance, Preparation of the Gifts, Communion, and Recessional	Peace Prayer, Greeting/Blessing/ Dismissal, last of all the Kyrie, Penitential Act, Sprinkling Rite, Creed, Prayer of the Faithful, Hymn after Communion
Songs not included in priorities list	Dialogues, Prayers, Readings and Sprinkling Rite	Penitential Act, Sprinkling Rite, Creed, Hymn after Communion	Lord's Prayer, Hymn after Communion, Prayers, Readings	Readings
Minimum amount of singing	None (MCW 51)	At least some singing as a minimum (CCBW 21)	None (STL 111, cf MS 7)	None
Rationale robustness	MCW 50-52: vague, (ref. GIRM 39-41, MS 28, MS 36)	CCBW 17-21: vague, (ref. only SC 14)	STL 110-115: more robust than MCW, but with some controversial assessments; based on Progressive Solemnity (cf. GIRM 34, 40, 61, 102, 313; MS 7, 11, 16)	MCL pp 34-37: incomplete, based on Progressive Solemnity and Degrees of Participation (STL 111, 112, 116 cf. MS 7, 28-31)

Musicam Sacram in Its Original Context

MS 'establishes the principal norms which seem to be more necessary for our own day' (MS 3), while at the same time 'expounding more fully certain relevant principles of the Constitution on the Liturgy' (MS, 2). In his epic history of the reform of the liturgy, Annibale Bugnini offered high praise for MS:

> 'This instruction remains one of the soundest documents of the reform; it opened the way for the progress to be made in subsequent years and supplied it in advance with balanced guidelines that were in harmony with the spirit of the liturgical Constitution and the authentic renewal of the liturgy;'[108] Kevin Seasoltz notes that *instructions* are among the most important of all curial documents. He summarises:
>
> 'An *instruction* is a doctrinal explanation or a set of directives, recommendations, or admonitions issued by the Roman curia. It usually elaborates on prescriptions so that they may be more effectively implemented. Strictly speaking, an instruction does not have the force of universal law or definition. if by chance an instruction cannot be reconciled with a given law, the law itself is to be preferred over the instruction.'[109]

MS came into force on Pentecost Sunday 14 May, 1967, superseding the 1958 instruction on music and the liturgy (1958Inst).[110] Where the 1958 instruction applied the principles and directives of Pius X's *Tra Le Sollecitudini* (TLS) and Pius XII's *Musicae Sacrae Disciplina* (MSD),[111] MS applies the principles and directives of SC. MS is 'a continuation and complement of the preceding Instruction of this Sacred Congregation [*Inter Oecumenici* (IO)], prepared by this same *Consilium* on 26 September 1964, for the correct implementation of the Liturgy Constitution' (MS 3).[112]

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[108] Bugnini, 911.

[109] Seasoltz, R.Kevin, *New Liturgy, New Laws* (Collegeville, MN: The Liturgical Press, 1980), 174-5.

[110] Sacred Congregation of Rites, Instruction on music and the liturgy *De Musica Sacra et Sacra Liturgia ad Mentem Litterarum Pii Papae XII 'Musicae Sacrae Disciplina' et 'Mediator Dei'* (3 September 1958) AAS 50 (1958) 630-63. English trans. R.F. Hayburn, *Papal Legislation on Sacred Music 95 A.D. to 1977 A.D.* (Collegeville: The Liturgical Press, 1979), 222-31.

[111] Pius X, Motu Proprio *Tra Le Sollecitudini* (22 November, 1903): *Pii X Pontificis Maximi Acta*, Vol. I, p. 75-87 (Italian only). Originally published in *Acta Sanctae Sedis [ASS]* 36 (1903-4), 329-339 textus officialis italice exaratus; 387-395 versio 'fidelis' Latina, quae tamen non est authentica. Also published in *Decreta Authentica Congregationis Sacrorum Rituum*, Vol. VI (Appendix I), 4121 textus originalis italicus, et latinus 'authenticus'. English transl. in R. Kevin Seasoltz, *The New Liturgy: A Documentation, 1903-1965.* (New York: Herder and Herder, 1966), 3-10; Pius XII, Encyclical *Musicae Sacrae Disciplina* (25 December, 1955): AAS 48 (1956), 5-25. English transl. in R.F. Hayburn, *Papal Legislation on Sacred Music 95 A.D. to 1977 A.D.* Collegeville: The Liturgical Press, 1979, 345-356.

[112] Sacred Congregation of Rites, Instruction on Implementing the Constitution on Sacred Liturgy *Inter Oecumenici* (IO) (26 September, 1964) AAS 56 (1964) 877-900. English translation in DOL 23.

MS included many prescriptions designed to work with the then-current transitional forms of Mass in the Tridentine liturgy introduced from September, 1964. With regard to music, 'the distinction between solemn, sung and read Mass, sanctioned by the Instruction of 1958 (n. 3), is retained, according to the traditional liturgical laws at present in force' (MS 28). However, many significant changes to the Mass were introduced with the transitional Missals, as prescribed in IO 32-33 (cf. SC 28), and IO 48-60 (cf. SC 50-55). Some of the changes required further explanation as to the consequences for music, in particular the degrees of participation of the faithful (1958Inst 25, 30-33; MS 28-36; cf. SC 50-55), and the observance of the performance of all and only the parts pertaining to each person (MS 6, 23, 26; cf. SC 28). By outlining prescriptions for current circumstances, MS greatly assisted with the implementation of the 1965 *Ordo Missae* and the various transitional bilingual publications of *Missal Romanum,* for example the 1966 editions of the English-Latin Missal and Sacramentary in the U.S.A.[113]

MS also established a number of key principles for music in the conciliar liturgical reform. MS prescribed a new normative form of Mass consistent with the intent of SC 113: 'For the celebration of the Eucharist with the people, especially on Sundays and feast days, a form of sung Mass (Missa in cantu) is to be preferred as much as possible, even several times on the same day' (MS 27).

Several of these key principles affect the two pastoral issues under consideration: (1) the amount of singing, and (2) the priority of songs. The liturgical, pastoral and musical principles to be considered are:

- The liturgical principle of **progressive solemnity** (MS 7, 11, 16, 38), and the associated pastoral principle of **graduated participation** (MS 7, 10, 16);
- The various **priorities for choosing songs** based on (a) the musical principle of **intrinsic musicality** (MS 5), (b) the liturgical principle of **intrinsic importance** (MS 6), and (c) the musical principle of **diversity of forms** (MS 16a);
- The liturgical-pastoral-musical principle of **degrees of participation** (MS 28-36);
- The general pastoral considerations with regard to people's culture and singing capability (MS 5, 8, 9, 19, 21).

[113] For example, English-Latin Roman *Missal for the United States of America* (New York, NY: Benziger, 1966) available at http://www.ccwatershed.org/media/pdfs/13/11/15/17-54-56_0.pdf and http://www.ccwatershed.org/media/pdfs/13/11/18/11-49-24_0.pdf Internet; accessed 4 January 2017; and *The English-Latin Sacramentary for the United States of America* (New York, NY: Catholic Book Publishing Co., 1966) available at http://www.ccwatershed.org/media/pdfs/13/11/15/12-37-46_0.pdf Internet; accessed 4 January 2017.

This paper will examine each of these, beginning with the principle of degrees of participation as outlined in MS, comparing it to the principle of degrees of participation outlined in 1958Inst, the instruction MS replaced.

The Principle of Degrees of Participation

1958Inst prescribed a number of degrees of participation of the faithful for solemn, sung and low (read) Masses (1958Inst 24-34). These are summarised in the following table:

De musica sacra (1958Inst) Degrees of Participation		
Degree of participation of the faithful	Missa Cantata (1958Inst 25)	Missa Lecta (1958Inst 30-33)
First	Sing Latin Responses - Amen (response to prayers); Et cum spiritu tuo (response to greetings); Gloria tibi, Domine (acclamation at gospel); Habemus ad Dominum, Dignum et justum est (preface dialogue responses); Sed libera nos a malo (response to Pater Noster); Deo gratias (response to Ite Missa est).	Say Latin Responses - Amen; Et cum spiritu tuo; Gloria tibi, Domine; Laus tibi, Christe; Habemus ad Dominum; Dignum et justum est; Sed libera nos a malo; Deo gratias.
Second	Sing Greek/Latin parts of the Ordinary of the Mass - Kyrie, eleison; Gloria in excelsis Deo; Credo; Sanctus-Benedictus; Agnus Dei.	Say Latin prayers with priest - Confiteor; Pater Noster; Dominus non sum dignus.
Third	Sing Latin parts of the Proper of the Mass - Introit, Gradual, Alleluia, Tract, Sequence, Offertory, Communion.	Say Latin parts of the Ordinary of the Mass - Gloria in excelsis Deo; Credo; Sanctus-Benedictus; Agnus Dei.
Fourth		Say Latin parts of the Proper of the Mass with the priest - Introit, Gradual, Offertory, Communion.
Fifth		Sing Latin or Vernacular hymns appropriate to the various parts of the Mass - Entrance, Offertory, Communion, Recessional

The majority of Masses celebrated in 1958 were read Masses (*Missa Lecta)*. The instruction of 1958 was revolutionary with many innovations for the read Mass at that time, including the recitation with the servers of the Latin responses to the priest, the recitation of the *Confiteor* and the *Pater Noster* together with the priest, the recitation in Latin of the parts of the Ordinary of the Mass, and the recitation of the responses and antiphons of the Propers of the Mass. All these were traditionally part of the people's participation until the seventh century, when professional clerical choirs began to develop. From the eleventh century the people's participation in these chants 'falls into such oblivion that in (the twentieth) century the right of the people to make these responses had actually to be proved.'[114] In addition to these important restorations of the people's traditional participation, a new general prescription was provided to allow for congregational singing of Latin or vernacular hymns at four possible times during the Mass. These innovations had been previously tested in trials of what was known as the 'Dialogue Mass' from the late 1940s and the various indults provided to a small number of national conferences of bishops for allowance of the singing of hymns during Mass, both Latin and vernacular.

Solemn and sung Masses *(Missa Cantata)* were a rarer phenomenon in 1958, celebrated only in those places where a trained choir was available to sing the Latin responses, the Ordinary of the Mass and the Proper of the Mass. Often a choir would want to sing settings of the Ordinary other than the simple Gregorian settings. Sometimes these would be complex polyphonic settings. Because of the technical difficulty in singing many of the settings of the Ordinary and Proper of the Mass, congregations were encouraged, firstly, to join with the choir in singing the responses. Secondly, congregations were encouraged to join in singing the *Kyrie*, *Sanctus* and *Agnus Dei* to the simpler Gregorian melodies (1958Inst 25b).

With these prescriptions in place a most significant development in people's participation in singing at Mass took place. Very quickly many congregations were singing hymns at the Entrance, Offertory, Communion and at the end of an otherwise 'said' Mass. Whence developed the 'traditional' four hymn Mass!

[114] Jungmann, Joseph A. The Mass of the Roman Rite: Its Origins and Development (Missarum Solemnia) Volume I. translated by Francis A. Brunner from Missarum Solemnia, rev. ed.. 1949. Replica Edition (Allen, Texas: Christian Classics, 1986), 237.

MS made some significant changes to the degrees of participation, for both sung Masses *(Missa Cantata)* and said Masses *(Missa Lecta)*. These are summarised in the following table:

Musicam Sacram (MS) Degrees of Participation		
Degree of participation	Sung Masses (Missa Cantata) (MS 28-35)	Said Masses (Missa Lecta) (MS 36)
First	(a) in the entrance rites: the greeting of the priest and the reply of the people; the prayer.	
	(b) in the liturgy of the Word: the acclamations of the Gospel.	
	(c) in the Eucharistic liturgy: the prayer over the offerings; the preface with its dialogue and the Sanctus; the final doxology of the Canon, the Lord's Prayer with its introduction and embolism; the Pax Domini; the prayer after the Communion; the formulas of dismissal.	
Second	(a) the Kyrie, Gloria, and Agnus Dei;	There is no reason why some of the Proper or Ordinary should not be sung in said Masses.
	(b) the Creed;	
	(c) the prayer of the faithful.	
Third	(a) the songs at the Entrance and Communion processions;	Moreover, some other song can also, on occasions, be sung at the beginning, at the Offertory, at the Communion and at the end of Mass. It is not sufficient, however, that these songs be merely 'Eucharistic'—they must be in keeping with the parts of the Mass, with the feast, or with the liturgical season.l
	(b) the songs after the lesson or epistle;	
	(c) the Alleluia before the Gospel;	
	(d) the song at the Offertory;	
	(e) the readings of Sacred Scripture, unless it seems more suitable to proclaim them without singing.	

Firstly an examination of the changes for the 'said Mass' (Missa Lecta) is most helpful. In the context that most Masses at the time were Missa Lecta, it is particularly worth noting the significant revision to the degrees of participation for the 'said Mass' (MS 36). Most significantly, MS is promoting the singing of some of the parts of the Mass (Ordinary and Proper) ahead of the occasional singing of songs at the Entrance, Offertory, Communion and at the end of Mass. It also adds a new prescription for these four songs - 'they must be in keeping with the the parts of the Mass, with the feast, or with the liturgical season' (MS 36). The transitional bilingual Missals in use at the time MS came into force included the vernacular Gradual or Responsorial Psalm and the Alleluia verse (Proper), as well as vernacular translations of the *Kyrie*, *Gloria*, *Sanctus*, and *Agnus Dei* (Ordinary). These were significant innovations. In his analysis of *Musicam Sacram,* Anthony Milner pays particular attention to the *Notitiae* issued with MS, which observes: 'the *Sanctus* is certainly one of the first chants to be sung in a *Missa lecta*' (*Notitiae* 36; GIRM 79).[115] At the time of their introduction there had been little consideration for the musical setting of these vernacular translations. Stable translations of the new lectionary texts only became available in 1969, and the new Missal texts in 1973. So it is not surprising that the singing of vernacular parts of the Proper and Ordinary of the Mass took a good deal of time to develop. However, for the majority of the faithful who attended 'said Masses' in those days, MS established a trajectory for the development of their participation in the normative form of Mass of the conciliar reform, a form of sung Mass (M*issa in cantu*) (MS 27), prioritising the *Alleluia* and Responsorial Psalm, the *Sanctus* and other parts of the Mass over songs at the Entrance, Offertory, Communion and at the end of Mass.

Turning attention to the revisions to the degrees of participation for sung Masses, there are a number of differences that bear close examination.

The first difference of particular note is that, what was 'degrees of participation of the faithful' (1958Inst 25), has become simply 'degrees of participation' in MS (MS 28). The notable consequence of this change is the inclusion of those sung parts belonging to the priest or other ministers in the song titles mentioned in the tables. This then allows for three additional songs, belonging to the priest or other minister, to those previously listed in 1958Inst: (1) 'the embolism' in 1st degree, (2) 'the preface' in 1st degree, and most significantly (3) 'the readings of Sacred Scripture' in 3rd degree.

The second difference of particular note is the generalisation of song titles in MS, compared to the specific wording of responses and songs in 1958Inst. For example, 'acclamations of the gospel' (MS), compared to *Gloria tibi, Domine* (1958Inst). In addition to the acclamation immediately before the gospel ('Glory to you, O Lord'), this grouping also includes the preceding people's '*Alleluia*' acclamation anticipating

[115] Milner, Anthony, 'The Instruction on Sacred Music,' *Worship* 41 (June-July 1967), 333.

the arrival of the gospel, as well as the acclamation immediately after the gospel ('Praise to you, Lord Jesus Christ'). This understanding is confirmed in the *Notitiae* accompanying the publication of the instruction.[116] Again, Anthony Milner observes 'the Alleluia should be stressed, for it is 'the salutation of the gospel' and therefore, says *Notitiae,* 'it should be given preference over the other chants enumerated in the second and third degrees of musical participation' (*Notitiae* 29b, cf. GIRM 62).'[117] This also accords with the prioritisation of the Proper in the said Mass (MS 36).

The third difference of particular note is that the three degrees no longer correspond to (1) responses, (2) parts of the Ordinary of the Mass, and (3) parts of the Proper of the Mass (cf. 1958 Inst 25). This is not immediately obvious and many have mistakenly assumed that the three degrees refer to the old paradigm.[118] The final form of MS 29-31 appeared late in the drafting of MS when there was a need to reconcile disagreements regarding the nature and character of the participation of the faithful. There is still evidence of these tensions in MS 28-31, and especially in MS 34. But the changes in paradigm are clear for the astute observer when reading the various additional clauses (MS 32-36), and their associated *Notitiae*.

Firstly, MS broadens the application of indults for replacing the Entrance, Offertory and Communion Propers with other songs that 'are in keeping with the parts of the Mass, with the feast or with the liturgical season' (MS 32). This effectively aligns provisions for songs in sung Masses with the general provisions for songs in said Masses (MS 36), and finds its final implementation in GIRM 48, 74 and 87.

Secondly MS says 'the gradual or responsorial psalm has a special importance among the songs of the Proper' (MS 33; cf. GIRM 61); 'it is desirable that … the faithful should participate in the songs of the Proper as much as possible, especially through simple **responses** and other suitable settings' (my emphasis added) (MS 33). *Notitiae* offers further commentary *to* further clarify the situation:

> In order to 'understand' article 33 it is necessary to take account of 'the structure of the liturgy of the word as it appears from tradition and comparative liturgy: (i) the law or the prophet (reading); (ii) the psalm; (iii) the apostle (reading); (iv) the song: *Alleluia*; (v) the gospel (reading). The lector proclaims the readings with the exception of the gospel. The assembly (or the *schola*) sings the *Alleluia* or chant that replaces it. The deacon proclaims the gospel. The psalmist chants the psalm while the people answer it by a **refrain** in responsorial form' (*Notitiae* 33, my emphasis added).[119]

[116] Consilium ad exsequendam Constitutionem de Sacra Liturgia, *Notitiae*, 27 (March 1967), 29b.
[117] Milner, 329.
[118] For example, Gill, 37.
[119] cited in Milner, 328.

Thirdly, of the traditional parts of the Ordinary of the Mass: (1) The *Sanctus* has clearly moved from 2nd degree to 1st degree, recognising its importance as an acclamation of the entire assembly. In particular, MS stresses the *Sanctus* 'is ordinarily to be sung by the entire assembly, together with the priest' (MS 34). MS has placed the Creed in the 2nd degree, because the *Credo* traditionally was in the 2nd degree as part of the Ordinary of the Mass (1958Inst). But MS makes particular reference to the Creed (not *Credo*), saying 'it is preferable that the Creed, since it is a formula of profession of faith, should be sung by all, or in such a way as to permit a fitting participation by the faithful' (MS 34). At the time of release of MS the Creed was included in the transitional Missals in the vernacular. This raises an important pastoral issue - what is the fitting participation of the faithful in the singing of the Creed? Some have attempted to find new chant tones and adaptations to existing formulas to allow sung participation. These have been notably unsuccessful. Interestingly, *Notitiae* foretold the abandonment of the creed in sung form: 'Polyphony for the creed in a sung Mass conflicts with the Instruction's intentions. In order that all the faithful may be able to take part in it effectively and wholly, it may be simply recited' (*Notitiae* 34).[120] MS also offers the following advice regarding the *Agnus Dei*: 'the *Agnus Dei* may be repeated as often as necessary, especially in concelebrations, where it accompanies the Fraction; it is desirable that the people should participate in this song, at least by the final invocation' (MS 34).

Fourthly, MS comments on the singing of the Lord's Prayer. Previously, 1958Inst treated the Lord's Prayer as a dialogue / response ('*Sed libera nos a malo* (response to *Pater Noster*)', hence its location in the first degree. But MS says that it 'is best performed by the people together with the priest' (MS 35; cf. IO 48 - prayer recited or sung).

After some study, it can be seen that the new paradigm of categorisations of songs by degrees of participation in sung Mass is in fact based on the forms of liturgical song as enumerated in MS 16a (cf SC 30). That is, 'the active participation of the whole people, which is shown in singing, is to be carefully promoted as follows: (a) It should first of all include **acclamations**, **responses** to the greetings of the priest and ministers and to the prayers of **litany** form, and also **antiphons** and **psalms**, **refrains** or repeated **responses**, **hymns** and **canticles**' (MS 16, emphasis added by this author). The new paradigm for the three degrees of participation now corresponds to (1) acclamations (including acclamations of 'Amen' at the end of presidential prayers, the Alleluia, the preface with its dialogue and the *Sanctus,* and the final doxology and Amen), and responses to the greetings of the priest and ministers, (2) the responses to prayers in litany form (e.g. Kyrie, Agnus Dei, and Prayer of the Faithful), and hymns (e.g. Gloria, Sequence), and (3) of special importance refrains or repeated responses

[120] cited in Milner, 330.

(e.g. the Gradual or Responsorial Psalm), then antiphons and psalms (the Entrance, Offertory, and Communion Propers) or substitute songs, then the canticles (sung scripture), which may be proclaimed without singing if it seems more suitable (MS 29-31).

The fourth difference of particular note to the degrees of participation set out in 1958Inst is the convergence of the degrees of participation for the sung Mass and the said Mass. This convergence is so comprehensive that a single form of sung Mass (*Missa in cantu*) more clearly shows the priority of degrees of participation.

Yet there are other principles to be considered for prioritising choices of songs - criteria such as 'usually sung' (MS 6), 'importance' (MS 7), and 'diversity of forms' (MS 16a). These characteristics of sung parts are explored next.

This paper will be continued in the next issue of AJL.

FROM THE PRESIDENT

The National Conference

By now, our most eventful Conference, seems but a distant memory … almost! This issue and future issues of *AJL* will publish keynote addresses from the Conference *Worship Under the Southern Cross*, held in Kurri Kurri in January. If you haven't caught up with the news, on Day 2 of the Conference, bushfires surrounded the Hunter Valley Hotel Academy. Fortunately, most Conference delegates were away from the property on the excursion. Six of us, though, were trapped for two hours and unable to evacuate from the property. When we were able to leave safely, the Hotel Academy was closed for the night … meaning we had to find emergency accommodation for sixty people. That everything – even these most unforseen happenings – was managed with the greatest of calm was down to the careful planning and preparation undertaken by Doug Morrison-Cleary and the NSW Chapter. We are most grateful for their efforts – it is a conference we will never forget!

The Royal Commission

The public hearings of the Royal Commission into Institutional Responses into Child Sexual Abuse have now concluded. As our churches have been under scrutiny for our past practices, we have learnt of the hurt experienced by many members of our communities. For some, the Royal Commission has been part of a healing journey. But for others, there is nothing that will ever be able to heal their hurt. Some have walked away from the Church, never to return. And for those who do stay, there is a sense of shame. As liturgists at the service of our Church, perhaps our response at this time could be to help our communities with liturgies of lament and reconciliation. My own community gathered in prayer during Passiontide to lament and seek healing. For us, it began our journey of coming to terms with the sins of our Church and the hurt of others. It was a first step. Carefully chosen words, gestures, music, and symbol can be a means by which others can experience the grace of healing and hope.

Around the Academy

There has been some movement amongst Chapter Convenors. Garry Deverell has stepped down as Victorian Convenor after his second stint in the convenor's chair. Kieran Crichton has taken up the responsibility as Victorian Convenor. Kieran holds a PhD in musicology, was a keynote speaker at our recent Conference, and is currently student at Trinity College Theological School.

Personnel and other changes in Tasmania have left the Tasmanian Chapter with very few members and no representation on the National Council. In November last year, I flew to Hobart and met with two of the remaining Tasmanian Chapter members. Neither of them felt able to take on the role of Convenor. After much discussion with them, and following further discussion at the National Council, it was decided that the Tasmanian Chapter would, for the time being, come under the special care of the President, who would, from time to time, gather together with the members of the Tasmanian Chapter either in Melbourne or in Hobart. This seems like a better option than letting the Tasmanian Chapter fold altogether.

Ken Howell, a member of the Queensland Chapter, has recently been appointed Auxiliary Bishop for the Catholic Archdiocese of Brisbane. We thank Ken for accepting this ministry of service and wish him every blessing.

Peace, Alleluia

May the greeting of the Risen Christ to his own following the resurrection – peace – be with you and those close to you this Easter.
Anthony Doran

Anthony.Doran@cam.org.au

CONFERENCE REPORT

About seventy Academy members and friends gathered at Kurri Kurri TAFE in the Hunter Valley of New South Wales for our National Conference in January. Participants and speakers came from a variety of denominational, national and cultural backgrounds. For three days we explored the conference theme, 'Worship Under the Southern Cross' with the help of four keynote speakers, reflections from an Aboriginal member and a Pacific Islander theologian, several short paper presenters, and well crafted liturgies brought to us from our different chapters. We also explored the theme through a variety of lenses including music, theology, lived experience, history and text.

Of course, the conference will not be remembered so much for all the work we put into exploring the theme, or for the conversations and the conviviums, or for the excursions to the wineries, the breweries and the harbour foreshore and beach. Rather the bushfire emergency will be the most memorable part of the conference. Yes, our conference centre, inlcuding our accommodation, were surrounded by fire, some of our people were evacuated from there, and we all had to stay somewhere else for a night while the bushfire was brought under control. Thankfully we were all safe and well looked after.

Thank you to our conference manager, Steve Millington, for all the work he put into the conference. Thanks also to the NSW chapter and our local team for their advice, for their practical help, and for their unflagging support. And thank you to all the participants and the various speakers for your patience, your generosity and your care for each other. We look forward to seeing you in Perth in January, 2019.

Doug Morrison-Cleary

FROM THE CHAPTERS

New South Wales – Doug Morrison-Cleary

The NSW chapter continues to meet at 4:30pm on the third Wednesday of every second month (March to November) at the Spirituality Centre at Mount St Benedict, Pennant Hills Road, Pennant Hills. Now that we are past the National Conference, we will return to concentrating on working through the remainder of our book, Vatican Council 2: Reforming Liturgy, edited by three of our members. After the formal part of our gatherings, we adjourn to a nearby pizzeria for dinner and conversation. Come and join us.

We were happy to host many of you for the National Conference this past January. We trust that you had an informative time amidst the dramas, and that the overall experience was a positive one. Thank you to everyone who helped us out before, during and after the conference.

Queensland – Marian Free

We have met three times this year. At our first meeting we had a fruitful report and discussion around the topic of the conference which was well received by those unable to attend.

In March we trialled a lunch-time meeting to accommodate those who find the late afternoon difficult. This was really successful. We discussed a liturgy that Marian had written for Holy Week and continued the discussion via email as members shared ideas and resources that the lunch time discussion had stimulated. As David Pitman is one of our members we were able to hear the short paper that he had prepared for the Conference, but had been unable to deliver. The group were particularly taken by the liturgy written for the 2014 Liturgy of Justice for First Peoples held on the lawns of Parliament House, Canberra. A lengthy conversation followed David's presentation. It was also noted that one of our members, Ken Howell is to be the next assistant Bishop for Brisbane. Ken is currently Parish Priest at Burleigh (the largest Catholic Parish in Australia). Burleigh Parish has just concluded a building programme for a new church that was consecrated recently. Images of the new church were circulated after the meeting.

Our meetings begin with liturgy led by a member of the chapter. Often our discussion is based around a particular topic or paper and we conclude with news from our various parishes and other liturgical experiences.

Our meeting times:

6 June - 56 Racecourse Rd, Hamilton, 5pm

8 August - Jubilee Centre, Given Tce, Paddington 5pm

September - Special meeting. Lunch at Vagellis 12:30pm

3 October - 56 Racecourse Rd, Hamilton 5pm

5 December - Christmas break up, time and venue to be advised

South Australia – Alison Whish

The SA Chapter is delighted to welcome two new members to the chapter. At our last meeting we thanked and farewell long term member and former Chapter Convenor, Sr Ilsa Neicinieks who has moved into retirement.

The next meeting will be on 25th May from 2pm at Ministry and Liturgy Centre, 217, South Road, Thebarton. We will continue our discussion of "The Eucharist" by Thomas O'Loughlin.

We are looking forward to the major national conference "Transforming Worship" hosted by the Uniting Church's national Worship Working Group, which will be held in Adelaide 27th -30th July at Burnside Uniting Church. See http://transformingworship.com.au/

Ruth Duck Professor of Worship at Garrett-Evangelical Seminary in the US will be one of the keynote speakers.

Victoria – Kieran Crighton

Our first meeting for 2017 was held Wednesday 8 March at St Francis Pastoral Centre in Melbourne. Many members of our chapter attended the conference in Kurri Kurri in January. Members and guests of the Chapter shared reflections on the AAL Conference in Kurri Kurri. The meeting took the form of a round-table conversation, with particular contributions offered by Paul Taylor, Tony Doran, Bryan Cones, Tony Way and Jo Dirks.

Our next meeting will be on Wednesday 10 May, where Garry Deverell will lead a conversation about his proposal of an Australian liturgical Creole, which he offered as part of his reflections as a respondent to the keynote addresses at the conference. Many of our chapter members were intrigued and wanted to discover more about Garry's thinking about this.

Future meetings will look at connections between liturgical space and mission in September, and Paul Taylor will present a discussion of the life and legacy of Fr Bill Jordan, a long-time member of our chapter who died in 2013.

Garry Deverell stepped down from convening the Victoria chapter of AAL at the end of 2016 after gathering us for our regular meetings over the past couple of years. I am sure we would all want to thank Garry for his care of the chapter, to wish him well, and look forward to his continuing contribution to our conversations at future meetings.

Western Australia – Angela McCarthy

Last year we spent time reviewing material and preparing for the conference and this year, and into 2018, we will focus on the 2019 conference because Western Australia will be hosting it. Conversations have already been generous and energetic. Various members have spent time overseas in recent months and so their reports and experiences have been valuable.

We meet at Angela Gorman's home, 73 Third Street Eden Hill, from 7.30p.m. and the remaining meetings this year are 29 June, 31 August, 26 October and our final meeting in New Norcia Benedictine monastery. Visitors and guests are welcome.

Since the suggestion mooted at the conclusion of January's conference was that the next one settle on the focus of the arts in liturgy we are planning a series of papers from our members to develop the possibilities.

BOOK REVIEWS

Book Review by **D'Arcy Wood**

Review of John Baillie, *A Diary of Private Prayer, updated and revised by Susanna Wright,* New York, Scribner, 2014.

Born in 1886, John Baillie was one of the most influential Scottish theologians of the 20th century. His books were on the reading lists of many seminaries and colleges throughout the English-speaking world. Among them were *And the Life Everlasting* and *Our Knowledge of God.* But the most widely used of his writings was undoubtedly *A Diary of Private Prayer,* published in 1936 and translated into many languages. It sold more than a million copies and is regarded as a classic devotional work. The language of prayer in English has of course changed somewhat in the last 80 years, so Susanna Wright, herself a theologian, assisted by Robin Boyd (formerly minister of Wesley Church, Lonsdale Street, Melbourne, now living in Edinburgh) undertook the task of updating Baillie's writing in a style accessible to contemporary Christians and seekers. There is a full page of prayer for each morning and evening of the month, with a blank facing page for the reader to add his or her own prayer or reflection. Here is a sample:

> O Lord, you alone know what lies before me today; grant that in every hour I may stay close to you … Suggest, direct and guide every movement of my mind, for my Lord Jesus Christ's sake. Amen.

This book would make an excellent gift for a hard-pressed member of the clergy, or, for that matter, any person seeking to deepen their devotional life.

Book Review by **D'Arcy Wood**

Review of the *Catholic Worship Book II*, Melbourne, Morning Star Publishing, 2016

Ten years in the making, this is a major event in Australian liturgical publishing. Although entitled 'Catholic Worship Book II', it is in fact a set of books, the 'Peoples Edition' and a huge two-volume 'Full Music Edition'. Not only is it great in size but also in authority: Archbishop Denis Hart describes it as 'the official liturgical music resource for the Catholic Church in Australia' (p. ii). It is the successor of the *Catholic Worship Book* of 1985.

As to the contents, there is a large collection of hymns and songs, together with 'chant and contemporary Mass settings for parish use, as well as a variety of music designed for the sacraments and other major rites of the Church.' (from the Preface by Bishop Patrick O'Regan, p.iii) In line with the principles of Vatican II, the editors say 'The chief form of music in the liturgy is the song that arises from the voice of the entire assembly.' (p. xix) In other words, choir and clergy can contribute but are not the 'chief' contributors.

In his Foreword, Archbishop Hart describes three stages of musical development in Australia since Vatican II, the first being compositions by very competent Australian composers and text writers. The second stage was what he describes variously as an 'avalanche' and a 'welter' of contemporary music from overseas. The implication, I believe, is that much of this imported material was of indifferent quality. The third stage, which we now enter, is the recovery of valuable sacred music from the past, along with new compositions which meet more exacting standards. As the archbishop says: 'Catholic Worship Book II seeks to follow our Lord's exhortation to 'bring out of the treasury what is new and what is old' (Matthew 13:52).' (p. i)

No less than four sub-committees worked on this project, together with an editorial committee chaired by Peter Williams. He and many of the other people involved are well known to members of the Australian Academy of Liturgy.

Hymnals in the Protestant and Anglican traditions tend to have a life of between 30 and 50 years, so the period 1985 to 2016 fits this pattern. But there are other reasons for the replacement of CWBI. Being a Uniting Church minister, and therefore on the sidelines of recent Catholic history, my summary may be inadequate, but I can identify three reasons, the first being the frequent liturgical changes that have been authorised in the Catholic Church; the second the writing of new texts and music in the intervening 30 years; and third the desire to use more inclusive language than in past publications. On this last point the editorial committee says: 'The editorial policy

in CWBII has been to reduce or remove references such as 'man' or 'men' that were intended originally to refer to both men and women....' (p. x). At the same time it is clear that references to God as 'Father' and 'Lord' are retained, although other forms of address to God which are non-gender-specific are also employed.

This publication includes much commentary. There is a Foreword, a Preface, a General Introduction, an Editorial Introduction and a statement on Music in the Order of Mass. Then, at various points in the book, there is further commentary outlining liturgical issues and the choice of music appropriate to various rites. Of particular interest to me is a list of criteria for selecting music, criteria which are liturgical, musical and pastoral. All of these eight points on p. xx, with the exception of no.2, are applicable to Churches other than the Catholic Church:

Is this text theologically sound?

Is it in harmony with the text provided in the *Roman Missal*?

Is it suitable for this particular moment of the liturgy?

Do the various elements – text, melody, musical rhythm, accompaniment, – complement each other?

Does the music enrich the text without overpowering it?

Is the music able to be sung by this congregation?

Will this music help the assembly express its prayer more fully?

Can this music be used on more than one occasion during the liturgical year?

As guidance to clergy and musicians there is also a list of those portions of the Mass which should normally be sung (see pp. xxii f).

There are six musical settings of the Mass, all by Australian composers: one each by Richard Connolly, Bernard Kirkpatrick, Paul Mason, Colin Smith (revised by Paul Mason), Paul Taylor and Christopher Willcock SJ.

The book draws material from many parts of the world: Americans such as Richard Proulx and Marty Haugen, Europeans such as Jacques Berthier, Lucien Deiss, Joseph Gelineau and Gregory Murray.

There is no complete psalter, the reason being that 'a revised translation of the *Lectionary for Mass* is still awaited.' (p.ix) However some responsorial psalms are included in the body of hymns and songs.

As well as the Mass settings and the large collection of hymnody, there is service music (or in some cases just guidance) for Christian Initiation, Penance, Anointing of the Sick, Ordination, Religious Profession, Marriage, Funerals, the Eucharist Outside of Mass and the Liturgy of the Hours, together with general responses and acclamations. All told, this is a comprehensive tool for worship—perhaps 'comprehensive' is an under-statement.

The largest section of the book is the collection of hymns and songs, a collection of great interest to me, as I worked on ecumenical hymnals for about 40 years. The last of these was *Together in Song* (1999) and I note that there are about 160 hymns and songs common to both TIS and CWBII. This is a sign that ecumenical sharing of texts and music has increased rapidly over recent decades.

It is not surprising that CWBII has few hymns by Isaac Watts and Charles Wesley as compared to TIS, but I was surprised to find that there are only four hymns by Brian Wren, an Englishman now resident in the United States, who is, in my judgment at least, the greatest writer of hymns in English since World War II. The Iona team of John Bell and Graham Maule have fared rather better, with 10 selections. The fine New Zealand text writer Shirley Murray has three hymns but there is nothing by Anglican priest Elizabeth Smith who is surely in the front rank of contemporary Australian hymn writers. The work of Fr Gelineau, which has had such an influence on both Catholic and Protestant music, seems now to have declined in favour of more recent composers. Particularly well represented are Richard Connolly, Geoffrey Cox, Marty Haugen, Bernard Kirkpatrick, Ralph Vaughan Williams and Christopher Willcock. There is a slight nod toward composers often described as 'popular', with Graham Kendrick and Darlene Zschech having one selection each.

Among contemporary texts the verses of Kevin Nichols at no.297 impressed me.

These are set to a Routley tune NESHANIC which was also new to me. As well as being the pre-eminent 20th century authority on hymns in English, Erik Routley wrote both texts and tunes.

I was intrigued to note that a text by the English Methodist Fred Pratt Green, who turned to hymn writing only late in life, is included for Anointing of the Sick—intrigued because such anointing is uncommon in the Methodist tradition, yet the words are very suitable for the purpose.

There is acknowledgment of environmental issues, as at no.631 'Touch the earth lightly', words by Shirley Murray and the tune by her colleague Colin Gibson. In an unusual move, which nevertheless suits the words well, verses 1, 3 and 4 were set in a major key while verse 2 was set in the minor. CWBII has set all verses in the major, presumably with Professor Gibson's agreement.

These volumes are supplied with numerous indexes, more of them in the Full Music Edition than in the Peoples Edition, which is quite understandable. As well as the indexes of words and tunes that every hymnal contains, there are indexes of topics and liturgical seasons. The editors have also combed through the words of all hymns in order to provide suggestions for every Sunday of the three-year cycle of Scripture readings.

This work is demanding, so it is not surprising that a few errors have crept in, e.g. Lucien Deiss lost his surname. For TIS we had a team of proof-readers, but there were still errors in the printed version, and not all of these in the indexes.

The cost of the Full Music Edition is $295. Presumably most parishes will purchase very few of these. The Peoples Edition sells at $34.95. I noticed the heaviness of the latter, so holding a copy during Mass or another service may be an issue.

But, taking a larger view, CWBII is a monumental achievement. The old and the new are well balanced, the layout and presentation of music and text are excellent, and the attention to detail admirable. Because I worship in a Catholic parish only rarely, I have no doubt missed some of the innovations in this publication, so I must leave it to others to give due acknowledgment to these.

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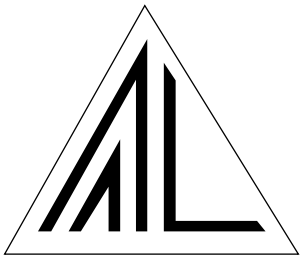

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