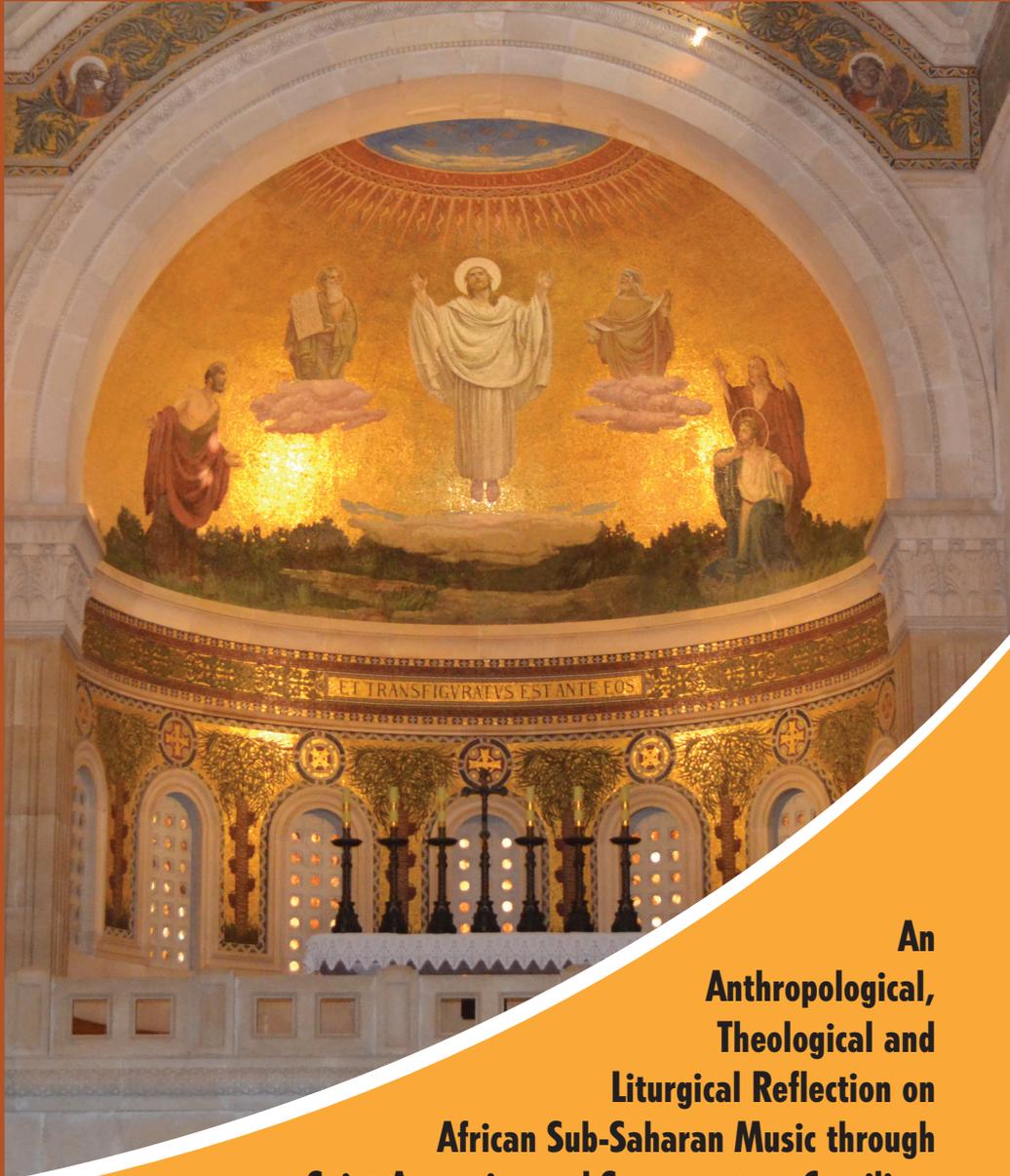


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FORETASTE OF THE HEAVENLY LITURGY: COMMEMORATING, CELEBRATING AND LIVING

WANJALA Moses, SDB



An
Anthropological,
Theological and
Liturgical Reflection on
African Sub-Saharan Music through
Saint Augustine and Sacrosanctum Concilium

WANJALA Moses

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Author: Moses Wanjala, SDB

Nihil Obstat:

+ William Shomali
Auxiliary Bishop – Jerusalem
Latin Patriarchate
P.O. Box: 14152
Jerusalem 91141

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Rev. Fr. Camiel Swertvagher, SDB
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TO

*Lovers of Theology, Liturgy, Music, Philosophy, Ethics,
inculturation, Spirituality and, to*

***ALL GOD'S PEOPLE** who search or
already foretaste the heavenly Liturgy on earth, and draw life
strength, faith, hope, Love, inspiration
from the Word of God, the Sacraments and especially from
the New Song of Jesus Christ in the Eucharist.*



The experience of the Transfiguration at Mt. Tabor was such a *powerful, beautiful and touching moment* that the disciples Peter, James and John had to say to Jesus: “*Lord, it is good to be here*” (Mt. 17:1-13). They even wanted to build shelters and remain there contemplating this glorious splendor where they saw Jesus conversing with Moses and Elijah and heard the voice from the Father! Jesus however tells them to *come down!* This exuberant Divine encounter was a *glimpse of glory* that saw “*heaven revealed on earth*”. With this image of the Transfiguration on our cover page, taken on Mt. Tabor on the 9th October 2014, I wish to highlight how our liturgical celebrations, through the *verbal and non verbal* languages, but most especially with the *aid and sound of Music*, have the “*power to move our hearts*” towards an experience and foretaste of God’s *glory, beauty and goodness “already now on earth”*, as evidenced in our constant dialogue with his *Word* as well as our frequent reception of the *Sacraments*, more so the *Eucharist*. It is only after such a spiritual nourishment from the encounter with the Divine that we feel strengthened and in position to *always joyfully and effectively come down to love, serve and “touch” the lives of others too*, especially the needy. Do our liturgical celebrations leave us with a *sweet and tasty inner yearning* for God’s *transforming, peaceful and beautiful* presence so that we too can say, like the disciples: “*it is good to be here*”?

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*With this research, I wish to invite you to wholeheartedly entone with me the New Song of Christ's Salvation, in **thanking God for:** the gift of life, love and all creation; the Salesians of Don Bosco, the youth as well as the Salesian family; the Egesa family of mine in Uganda; my Moderator and Mentor, the President of the Pontifical Institute of Liturgy, St. Anselm-Rome, Rev. Dr. Jordi-A. Piqué i Collado, OSB; the Salesian Theologates of Gerini-Rome, Utume-Nairobi and Ratisbonne-Jerusalem; the President of Studium Theologicum Salesianum, Salesian Pontifical University - Jerusalem Campus, Rev. Dr. Biju Michael, SDB who supported and encouraged me to generate this publication; the Vicar of the Rector Major of the Salesians, Rev. Fr. Francesco Cereda, SDB for his friendly and inspiring spirit; the Africa Great Lakes Provincial, Rev. Fr. Camiel Swertvaagher, SDB who offered me the permission to publish (Imprimatur); Most Rev. Dr. Bishop William Shomali for the Nihil Obstat; Rev. Dr. Pier Giorgio Gianazza, SDB; Rev. Fr. Stephen Kuncherakatt, SDB and Rev. Sr. Mary Colman Pyle, FSE, for their qualitative proof-reading of my work; Rev. Fr. Pascual Chavez Villanueva, SDB, Rev. Fr. Gabriel Ngendakuriyo, SDB for their Paternal spirit; Bosco Society for Printing & Graphic Training, New Delhi; Br. Romero D'Souza, Br. John Paul Vemo Soro for some logistics; "Africa Great Lakes" and "East African" Salesian Provinces for their nurture; all friends who have always accompanied me in discovering God's beauty and love, specifically through the **music of whatever exists**. May we continue praying-singing-sharing unceasingly and generously the gifts, treasures and music of our lives with all.*

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ABBREVIATIONS AND SIGLE

AAS	<i>Acta Apostolica Sedis</i> , Rome 1909 ff.
AD	<i>Anno Domini</i> .
AG	<i>Ad Gentes</i> .
BC	<i>Before Christ</i> .
BEL	<i>Bibliotheca Ephemerides Liturgicae</i> , Rome.
BP	<i>Biblioteca Patristica</i> , Firenze / Bologna 1984.
CA	<i>Centesimus Annus</i> .
CCE	<i>Catechismus Catholicae Ecclesia</i> [= <i>Catechism of the Catholic Church</i> (CCC) 1992].
CCSL	<i>Corpus Christianorum; Series Latina</i> , Turnhout 1954 ff.
CDSC	<i>Compendio della Dottrina Sociale della Chiesa</i> .
CEI	<i>Conferenza Episcopale Italiana</i> .
CivCatt	<i>Civiltà Cattolica</i> .
Cf.	<i>Confer</i> .
CLV	<i>Centro Liturgico Vincenziano</i> , Rome.
COD	<i>Conciliorum Oecumenicorum Decreta</i> , ed. G. Alberigo.
COLL.	<i>Collaborators</i> .
CPL	<i>Centro di Pastorale Liturgica</i> .
CT	<i>Concilium Tridentinum</i> , ed. Societas Goerresiana, Friburgi Br. 1901 ff.
DenzH	<i>Denzinger, H. – Hünermann, P.</i>
DEUM	<i>Dizionario Enciclopedico Universale della Musica e dei Musicisti</i> , UTET, Torino.
DMP	<i>Directorium de Missis cum pueris</i> .
DV	<i>Dei Verbum</i> .
EC	<i>Enciclopedia Cattolica</i> , Città del Vaticano 1949-1954.
ED	<i>Edizioni Dehoniane Roma</i> .
ed.	<i>Editor / Editors or Edition</i> .
EDB	<i>Edizioni Dehoniane Bologna</i> .

Ed. Lit	<i>Edizioni Liturgiche</i> (Roma) [= a CLV].
EdP	<i>Edizioni di Pastorale</i> , Piemme, Casale Monferato.
EDT	<i>Edizioni di Storia della Musica</i> , Torino.
e.g.	<i>exempli gratia</i> (= <i>For example</i>).
EIMA	<i>Editrice Internazionale Musica e Arte</i> , Milano.
EL	<i>Ephemerides Liturgicae</i> .
EMP	<i>Edizioni Messaggero Padova</i> , Padova.
EN	<i>Evangelii Nuntiandi</i> .
EO	<i>Ecclesia Orans</i> .
Ep.	<i>Epistle (Letter)</i> e.g. of AUGUSTINUS HIPPONENSIS.
Eph. Lit	<i>Ephemerides Liturgicae</i> , Rome 1887.
et al.	<i>et alii</i> (=and others).
etc.	<i>et cetera</i> (=and so on).
EtL	<i>Études liturgiques</i> , Louvain, Paris 1953.
EV	<i>Evangelium Vitae</i> .
ff	<i>Following</i> .
FDLC	<i>Federation of Diocesan Liturgical Commissions</i> .
GeV	<i>Liber sacramentorum Romanae Aeclesiae ordinis anni circuli</i> (<i>Sacramentorum Gelasianum = Gelasianum Vetus</i>).
GrH	<i>Le Sacramentaire Grégorien (Gregorianum Hadrianum). Ses principales forms d'après les plus anciennes manuscrits, tome premier</i> .
GROVE	<i>New Grove's Dictionary of Music and Musicians</i> , Macmillan, London 2001 ² .
GS	<i>Gaudium et Spes</i> .
ICEL	<i>International Commission for English in the Liturgy</i> , Washington DC.
i.e.	<i>il est</i> (=That is to say).
IGLH2000	<i>Instructio Generalis Liturgiae Horarum</i> (Editio typica altera).
IGMR1975	<i>Instructio Generalis Missalis Romani</i> (Editio typica altera) [= General Instructions of the Roman Missal (<i>GIRM</i>)].

IGMR2008	<i>Instructio Generalis Missalis Romani</i> (Editio typica tertia emendata).
IMSL	<i>Instructio De musica sacra et sacra liturgia</i> [= <i>Instructions on Sacred Music in the Liturgy</i> (ISML), Musicam Sacram, 1967].
INC.	<i>Incorporated</i> Legally and established as a corporation in publishing.
JTS	<i>The Journal of Theological Studies</i> , London 1900.
LAS	<i>Libreria Ateneo Salesiano</i> , editrice, Roma.
Transl.	<i>Translation</i> .
LAS	<i>Libreria Ateneo Salesiano</i>
LDC	<i>Elle Di Ci</i> , Editrice Salesiana, Torino.
LEV	<i>Libreria Editrice Vaticana</i> .
LG	<i>Lumen Gentium</i> .
LMI	<i>Libreria Musicale Italiana</i> , Lucca.
Ltd	<i>Limited</i> .
MD	<i>La Maison Dieu</i> , Rivista di Liturgia, Parigi.
MLCT	<i>Monumenta Liturgica Concilii Tridentini</i> .
MSD	<i>Musicae Sacrae Disciplina</i> , Enciclica di Pio XII, 1955.
MSIL	<i>Monumenta Studia Instrumenta Liturgica</i> .
MP	<i>Motu Proprio</i> , documento di Pio X sulla musica sacra, 1903.
MR ¹ 1970	<i>Missale Romanum editio typica prima</i> .
MR ² 1975	<i>Missale Romanum editio typica secunda (altera)</i> .
MR ³ 2002	<i>Missale Romanum editio typica tertia emendata</i> .
MS	<i>Musicam Sacram</i> .
MSIL	<i>Monumenta Studia Instrumenta Liturgica</i> .
n. (nn.)	<i>Number(s)</i> .
NGALC	<i>Norme Generali per l'ordinamento dell'Anno Liturgico e del Calendario</i> 1969.
NRMI	<i>Nuova Rivista Musicale Italiana</i> .

NT ¹	<i>New Testament.</i>
OC	<i>Ordo Confirmationis.</i>
ODE	<i>Ordo Dedicacionis Ecclesiae.</i>
OICA	<i>Ordo Initiationis Christianae Adulorum.</i>
OLM	<i>Ordo Lectionum Missae 1981.</i>
OP	<i>Ordo Penitentiae.</i>
OPR	<i>Ordo Professionis Religiosae.</i>
OR	<i>Ordo Romanus.</i>
OT	<i>Old Testament.</i>
OUI	<i>Ordo Unctionis Infirmorum Eorumque Pastoralis Curae.</i>
PG	<i>Patrologiae cursus completus Series Graecae.</i>
PL	<i>Patrologiae cursus completus. Series Latina.</i>
PO	<i>Decreto Presbyterorum Ordinis.</i>
PP.	<i>Pope.</i>
RCIA	<i>Rite of Christian Initiation of Adults.</i>
RH	<i>Redemptor Hominis.</i>
RMi	<i>Redemptoris Missio.</i>
RISM	<i>Rivista Internazionale Studi Musicali.</i>
Riv. Lit	<i>Rivista Liturgica, Torino; Padova.</i>
Riv. P. Lit	<i>Rivista Pastorale Liturgica, Brescia.</i>
SDB	<i>Salesiani di Don Bosco</i>
SC	<i>Sacrosanctum Concilium.</i>
SCar	<i>Sacramentum Caritatis.</i>
SCh	<i>Sources Chrétiennes, Paris 1941 ff.</i>
ScLit	<i>Scientia Liturgica; Manuale di Liturgia 5 vol., Piemme, Casale Monferrato 1998.</i>
SRC	<i>Sacrorum Rituum Congregatio [=SCR], Vaticano, Roma.</i>
St.	<i>Saint.</i>

¹ Throughout this research, we shall use the standard English abbreviations of the books of the Bible.

Teol(M)	<i>Teologia Morale (=Moral Theology).</i>
QCEI	<i>Quaderni della segreteria generale CEI.</i>
UR	<i>Unitatis Redintegratio.</i>
UTET	<i>Unione Tipografico-Editrice Torinese.</i>
v (vv)	<i>Verse(s).</i>
Vat. II	<i>Second Vatican Council.</i>
Ve	<i>Sacramentorum Veronense.</i>
VL	<i>Varietates legitimae.</i>
Vol(I)	<i>Volume(s).</i>
VS	<i>Veritatis Splendor.</i>

GENERAL INTRODUCTION

Culture, Bible and Liturgy animated by Music are inseparable realities that express and reveal a deeper sense of belief and feeling of what an individual or a community experiences from within one's heart or within the society. These aspects enable us to *explore, experience and encounter in the daily events of time, the light, life and beauty* of the Paschal Mystery. An African, like any other Christian, is called to a Liturgy of life in Christ: *Commemorate, Celebrate and Live*. Every liturgical action has a double movement *from God to man and from man to God*. It is clear that *when we come into contact with the God who loves us, mere speech is not enough* to express the free treasure, joy, peace and love we feel within us.

In this book, we shall attempt to respond to the call of implementation that Vatican Council II invites us to respond to, so as to *celebrate better as we enjoy a full, conscious and active participation in the Paschal Mystery*. One of the ways to realize this participation is through "*music*"¹. For Israel, the event of Salvation through the Red Sea is the main reason for singing and praising God. For Christians, *Christ's Resurrection* is the true Exodus song. *Sacrosanctum Concilium* 8 offers us the base of our reflection in our research when it reminds us that *as pilgrims in the earthly Liturgy, we take part in a foretaste of the heavenly Liturgy*.

¹ In this research, we shall use the term "African music" to encompass and refer to its variety of forms: chant, hymns, Psalms, canticles, song, dance, art, instrumental music, proclamation, acclamations, sound, praise, silence, voice, movements, dance, etc., so as to connote a festive dynamic, involving and joyful atmosphere, which is often typical of the African cultural context.

We shall expose reflectively through the inspiration of St. Augustine and SC, some basic aspects of the African music as lived in some cultures, and how the African values can be enriched and nourished by Biblical and liturgical values.

During any liturgical action, especially the Eucharist, one may ask: what does an African or any Christian wish to obtain from the ritual gestures, signs and symbols within the cultural, biblical, liturgical and musical context, in which he is situated? How can an African through music, explore, understand, proclaim, sing, appreciate, celebrate, share, live and relate at a personal and intimate level with God? The Memorial of God's Mystery revealed in the Person of Jesus should be the *source and summit* of the Church, people of God.

Enlightened by St. Augustine, we shall reflect on how African music can enable us to taste its vitality, but also to develop through the theological, liturgical and musical language of perception that makes us feel something; a sacramental experience; aesthetics in beauty and authenticity; a musical experience of transcendence and presence of God.

Our task and scope in our liturgical life is to continuously *glorify God* with our whole being through prayers, praises, adoration with the help of music so that *God at the same time can sanctify us* as he comes to meet his people, on hearing their cry, their seeking, their knocking as well as their joys.

In the course of our research, however, there are some *challenges and limits* to take note of. We know that St. Augustine is from Africa; yes, but from North Africa,

whose culture is generally like that of the West. But our research is about Sub-Saharan Africa!

While acknowledging the common musical value in this African region, the challenge is how one can make a leap, in order to orient this African musical resource to a transcendental level, *without being only satisfied with the sentimental feeling and doing* of the music in the Liturgy! I do not intend to analyze the theoretical aspects of musical notes because it is rare to find a musically written traditional African music. In treating African music we did not consider all the other forms of music in the world cultures. It is thus possible that not all the details taken, e.g., from Ugandan cultures, can apply exactly and automatically to other cultures.

Besides, it seems rather unfortunate that today, the African culture, like other cultures, is exposed to the challenge of the *globalized contexts* with risks on irreligious materialism and syncretism that leads to selfishness, individualism, indifference (*the "mind your own business attitude" or the "I don't care mentality"*) and secularism.

With such attitudes, it is probable that there is separation of the Biblical-liturgical reality from the cultural, human and spiritual lives of the people. In order to combat this *spiritual dryness*, our theme on Scriptural liturgical music comes in as a means to help us rediscover the taste of the goodness and sweetness of the music of the Word of God, even and especially amidst the challenging realities in our daily life experiences and adventures.

Methodologically, our approach in the three Chapters of this work is: *historical, anthropological, analytical, theological*

and liturgical. It consists of a reflective confrontation and assimilation of the various data received from a simple lived experience of a Sub-Saharan African and how he can harmoniously, fully, actively and consciously live by joyfully singing forever the Passover music of Christ.

We shall refer to some authors, e.g., Theodor Weisengrund Adorno, Ruth Stone, Akin Euba, Joseph Hanson Kwabena Nketia in the first Chapter. In the second and third Chapters, and throughout our research, we shall constantly back up our work with references to St. Augustine's writings, especially: *Confessiones*²; *Enarrationes in Psalmos*³ and the *De musica*; make some specific references to various Vat. II Documents like the "*Sacrosanctum Concilium*" (SC)⁴, and *Instructio De Musica sacra et Sacra Liturgia* (IMSL)⁵ among others, coupled with my personal reflections as we proceed with our research.

In the first Chapter about *African tradition: role of music in the life of Augustine and his conversion*, we shall embark on the *aesthetic-artistic value* of music and dance in Africa with its educative, cultural and religious challenges. We shall hint at *how music led Augustine to conversion*, especially the song, "Pick up and read", that later created the relationship between music and the Divine Order.

² Cf. Augustinus Hipponensis, *Confessiones*, ed. Lucas Verheijen (Brepols: Turnhout 1981), CCSL 27; PL 32.

³ Cf. Augustinus Hipponensis, *Enarrationes in Psalmos*, ed. Eligius Dekkers and Johannes Fraipont (Brepols: Turnhout 1954-1956), CCSL 38-40.

⁴ Cf. Concilium Vaticanum II, *Constitutio de Sacra Liturgia Sacrosanctum Concilium* (4 decembris 1963), AAS 56 (1964) 97-134.

⁵ *Sacra Congregatio de cultu divino et disciplina sacramentorum, Instructio De musica sacra et sacra liturgia* (5 martii 1967), AAS 59 (1967) 300-320.

In the second Chapter, *the "New Song of St. Augustine"*, we shall make some reflections on the Mystery of music in the Eucharist with the centrality of the *Exsultet* on Paschal Sunday; faith and music in the Christian community.

In the third Chapter, *"Commemorating, Celebrating and Living" the "Lord's Day in Africa" through Music*, we shall consider: the anthropological aspects of the musical phenomenon, i.e., the individual, society, culture and religious-catechetical, sacramental dimensions of faith in Liturgy; *ritual-dialogical musical relationship in liturgy through, with, in and by Christ*.

The Paschal music is thus: *Christological* because Christ is our Passover Lamb; *Pneumatological* since Christ is the source of the Spirit; *Ecclesial-sacramental* since the Church finds its origin and strength in Easter; and *Eschatological* as an anticipation of the new life through Christ's *Parousia*.

The journey of our research begins with God, who calls an African, or any follower of Christ, from within his own cultural context through the Scriptures inviting him to commemorate, celebrate and live a festive Liturgy of life in Christ.

Through music, the African cultural community, as we shall expound in the first Chapter, is gradually formed by the *fusion of voices and hearts* that search and strive to eliminate the differences of age, origin, class and social condition so as to reunite all creation into the One Creator, as a means towards a joyful and daily conversion of life.

CHAPTER – I

AFRICAN TRADITION: ROLE OF MUSIC IN THE LIFE OF SAINT AUGUSTINE AND HIS CONVERSION

1. MUSIC IN THE AFRICAN TRADITION

In this research, I intend to expose reflectively, through the inspiration of *St. Augustine*¹ and *Sacrosanctum Concilium*, some basic aspects of the African music as lived in some cultural contexts, and how the African values can be enriched and nourished by *Biblical and liturgical values*, so as to bear more fruit in God's people:

Even in the liturgy the Church does not wish to impose a rigid uniformity in matters which do not involve the faith or the good of the whole community. Rather does she respect and foster the qualities and talents of the various races and nations. Anything in these people's way of life which is not indissolubly bound up with superstition and error she studies with sympathy, and, if possible, preserves intact. She sometimes even admits such things into the liturgy itself, provided they harmonize with its true and authentic spirit².

¹ In our work, we shall use the name *Augustine* to refer to his personality *before Conversion* and; *St. Augustine* to refer to him *after Conversion*. All in all, it is the same person, *Augustine of Hippo*.

² Concilium Vaticanum II, *Constitutio de Sacra Liturgia Sacrosanctum Concilium* 37 (4 decembris 1963), *AAS* 56 (1964) 97-134, in *Latin: Ecclesia, in iis quae fidem aut bonum totius communitatis non tangunt, rigidam unius tenoris formam ne in Liturgia quidem imponere cupit; quinimmo, variarum gentium populorumque animi ornamenta ac dotes colit et provehit; quidquid vero in populorum moribus indissolubili vinculo superstitionibus erroribusque non adstipulatur, benevole perpendit ac, si potest, sartum tectumque servat, immo quandoque in ipsam Liturgiam admittit, dummodo cum rationibus veri et*

The African is often not bound by formalities for he freely expresses his giftedness and cultural values with spontaneity and creativity, for the betterment and joy of the community. With this, we can already affirm that he is a fertile ground for the reception, living as well as sharing of the Good News, if well oriented.

Considering the “background and the history of African music” in brief, we notice that “the African continent has more than a thousand local languages spoken, many of which are tonal languages”³. Owing to this, we immediately notice a close link between music and language especially in some cultures that use vocal sounds and movements. The *tonal mode of speaking or singing* and the *pitch level* determine the meaning; hence, the melodies and rhythms of songs generally follow the intonation and rhythms of the song or of what is proclaimed.

Africa’s distinct musical traditions vary from culture to culture. The rhythmic tone of language is a contributing factor to how songs are made and sung. The traditional African music is influenced by factors like *surroundings, population movement, other cultures, language, politics, religion*, etc. The historical musical tradition of North Africa is said to be quite different from that of the Sub-Saharan Africa. *Our reflections on culture, music, Bible and Liturgy will thus refer to Africa and the Christian Catholic world at large, but*

authentici spiritus liturgici congruat. In the entire work, I follow the English transl. and edition of Austin Flannery, ed., *Vatican Council II: The Conciliar and Post-conciliar Documents* (Dublin: Talbot Press 1975), 13.

³ Cf. Ruth Stone, ed., *The Garland Encyclopedia of World Music* (New York: Garland Publishing INC. 1998), 2.

primarily to the sub-Saharan Africa with a hint on Uganda, my native country of origin.

In Africa, art expresses the life of the people. It is a means by which African personality is founded, formed and realized. This refers to the *person as a whole* and as an *individual*. African art is a book expressed and lived by the ancestors for the people in a particular society. A Cameroonian author affirms:

African art is the book of wisdom; of artistic creativity through the beliefs, work of sculpture, of the artist printmaker, of the illustrator, of the griot, of the weaver, of the dancer and singer, of the player of the instruments, of the theatrical actor, etc. All this is found expressed in the great book of the traditional art⁴.

We thus notice that the African himself with whatever surrounds him, is an art to appreciate, to treasure, to take care of, to enjoy and pass on from one generation to the next, so as to ensure the continuity of such traditional goodness.

Africans have a *rich historical musical oral tradition* that ensures the transfer of cultural practices from one generation to another. If we acknowledge that «music practices flourish within a socio-cultural context, Africa has not been an exception to this rule»⁵. That is why Scholars like Malmusi Carlo; Rycroft David; Stone Ruth, and Senoga-

⁴ Engelbert Mveng, *Introduction à l'art nègre: sources, évolution, expansion* (Paris: L'Harmattan 1966), 14.

⁵ Cf. Kay Kaufman Shelemay, "A brief background and history of African Music – Exploring Africa," in *Groves Dictionary of Music and Musicians*, ed. S. Sadie (London: Macmillan 2001), 205.

Zake George⁶ argue that in Africa, oral literature and music are linked and are often impossible to separate. *Listening is an important skill*. Many African songs, messages and other genres are still transmitted orally.

In Africa, *education as art and expression for life* is an area often times ignored. African “music and dance”⁷ is customarily functional in nature. Performances may be long and often call for an active participation in activities like childbirth, sacral ceremonies, marriage, politics, music to expel evil spirits and to honor the good ones, the dead and the ancestors, among other functions.

Since *movement is a vital mode of communication*, many African cultures emphasize dancing. Dance uses symbolic gestures, body painting, mime, costumes and other expressions. The dance may be open to all or for a few. Group dances occur in form of a line, circle, snake-like formation, or in columns.

Dance, music, and story-telling are among the ancient African art forms that have flourished till today. Music and dance play a basic role in people’s lives. Stone Ruth, in discussing the link between music, dance and human lives in Africa, argues that «African performance is a tightly wrapped bundle of arts that is sometimes difficult to separate»⁸. They have served *utilitarian, aesthetic and religious* functions. With such a wide usage of music in the African way of life, one observes that the needs of today’s Church

⁶ Cf. George W. Senoga-Zake, *Folk music in Kenya* (Nairobi: Act printing Ltd 1986), 15.

⁷ Throughout this book, “African music” will generally entail “*music, dance and art*” together.

⁸ Ruth Stone, ed., *The Garland Encyclopedia of World Music*, 7.

and other institutions ought to stimulate a new artistic music adapted for a more and better spiritual worshipping tone.

In the commemoration of fifty years of Vat. II, we can evaluate whether our cultures already feel purified and enriched by the Scriptures, bearing in mind that “Sacred music, accompanied by *the Word*, is a necessary and integral part of the solemn Liturgy”⁹ (SC 112) that gradually and eventually help us to foretaste, commemorate, celebrate and live the joy of the Paschal Mystery as an earthly Liturgy in view of the *Parousia* and of the heavenly reality:

In the earthly Liturgy we take part in a foretaste of that heavenly Liturgy which is celebrated in the holy City of Jerusalem toward which we journey as pilgrims, where Christ is sitting at the right hand of God, a minister of the holies and of the true tabernacle (cf. *Rev.* 21:2; *Col.* 3:1; *Heb.* 8:2); we sing a hymn to the Lord’s glory with all the warriors of the heavenly army; venerating the memory of the saints, we hope for some part and fellowship with them; we eagerly await the Saviour, Our Lord Jesus Christ, until He, our life, shall appear and we too will appear with Him in glory (cf. *Phil.* 3:20; *Col.* 3:4)¹⁰.

The reality of the “*living and the living dead*” among the African cultures ought to help us realize the beauty of belonging to the one *live* family, even after death. The African, on going to the cemetery of the deceased, for instance, makes a plea and cries out with joy or sadness, as

⁹ Cf. Joseph Gelineau, *I canti della Messa nel loro radicamento rituale* (Padova: EMP 2001), 5.

¹⁰ SC 8, AAS 56 (1964), in *Latin*: In terrena Liturgia caelestem illam praegustando participamus, quae in sancta civitate Ierusalem, ad quam peregrini tendimus, celebratur, ubi Christus est in dextera Dei sedens, sanctorum minister et tabernaculi veri; cum omni militia caelestis exercitus hymnum gloriae Domino canimus; memoriam Sanctorum venerantes partem aliquam et societatem cum iis speramus; Salvatorem exspectamus Dominum nostrum Iesum Christum, donec ipse apparebit vita nostra, et nos apparebimus cum ipso in gloria. Austin Flannery, ed., *Vatican Council II*, 5.

though the dead person is alive. This contact consoles him already now and also reminds him and us that one time we shall all meet together and continue with the joy of the heart we always shared.

We shall notice in the light of St. Augustine, how the Bible as a text can be used to guide every aspect of each person, not only as a work to be understood intellectually or as *the Word* to be understood spiritually, but also as a kind of sign or code for deeper, hidden truths that promote and sustain human life:

I resolved, therefore, to direct my mind to the Holy Scriptures that I might see what they were. And behold, I saw something not comprehended by the proud, not disclosed to children, something lowly in the hearing, but sublime in the doing, and veiled in mysteries. [...]. Truly they were of a sort to aid the growth of little ones, but I scorned to be a little one and, swollen with pride, I looked upon myself as fully grown¹¹.

In order to *incarnate the Word* in Africa, one ought to first humbly appreciate, understand and respect the culture as it is without prejudice. It is then that we eventually grow in Spirit, especially when we allow *the Word* to penetrate in our cultures and hearts, as St. Augustine did. I am convinced that through African music, we can *promote the African human-cultural values*, and more so *the true Christian-spiritual beliefs of the people*.

¹¹ Augustinus Hipponensis, *Confessiones* III, 5, 9, ed. Lucas Verheijen (Brepols: Turnhout 1981), CCSL 27; PL 32, 30-31, in *Latin: Itaque institui animum intendere in Scripturas sanctas et videre, quales essent. Et ecce video rem non compertam superbis neque nudatam pueris, sed incessu humilem, successu excelsam et velatam mysteriis. [...]. Verum autem illa erat, quae cresceret cum parvulis, sed ego dedignabar esse parvulus et turgidus fastu mihi grandis videbar.* (For the English transl. of the Confessions in the entire work, I will follow: *The Confessions* Vol. I/1., Introduction, transl. and notes by M. Boulding (New York: Hyde Park - New City Press 2012); *Revisions* Vol. I/2., Transl. and notes by B. Ramsey (New York: Hyde Park - New City Press 2010).

1.1 Traditional Music as seen in some Ugandan Cultures

When Pope Paul VI visited Uganda in 1969, he summoned the audience towards having an African Christianity. He affirmed that *Africans possess human values and characteristic forms of culture which are capable of rising to a rich expression of its own genuine Christian African style of worship*. The audience was stunned, as if he was proclaiming release from a relationship that suffocated in favor of one that recognized the pluralistic context of mission. Perhaps being a musical people, African responses to the pope's declaration could be traced in various liturgical initiatives and musical symbols. "It meant that the story of African encounter with the Gospel should privilege African initiatives and ought to be told in an ecumenical manner as well"¹². In urging the Ugandans and all Christians to collaborate actively in each nation's efforts towards economic and social development, since *development is the new name of Peace*, he said:

To wage war on misery and to struggle against injustice is to promote, along with improved conditions, the human and spiritual progress of all men, and therefore the common good of humanity¹³.

Naturally, the respect for human dignity and the assurance of the basic human needs are part of the Good News and they provide a fertile ground for its reception and incarnation into our lives and the lives of others, without being selfish and indifferent.

¹² Ogbu U. Kalu, "African Christianity: from the world wars to decolonization", in *The Cambridge history of Christianity world Christianities c.1914 – c.2000*, ed. H. McLeod (Cambridge: University Press 2006), 197-198.

¹³ Paulus VI, *Litterae Encyclicae Populorum Progressio* 76 (26 martii 1967), AAS 59 (1967) 257-299.

The reflections in this section are primarily based on my personal lived experience plus the dialogue I have always made with some elders and natives of various African societies, especially in Eastern Africa. I am aware of the fact that due to secularization, the “pure” African traditional culture has been affected in some way. In spite of these globalized effects, Ugandan music still remains a product of the cultural life of the people and as such, the music sounds, gestures, instruments, etc., are related to the culture where it originates, e.g., it is said that the *ekyitaguriro* dancing of Ankole with the characteristic foot stamp and waving of hands is an imitation of cattle, with cattle keeping as an activity in the region.

I would make an allusion that this dancing style is in line with our theme, “foretaste of the heavenly Liturgy” that invites us to have a foretaste of the eschatological reality by living fully our liturgy with *our feet on earth and our hands (hearts) pointing to heaven*, since “our feet will always bring us to where the treasure of our heart is” (Mt 6:21). One may thus say that an African and his music are two inseparable realities in a symbolic perspective. Man finds himself in need of music in order to promote human-cultural-religious values; yet it is because of man that music is greatly valued.

Human nature is said to be musical as seen when man’s senses are exposed to the rhythmic movements and sounds of nature and of creation. This musical phenomenon can be supported by tracing the African’s life cycle. i.e., the movement aspect begins with the fetus in the mother’s womb. At birth, the child exercises movements with the whole body, coupled with the sounds of a baby’s cry. This will musically develop with the baby through infancy until it can whistle, sing and

listen to lullabies or even instinctively produce melodic bizarre pieces. This follows an African through adolescence, marriage or settlement in life, funeral and even in the life after death. The African folk music expresses the people's ways of living. To an African it is the traditional message that matters. Similarly for us Christians, it is the *music of the Good News of Jesus*, "Word made flesh, only Word of the Father and perfect praise of creation to the Creator"¹⁴ that motivates us to live meaningfully and fully, guided by the Holy Spirit.

Concretely, as a case study, folk music in Uganda consists of traditional moments in man's life from birth to death. Before birth, a child is exposed to music as the mother moves or attends musical activities. At birth, families perform *birth rites* with music that introduce the child to the society. The *recitative music* is in a talk form though sometimes it follows a rhythmic pattern, e.g., the *Kaggwa yalayira* Luganda tribal song. *Game songs* are sung during childhood, and they serve the purpose of educating the young about appropriate social manners, the human physical and spiritual body formation, gender role development, environmental care, and growth in relationships.

In a transition from puberty to adult life, the youth go through an initiation marked by music that teaches expected behaviors and discourages the unaccepted manners. It entrenches them into cultural settings where they belong. The young are introduced to adulthood with practices like circumcision or its equivalent, e.g., the *Mwaga kadodi*

¹⁴ Cf. Joseph Gelineau, *Canto e Musica nel culto cristiano – Liturgia e Catechesi* (Torino: LDC 1963), 22.

circumcision dance from the Bagisu tribe. Today, some aspects of the traditional culture are evaluated before being intergrated into the Church! Nonetheless, *music at marriage ceremonies* marks the celebration and communication of a life of the man and woman as they start their lives as a family. At times, they use music to strengthen their bond.

The element of “*music for worship*” in ancient times was performed in special places like shrines. It was intended to invoke the spirits of the dead and to ask for blessings from the gods, e.g., songs in praise of *Lubaale*¹⁵ in Buganda; *Ruhanga*¹⁶ in Ankole. In difficult moments, African families could turn to the *living dead, deceased members of the family*, asking for protection, guidance and intercession to the gods. This is because they still consider the spirit of the deceased as part of the extended eschatological family. Some traditions had a negative influence to society. Thanks to Christianity; “the traditional religions are followed by a rapidly-decreasing minority of the Ugandan population”¹⁷, though in some areas, some Christians who have been linked to the traditional worship, practice syncretism. Moreover, the traditional recourse to the *heroic living dead* for mediation could be parallel to the Christians’ plea to Jesus through the Saints that intercede for us to God, since they have gone ahead of us!

¹⁵ *Lubaale* was taken to be the chief god. He was surrounded by other gods like *Kiwanuka, Mukasa*.

¹⁶ Just like in many African religions, the “Supreme Creator” (e.g., *Ruhanga* for the Ankole), is not an object of “direct worship”. People turned to minor divinities like *emandwa*, for family protection and intercessions.

¹⁷ David B. Barrett, e.d., *World Christian Encyclopedia, a comparative survey of Churches and religions in the modern world A.D. 1900-2000* (Oxford: University Press 1982), 685-689.

In the African society, *everybody was directly involved in activities*, with respective measures based on age, ability and sex. The *work music* was in form of work rhythms of songs and dances. It was meant for provision of morale to workers, jubilation after harvest, or as a barrier for evil spells affecting planting or any activity. *Religiously*, African music comforts while mourning, e.g., *funeral music*, *Ttaka linno kyenva ndirinnya* death song from Buganda, reminding us that we are moulded from the soil and the same soil which we continually step on will swallow us, as we return to it.

In all, singing is still a common resource in the daily rhythmic lives of the Ugandans. Today, there is a highly competitive atmosphere in the music industry in Uganda and its neighbors, characterized by social, cultural, artistic, moral, educational, family, economic, political, and Christian aspects. It is high time we focused on the *quality and content of such musical themes so as to promote human dignity and highlight the centrality of Christ in our lives*, bearing in mind that the more we truly understand the cultural and liturgical symbols and celebrate the human values, the better we become more human, hence more spiritual.

1.2 Significance with *Aesthetic-Artistic Value of Music and Dance in the African Culture*

African music is seen as an understanding through the movement of the mind, the body and the soul. In African societies, where the song is the main form of musical art, it is also clear that song and dance are highly integrated. We can say thus that *Africans sing their dance and dance their song.* Music generates dance. *The song, dance, lament, cry, etc., contain a*

deeper meaning than what they may seem. Such expressions demonstrate the state of the soul, with the joys and sorrows of humanity. I am personally convinced that they have *power to move the person's heart and life* as well as the hearts and lives of others. "Singing and dancing for Joy, just as David did before the Ark" (1Chr 15:29), also implies making the best use of religious agility that the mind and the body enjoy when full of solicitude for the Lord.

Looking at African music in the perspective of St. Augustine, we notice that he refers to *music more as a rational than an emotional language*. St. Augustine gives us a glimpse of the aesthetic purpose of music, in a passage in which he discusses the association of reason and arts. He says that reason is innate and planted by God. In infancy it appears to be asleep, but it is *awakened* with education. The *highest aesthetic in music is that in which reason participates*. He clarifies that pleasure in music is music which is reasonably organized.

Besides, St. Augustine explains how he finds reason with respect to three classes of music. He classifies vocal music as the highest since it is directly from the body; *God made instruments*, so to speak. This is followed by the music of wind instruments, because, they use the breath from inside the human body. The lowest category is the percussion, with string instruments, or anything one plays upon. Sound itself has little value, he says, unless it is organized by reason.

We therefore observe that an understanding of music ought to be an *inner understanding of oneself* through the mind and soul, and an *outer understanding* through the body.

In analyzing the traditional African music, I notice that it is good to listen to the music with one's head and body but then to let the music lead us to dance, hence enriching the heart, the soul, the whole personality. This attitude requires musicians to put themselves in the shoes of dancers so that they may be able to give a qualitative deeper meaning to the sound and rhythmic events. The dancer ought to be in perfect harmony with the musician. The body of the dancer is the mirror of the musical sound, as his body follows every single note of the music. If we are to harmonize with God in spirit, we ought to dance with our hearts the music of how Jesus lived his life; since God looks into our hearts: "He knows us through and through" (Mt 6:8).

The phenomenon of the *musical sound includes movement and gesture*. The rhythm is the expression of this vital life. As compared to silence, sound occupies time and space. Dance makes visible this time and space. For the dancers, the rhythmic gesture and sound are a way of expressing themselves in space, upon hearing the sound. The *musician's gestures* in sound and the dancer's gestures in movement are realized simultaneously. As Christians, we are reminded to listen with open hearts to the musical sound from the Scriptures that calls for our individual and community response, so that Jesus can really be our "Way, Truth and Life" (Jn 14:16). When we listen to *the Word*, "we sing to the Lord with art" (Ps 46:8); fulfill an act of "dancing with wisdom" (Ez 6:11); and we applaud to the revealed Mystery of the Resurrection: "a decent dance in which the soul rejoices and the body is raised by means of good works"¹⁸.

¹⁸ Giuseppe Bentvegna, *I carismi del canto e della danza; fondamenti biblici, linee catechetiche, testimonianze patristiche* (Roma: Edizioni Rinnovamento nello Spirito Santo 2005), 112.

Highlighting its value, music in African societies, is connected to the daily cultural moments. Music links the living not only to those who went before us, but also to those who will arrive in the future. Music is fun and inspires hope, sense, serenity and liveliness. Some groups participate in a music-making session so as to foster solidarity and unity. Aesthetically, Africans enjoy music by involving themselves in it, e.g., as they shout, clap, stamp on the ground, dance, etc. The musical form of most songs in Africa is *call and response* in which there is a leader on voice or instrument, and the rest respond, hence leading us to a social interaction. The song can go around repeatedly. Such an involvement could be seen as a ground already set for the realization of the active participation that Vat. II. invites us to treasure and live as children of God, when it says:

Mother Church earnestly desires that all the faithful should be led to that fully conscious and active participation in liturgical celebrations which is demanded by the very nature of the Liturgy. Such participation by the Christian people as “a chosen race, a royal priesthood, a holy nation, a redeemed people” (1Pet 2:9; cf. 2:4-5), is their right and duty by reason of their baptism¹⁹.

This reminds us of the need to understand what we are and what we celebrate so as to appreciate and live it fully and more fruitfully. African music in its diversity is intrinsically characterized by themes that unify it, e.g., politics; psychology, dignity, justice, peace, reconciliation; economics, the plight of poverty etc.

¹⁹ SC 14, AAS 56 (1964), in *Latin*: Valde cupit Mater Ecclesia ut fideles universi ad plenam illam, consciam atque actuosam liturgicarum celebrationum participationem ducantur, quae ab ipsius Liturgiae natura postulatur et ad quam populus christianus, “genus electum, regale sacerdotium, gens sancta, populus acquisitionis” vi Baptismatis ius habet et officium. Austin Flannery, ed., *Vatican Council II*, 7-8.

Today, the African society has positively been exposed to a strong religious Christian and musical impact. Liturgy through Sacred music ought to enable us to understand, reflect, foretaste and live better the freedom, joy and love of the Christ we celebrate.

These “expressed historical-anthropological-liturgical-biblical reflections ought to be concretized in particular cultural contexts”²⁰. It’s in this perspective that as we proceed, we attempt to venture into *inculturation*, starting from the way the Africans live their lives and from the musical experience of St. Augustine in the light of SC, illumined by the Word of God, in spite of some *challenges*.

1.3 African Music and its Educative, Cultural and Religious Challenge

Nketia Joseph Hanson Kwabena, a Ghanaian ethnomusicologist and composer, says that “the study of African Music is at once a study of unity and diversity and this is what makes it exciting and challenging”²¹. Perhaps what excites us is not only the diversity of African musical cultures but also the *creative and spontaneous resources of its music*.

The more we venture into African music, the more complex but yet more alive, more interesting, and more illuminating it tends to be. Social and cultural factors are also potent materials for creating African music. Sociologists

²⁰ With the animation of the respective *Episcopal Conferences*, and the approval by the *Holy See*.

²¹ Joseph Hanson K. Nketia, *The Music of Africa* (London: Victor Gollancz Limited 1975), 9.

say that “music does not have the slightest aesthetic value if it is not socially true”²². Aduonum elaborates:

In Africa, music is life; i.e., it permeates all daily activities. Music in Africa is the soul which is ultimately concerned with various customs and religious practices. The African is born, named, initiated, fortified, fed, nurtured, and buried with music. In Africa, music comforts the widow, and music stops tribal warfare. Music is in the office. [...]. Finally, music accompanies every single daily activity²³.

The African should often remind himself of the fact that *his own life is a music* that permeates every sector of his being, so that *what he is* and *what he does* inseparably becomes tasty every moment and throughout his existence.

In pre-colonial African societies, the transmission of artistic riches to the young generations grew through oral literature in the form of folk tales, legends, myths, epics, praise poems rituals and proverbs under the “*tree of the word*”, where Africans alternated the traditional theatre and music. These expressions of African art were an integral part of a social and educational life and had a double mission of aesthetics and ethics. With the arrival of colonizers and missionaries, the design and function of African art and music began to change due to their cultural influence. Colonizers imposed, in the name of civilization, the rejection of African artistic expressions deemed barbaric!

²² Theodor W. Adorno, *Introduction to the Sociology of Music* (New York: The Seabury Press 1962), 68.

²³ Kwasi Aduonum, *A Compilation, analysis and adaptations of selected Ghanaian folk tales songs for use in the elementary general class* (Ann Arbor: University of Michigan 1980), 19-20.

Currently, technological and media development have provoked the globalization of the musical-theatrical and religious activities, thereby risking a fall into exaggerated secularization!

The “African traditional religious practices have been influenced by Christian and Islamic practices, among other world religions”²⁴. Foreign religions in Africa have helped in developing the current musical practices, vocal traditions, musical styles and instruments. The traditional African beliefs, however, suffered a long history of suppression. Many indigenous songs and instruments were kept away from Church services until recently, thanks to the evaluation and openness of the Episcopal Conferences to the SC and Vat. II, within the Catholic domain. Africans who wished to join Christianity were encouraged to discontinue the traditional musical practices, while others continued to practice cultural beliefs in secret. *African music and dance* have helped to revive many ancient musical practices and uphold religious beliefs.

An author, Serafine Mary Louise, points out that “all interaction and reflection within a musical situation is between the musical actors and the piece of music”²⁵. But we notice that written pieces of music do not exist in the African oral musical tradition.

In our Christian context, however, liturgical music invites us to *get rooted into the text of the Scriptures* as the

²⁴ Ruth Stone, ed., *The Garland Encyclopedia of World Music*, 5.

²⁵ Mary Louise Serafine, *Music as cognition* (New York: Columbia University Press 1988), 7.

starting and ending point, the source from where “people can draw life and live abundantly the new life in Christ, to the fullest” (Jn 10:10). Unfortunately the performance of indigenous music seems to be frequently divorced from its original socio-religious scope.

Today, many forms of ethnic rituals are presented as music, dance and drama pieces in European fashion theatres. “Such art works as sculptures which might have been created exclusively for ritual and spiritual purposes are today increasingly produced for sale or for foreign buyers. These works imitate traditional pieces, or in any event continue a ritual traditional artifact beyond the survival of the beliefs that underpinned it; indeed, beyond the life of the ritual itself”²⁶.

We are invited to recover the spiritual value that lies deep within the human person by *discerning and embracing the positive spiritual cultural values and purifying the negative false ones with the Word of God* as our mirror and with African music as an instrument. We are able to *foretaste the heavenly Liturgy by living it “hic et nunc” and in the hodie, when we become more active participants and protagonists than mere spectators in the inculturation of the Word.*

Regarding the *artistic horizon*, it is the Nigerian composer, musicologist and pianist Euba Akin, who presents the most persuasive arguments against the notion that “contemplative listening is foreign to Africa”²⁷. Based

²⁶ Denis Dutton, “Tribal art and artifact”, in *The Journal of Aesthetics and Art Criticism* 51/1, (Madison: University of Wisconsin Press 1993), 13-22.

²⁷ Akin Euba, *Essays on Music in Africa* (Bayreuth: African Studies Centre 1988).

on the study of *Yoruba* music in Nigeria, he points out that there are some types of music such as those associated with religion and kingship, which are designed purely for listening. Euba argues that even when assigned a utilitarian role, traditional music possesses aesthetic contemplative qualities similar to western music.

We can note that contemplative silence and listening helps one to make a *journey within* by listening to the promptings of the Spirit in one's heart, by the *music of silence*. St. Augustine says that "the joy in holiness is a sound of joy without words that resound in the heart that pleases God, even when the mouth is silent"²⁸. *Contemplative silence thus helps us to be in touch with our real selves.*

In any case, the study of music in African cultural education ought to move beyond the utilitarian values and focus on the reciprocal contextual, artistic, stylistic and religious elements inherent in indigenous music. True cultural, human, Christian and educational awareness begins when one confronts the complexities of intercultural relationships and orients them in *the light of the Word*, just as St. Augustine did.

²⁸ Cf. Augustinus Hipponensis, *Enarrationes in Psalmos* 99, 4, ed., Eligius Dekkers and Iohannes Fraipont (Brepols: Turnhout 1954-1956), CCSL 38-40, 1394. For the English transl., I consult, *Expositions on the Psalms: 1-32*. Vol. III/15., ed. M. Boulding (New York: City Press 2000); 33-50. Vol. III/16., transl. by M. Boulding, ed. J.E. Rotelle (New York: City Press 2000); 51-72. Vol. III/17., transl. by M. Boulding, ed. J.E. Rotelle (New York: City Press 2001); 73-98. Vol. III/18., transl. by M. Boulding, ed. J.E. Rotelle (New York: City Press 2002); 99-120. Vol. III/19., transl. by M. Boulding, ed. B. Ramsey (New York: City Press 2003); 121-150. Vol. III/20., transl. by M. Boulding, ed. B. Ramsey, (New York: City Press 2004). I will consult the Italian edition of Città Nuova, A. Agostino, *Esposizioni sui salmi*, I (1-50), transl. of R. Minuti, Roma 1967; II (51-85), transl. of V. Tarulli, Roma 1970; III (86-120), transl. of T. Mariucci – V. Tarulli, Roma 1976; IV (121-150), transl. of V. Tarulli, Roma 1977. I also consult: Manlio Simonetti, ed., *Agostino, Commento ai Salmi* (Milano: Valla-Mondadori 2004).

When the musical dimensions of dance, drama and social activities imbibe the Biblical values into the culture, then the person's life becomes holistic and acquires a new and complete meaning. In this way our daily life as Christians becomes a liturgy of life that enables us to taste and live, contemplating the heavenly goodness already now. St. Augustine's life experience in his confessions, testifies to the fact that man is created for greater things.

2. MUSIC IN SAINT AUGUSTINE'S CONVERSION

Having attempted to make an overview of African culture and music in the previous section, we shall now embark on life experiences of the journey of faith that St. Augustine, our inspiration, made by the help of music. Besides other references throughout our research, like *Enarrationes in Psalmos*, *De Musica*, *De Civitate Dei*, *De Doctrina Christiana*, we shall closely refer to the "*Confessiones*" especially in this section. St. Augustine reminds us of how "singing is more useful to move hearts to pity and to turn on the effect of divine love"²⁹.

²⁹ Giuseppe Bentvegna, *I carismi del canto e della danza*, 31-32.

2.1. Saint Augustine's Life in brief and the Journey towards his Conversion

In 354, Aurelius Augustinus was born in Tagaste, in northern Africa. Monica his mother was a Christian, but Patrick his father was a pagan who only converted to Christianity shortly before his death in 371. Between 361-373, Augustine studied at Tagaste, in Madaura and in Carthage, and lived a restless and unruly life; he stayed with a woman and had son, Adeodatus. Attracted by the reading of Cicero's love for wisdom, Augustine followed various philosophical doctrines. Between 374-384, he was a professor of rhetoric at Carthage (374), then in Rome (383), Milan (384). Augustine came to know Ambrose at Milan and he listened assiduously to his preaching, spiritual exegesis of Scripture; reconciling himself gradually with the Bible, on which he had previously expressed negative opinions. In 386, after having heard the story of Placianus on the inspiring life of St. Anthony of the Desert, Augustine underwent a deep personal crisis that led him to convert to Catholic Christianity, abandon his career in rhetoric, quit his teaching position in Milan, give up ideas of marriage, and devote himself entirely to serving God, to priesthood, which included celibacy.

Augustine's conversion was appeased by the preaching and testimony of Ambrose, conversations with Christian friends, the conversion of the famous neo-platonic rhetorician Victorinus, the reading of the Pauline letters, the prayers and tears of Monica, the vibrant experience of the Ambrosian Church of Milan, as well as "the emotion on

hearing her good songs, pervading him totally”³⁰, who on the departure of the woman with whom he had the son Adeodatus, puts aside any proposed marriage plans and retires at Cassiciacum to prepare for Baptism.

At this point, Augustine considered that music as art transcended the numbers. Music shook the depths of the soul of Augustine the seeker. He realized that singing was no longer to dirty one’s hands. It was not a heavy activity. It was not only for instruction but also for enjoyment while he tasted its goodness. It was to love. In the retreat of Cassiciacum, he spread, among others, a treatise on music, *De Musica*. With his skills as a professor of rhetoric, he exposed the metrical-musical rules. He was moved by the desire to find harmony between the human and divine order of things that he discovered in the process of conversion. As a Bishop he completed the *De Musica*, but in a Christian perspective.

On the night of Easter in 387, Augustine was baptized by Ambrose together with his son. While back in Africa, Monica died at Ostia. He returned to Africa (388) and started at Tagaste an experience of monastic life. In 391, he was ordained a priest by Valerius, Bishop of Hippo. While in monastic life, he kept studying and writing, e.g., *On Heretics*. He was consecrated Auxiliary Bishop under Valerius. On Valerius’ death, Augustine succeeded him as Bishop. Besides his intense pastoral activity between 396-430, he was tireless in his work as a writer. His exegetical works are: *transcripts of homilies, catechesis, Commentary on the Psalms, Sermons, Letters, City of God* as well as the famous *Confessions*. Augustine died in 430 at Hippo during the siege of Hippo by the Vandals.

³⁰ Augustinus Hipponensis, *Confessiones* IX, 6, 14, 140-141.

In flashing back towards his conversion, however, we perceive Augustine recognising that classical Latin, like Greek, emphasized melodic music, a language in which the accent (*ad-cantum*, “for the chant”) enhanced the sound. Poets, prose writers and orators had to be somehow musicians, since they composed music phrases and pieces. Music was integrated with the various disciplines that he treated in his life. Actually as a youth, he had sought worldly success, even in poetic-musical competitions:

[...]. I went astray and led others astray. I was deceived and deceived others, in varied lustful projects, sometimes publicly, by the teaching of what men style “the liberal arts”; sometimes secretly, under the false guise of religion. In the one, I was proud of myself; in the other, superstitious; in all, vain! In my public life I was striving after the emptiness of popular fame, going so far as to seek theatrical applause, entering poetic contests. [...]. Bear with me, I beseech you, and give me the grace to retrace in my present memory the devious ways of my past errors and thus be able to “offer to you the sacrifice of thanksgiving”. For what am I to myself without you but a guide to my own downfall? [...], let the strong and the mighty laugh at us, but let us who are “poor and needy” confess to you³¹.

This Confession of St. Augustine calls to mind our need to make daily constructive choices and to devote our entire being, with all our mind, heart and strength, as a thanksgiving sacrifice offered back to God, the giver of everything and to whom everything is directed.

Augustine had read the Scriptures without fruit; followed the Manicheans, with three reasons: rationalism that excluded faith; the open profession of a pure and spiritual Christianity that excluded the OT; the solution of the problem of evil which

³¹ Augustinus Hipponensis, *Confessiones* IV, 1, 1, 40.

the “Manichaeon”³² offered. He was a staunch anti-Catholic. He learned to overcome his inner world in discovering the intelligible light of truth:

And being admonished by these books to return into myself, I entered into my inward soul, guided by you. This I could do because you were my helper. [...]. You are my God, to whom I sigh both night and day. When I first knew you, you lifted me up; that I might see that there was something to be seen, though I was not yet fit to see it. And you beat back the weakness of my sight, shining forth upon me your dazzling beams of light, and I trembled with love and fear. I realized that I was far away from you. [...]. You cried to me from afar, “I am who I am”. And I heard this, as things are heard in the heart, and there was no room for doubt. I should have more readily doubted that I am alive than that the Truth exists, the Truth which is “clearly seen, being understood by the things that are made”³³ (*Rom* 1:20).

Gradually, Augustine recognized the unconditional and providential love of the Omnipotent God who takes the initiative to raise us from where we are.

He noted that the study of secular music and other liberal sciences was a gift of God for oneself and for others, even though they had not yet led him to God. He also confessed how he prostituted with the gifts that he freely received from God, and he continues to remind us that our gifts are useless if we do not freely and generously use them. “Freely we have received, freely give” (*Mt* 10:8):

And what did it profit me that I could read and understand for myself all the books I could get in the so-called “liberal arts”, when I was actually a worthless slave of wicked lust? I took delight in them, not knowing the real source of what

³² Based on methodological and metaphysical assumptions of *rationalism, materialism, and dualism*.

³³ Augustinus Hipponensis, *Confessiones* VII, 10, 16, 103-104.

it was in them that was true and certain. For I had my back toward the light, and my face toward the things on which the light falls, so that my face, which looked toward the illuminated things, was not itself illuminated. Whatever was written in any of the fields of rhetoric or logic, geometry, music, or arithmetic, I could understand without any great difficulty and without the instruction of another man. All this you knew, O Lord my God, because both quickness in understanding and acuteness in insight are your gifts. Yet for such gifts I made no thank offering to you. [...]. And I did not store up my strength for you, but went away from you into the far country to prostitute my gifts in disordered appetite. And what did these abilities profit me, if I did not put them to good use? [...]³⁴.

Augustine came to his senses and realized the beauty of illumined light and the need to put all his gifts to good use. Speaking of his dissatisfaction of the music before his conversion, he noted that mere songs alone, just like other worldly pleasures, did not give him relief:

[...]. Not in pleasant groves, nor in sport or song, nor in fragrant bowers, nor in magnificent banqueting, nor in the pleasures of the bed or the couch; not even in books or poetry did it find rest. All things looked gloomy, even the very light itself. [...]. But when my soul left off weeping, a heavy burden of misery weighed me down. It should have been raised up to you, O Lord, for you to lighten and to lift. [...]. Where could I fly from my own self? [...]³⁵.

St. Augustine noted that whoever sung and was attached to this world was as if he had not sung at all. “*Glorification* was the main reason why Christian Liturgy should harmonize with cosmic Liturgy and should orchestrate the mystery of Christ with the voices of creation”³⁶. We usually

³⁴ Augustinus Hipponensis, *Confessiones* IV, 16, 30, 55.

³⁵ Augustinus Hipponensis, *Confessiones* IV, 7, 12, 46.

³⁶ Joseph Ratzinger, Benedetto XVI, *Lodate Dio con arte* (Venezia: Marcianum Press 2010), 38.

sing of things that we are convinced of, and as we sing, truth is revealed the more in the world of our feelings, our thoughts, our entire being. "Prophets used to invite experts to sing Psalms, so that the grace of the Spirit comes over through the gentle sweetness of the song"³⁷.

With the study of liberal arts and the inconsistency of Mani the religion, Augustine returned to the Catholic faith. He did not rely on current philosophers anymore because they did not know Christ. Augustine's *return journey* began in Milan with Ambrose's preaching, which dispelled the difficulties of the Manicheans and offered the key to interpret the OT. The *Confessions*, which Augustine wrote while still burning in the ardor of his first love, are full of the fire and unction of the Holy Spirit. Augustine, like David in *Ps* 51 confessed to God the sins of his youth; they were a hymn of praise to God's grace that led him out of darkness into light, and called him to serve God. He abandoned all honors, greatness, and lay them at the feet of the Merciful God. He continued with a reflection on the necessity of faith to arrive at wisdom. He landed in a conviction that the authority which supports the faith, amidst the *evil*, is in Jesus Christ:

[...]. God is good, yes, most mightily and incomparably better than all his works. But yet he who is good has created them good; behold how he encircles and fills them. Where, then, is evil, and where does it come and how has it crept in? What is its root and what its seed? Has it no being at all? Why, then, do we fear and shun what has no being? Or if we fear it needlessly, then surely that fear is evil by which the heart is unnecessarily stabbed and tortured, and indeed a greater evil since we have nothing real to fear, and yet do fear. Therefore, either that is evil which we fear, or the act of

³⁷ Giuseppe Bentvegna, *I carismi del canto e della danza*, 27.

fearing is in itself evil. But, then, where does it come, since God who is good has made all these things good? Indeed, he is the greatest and Supreme Good, and has created these lesser goods; but both Creator and created are all good. [...]. Could evil exist contrary to his will? [...]. And still the faith of your Christ, our Lord and Savior, as it was taught me by the Catholic Church, stuck fast in my heart. [...]³⁸.

St. Augustine highlights that our God is good and He makes a good creation. As a good creation, we are to reflect the goodness of the Creator, in our way of conduct by looking at Jesus, or else we risk choosing evil, i.e. absence of good.

St. Augustine remains a central figure in Christianity and in the history of Western thought. He is important to the “*baptism*” of Greek thought and its entrance into the Christian and European tradition. Being an African himself, he contributed to the cultural, anthropological, philosophical, theological, pastoral and spiritual formation of his time. His contribution remains alive even up to today as we keep reflecting on how he *harmonized music with his life*, more so after listening and obeying to the musical voice that invited him to *pick up and read the Scripture*. In other words, *St. Augustine’s life was then mirrored and harmonized by the Word of God, thanks to the role of music in his conversion*.

³⁸ Augustinus Hipponensis, *Confessiones* VII, 5, 7, 96.

2.2. Music “Pick up and read” and Augustine’s Perspective of “Rationality”, “Art of Intelligence” and “Illumination”

Augustine, restless seeker of truth and beauty, professor of rhetoric, music and harmonious oratory, and later a Shepherd, *made his life a song of love and praise*. Music drew him as a young man in the theater of his time, and aroused in him a desire to participate in poetic - musical competitions. His conversion was prompted by a childlike mysterious voice that he heard telling him in a chanting melody: “*pick up and read*”. That voice invited him to open the Scripture, a chant that he, in tears for his sins, warmly welcomes with great emotion:

[...]. Why not an end to my impure life in this very hour? As I was saying this and weeping in the bitter agony of my heart, suddenly I heard a voice from the nearby house chanting as if it might be a boy or a girl, saying and repeating over and over again “*Pick up and read, pick up and read*”. [...]. I interpreted it solely as a divine command to me to open the book and read the first chapter I might find. [...] I seized it, opened it and in silence read the first passage on which my eyes lit: “Not in riots and drunken parties, not in eroticism and indecencies, not in strife and rivalry, but put on the Lord Jesus Christ and make no provision for the flesh in its lusts”. I neither wished nor needed to read further. At once, with the last words of this sentence, it was as if a light of relief from all anxiety flooded into my heart. All the shadows of doubt were dispelled³⁹.

³⁹ Augustinus Hipponensis, *Confessiones* VIII, 12, 28-29, 130-131, in *Latin*: [...] Quare non hac hora finis turpitudinis meae? Dicebam haec et flebam amarissima contritione cordis mei. Et ecce audio vocem de vicina domo cum cantu dicentis et crebro repetentis, quasi pueri an puellae, nescio: “tolle lege, tolle lege”. [...] Nihil aliud interpretans divinitus mihi iuberi nisi ut aperirem codicem et legerem quod primum caput invenissem. [...] Aperui, et legi in silentio capitulum quo primum coniecti sunt oculi mei: “non in comessationibus et ebrietatibus, non in cubilibus et impudiciis, non in contentione et aemulatione, sed induite dominum Iesum Christum et carnis providentiam ne feceritis in concupiscentiis”. Nec ultra volui legere nec opus erat. Statim quippe cum fine huiusce sententiae quasi luce securitatis infusa cordi meo omnes dubitationis tenebrae diffugerunt.

The *Word* that illumined Augustine when he picked up the book to read is the same *Word* that illumines people of every age, if only we open up to the faculties of our minds, hearts, consciences and souls. Christian music should be rational and intelligent; worthy of man, i.e., one ought to be rationally aware of the scope and content of the music. Even the song of *jubilation*, of ecstasy of the heart, shouldn't exclude the control of reason. St. Paul speaks of a "sacrifice of God founded on reason and on the mind"⁴⁰ (*Rom* 12:1). We do not need to sing as pagans do. They sing to idols, without understanding. St. Augustine calls us to "sing praises to God with understanding"⁴¹ (*Ps* 31:9). Christian music is a song of the heart, not only in the sentimental sense but also in a rational manner.

Augustine's "illumination theory"⁴² which is also highlighted by some authors like Charles Boyer⁴³, Pierre Courcelle⁴⁴, Eugène Portalié⁴⁵ and Peter Brown⁴⁶, directly refers to the research of metaphysical foundations of rational judgment. This theory, states that human knowledge takes place under the influence of the ideas in the mind of God,

⁴⁰ Cf. Augustinus Hipponensis, *Enarrationes in Psalmos* 18, II, 1, 105.

⁴¹ Cf. Augustinus Hipponensis, *Enarrationes in Psalmos* 46, 9, 534.

⁴² Cf. Ronald Nash, *The light of the mind: St. Augustine's theory of knowledge* (Lexington: University of Kentucky), 1969.

⁴³ Cf. Charles Boyer, *L'idée de vérité dans la philosophie de Saint Augustin* (Paris: Beauchesne 1940).

⁴⁴ Cf. Pierre Courcelle, *Recherches sur les Confessions de Saint Augustin* (Paris: de Boccard 1950).

⁴⁵ Cf. Eugène Portalié, *A guide to the thought of Saint Augustine* (Chicago: Regnery 1960).

⁴⁶ Cf. Peter Brown, *Augustine of Hippo: A Biography. New edition with an Epilogue* (London: University of California Press 2000).

and that these ideas illuminate up our minds leading us to effective knowledge:

God (is) the Father of truth, the Father of wisdom, the Father of the true and crowning life, the Father of blessedness, the Father of that which is good and fair, the Father of intelligible light, the Father of our awakening and illumination, the Father of the pledge by which we are admonished to return to You⁴⁷.

His theory examines music as a science of a correct measure, according to a rhythm. This science is not only memory or imitation (even animals imitate), but rather an *intelligence of the art*, that is only typical of the human person. For Augustine, *art is science*, i.e., "rational consciousness of the laws of reality and the reproduction of the same laws in the poem, music, and in the dance.

The order of the universe is not only an instrument of God to administer creation; it is also a means for the soul that desires to rise through creation to the knowledge and to the love of his Creator"⁴⁸. The Word that was present in creation, Christ, was affirmed by the *light of the Easter Resurrection* that opened the treasures of heaven, hence illumining man's path before his God. It is the same Spirit of Christ that illumined Augustine's way to conversion and that continues to arouse in us the desire to rise to the Creator in every moment of our lives.

⁴⁷ Antonio Quacquarelli, "L'anafora", in *Saggi patristici. Retorica ed esegesi biblica* (Bari: Adriatica 1971), 89.

⁴⁸ Maria Bettetini, *Agostino: Ordine, Musica, Bellezza* (Milano: Rusconi 1992), 38-39.

In “*De Civitate Dei*”⁴⁹, St. Augustine reflects on the dactylic hexameters in the “*laus cerei*”⁵⁰, the Paschal Candle linked to *Christ, the light of the world* who illumines every form of darkness, and gives new life. Medieval traditions primarily attribute the *Exsultet* to St. Augustine, St. Ambrose of Milan and to St. Jerome. The rubrics in the *Gothicum, Gallicanum Vetus, Bobbio*, attribute it to St. Augustine. St. Augustine is thus known to have composed the *laus cerei*, which is one of the basic aspects in the *Exsultet* as we shall elaborate in the second Chapter.

The mentioning of the Easter light shows how the Paschal Liturgy was a turning point in Augustine’s life; a point where light plays a leading role of illumination. It is on the Easter Vigil of the year 387 that Augustine was baptized. The Paschal Liturgy still conserves ancient rich symbolic elements: *fire, light, Word, water*, and invites us to foretaste and celebrate the Pasch by the symbolical means of music as rationality, as art of intelligence and as illumination of the Word.

Augustine confesses how he had not yet appreciated God’s blessings and mercy. He recalls how God brought him low, leveling hills and mountains of his thoughts, strengthening the crookedness and smoothening his rough ways. In the context of the days of his conversion and baptism during his retreat at Cassiciacum, Augustine pours out his feelings to God in the chant of the Psalms:

⁴⁹ Cf. Augustinus Hipponensis, *De Civitate Dei* XV, 22, ed. Bernard Dombart and Alphonse Kalb (Brepols: Turnhout 1955), CCSL 47-48, 487-488. For the English transl., I follow: *The City of God, 1-10* Vol. I/6., Introduction and transl. by W. Babcock, Notes by B. Ramsey (New York: Hyde Park - New City Press 2012); 11-22 Vol. I/7, fall 2013.

⁵⁰ Cf. Michele Cutino, “*Le ‘laus’ cerei agostiniana ed il cosidetto ‘De anima’*” in *Anthologia Latina* 489 Riese (Catania: Orpheus 1997), 396.

[...]. O my God, how did I cry to you when I read the Psalms of David, those hymns of faith, those poems of devotion which leave no room for swelling pride! I was still a novice in your true love. [...]. By turns I trembled with fear and warmed with hope and rejoiced in your mercy, O Father. And all these feelings showed forth in my eyes and voice when your good Spirit turned to us and said, "O sons of men, how long will you be slow of heart, how long will you love vanity, and seek after falsehood"? For I had loved vanity and sought after falsehood. And you, O Lord, had already magnified your Holy One, raising him from the dead and setting him at your right hand, that then he should send forth from on high his promised "Paraclete, the Spirit of Truth". Already he had sent him, and I knew it not. [...]. I spoke many things loudly and earnestly, in the contrition of my memory, which I wish they had heard, who still "love vanity and seek after falsehood". Perhaps they would have been troubled, and have vomited up their error, and you would have heard them when they cried to you⁵¹.

Augustine's embrace of Christianity was an act of *spiritual illumination which he distanced himself from the material illumination*. He remembers how liturgical chants at his baptism with his son Adeodatus, touched his spirit, and how they melted his heart, up to the extent of having his eyes overflowing with tears:

[...]. We took him (Adeodatus) for our companion, as if he were the same age in grace with ourselves, to be trained with ourselves in your discipline. And so we were baptized and the anxiety about our past life left us. [...]. How freely did I weep in your hymns and canticles; how deeply was I moved by the voices of thy sweet-speaking Church! The voices flowed into my ears; and the truth was poured forth into my heart, [...], and my tears ran down, and I was happy in all these things⁵².

⁵¹ Augustinus Hipponensis, *Confessiones* IX, 4, 7-12, 136-140.

⁵² Augustinus Hipponensis, *Confessiones* IX, 6, 140-141.

We notice Augustine's life of happiness when we see him let his heart be illumined and transformed by the sweetness of the Word through hymns and canticles that were passing in his mind, soul and body, gradually leading him to conversion. In this perspective, Augustine points to a life of happiness and invites us to *constantly illumine, preserve and rekindle the light of beauty and goodness within us* inspired by God's Word, so as not to give way to the dark moments of our lives that are characterized by sadness, despair, discouragement and absence of goodness.

2.3. Music in the Church and Augustine's Conversion

Having reflected on how the illumination through music of the mind and the heart played a basic role in Augustine's reconciliation with the Word of God, we are confronted with today's reality of a high production and consummation of music! We may ask if we really reflect on what we sing or, we are only lost in the rhythms and "heaviness" of instrumental music! Are we only satisfied with the cultural artistic presentations, or strive to understand better the transcendental meaning that every good symbol, culture, Scripture, Liturgy, etc., offers us?

Like Augustine, we ought to listen and respond to the chanting voice *pick up and read* which God offers us in the Scriptures, Sacraments, lives of Saints, living testimonies of the people of God, etc. Augustine offers us a global and reflective vision on how we ought to pause, submit our hearts to Christ, taste the musical content of life situations, as we consider some aspects in music, e.g., the languages of: *perception; experience / sacramental; presence of God; symbolic-esthetic, something good / authentic; transcendence*. His contact with the Scriptures leaves his heart touched and his life

changed as *music and the Word of God gradually illumine his heart* towards conversion.

In the Church of Milan, the use of hymns was introduced not long before. The regent Empress Justina, acclaimed Valentinian, Son II (383), as the new Emperor, and he being an Arian, demanded that Bishop Ambrose, gave to the Arians a Church for their worship. Ambrose opposed that. Fearing that the Empress would take the Church by force, with his followers, Ambrose occupied the Church day and night. The abundant time available was spent in prayer and singing, hence Ambrose wrote many of his famous hymns. The hymns of the Ambrosial Church fascinated and warmed Augustine's heart:

The Church of Milan had only recently begun to employ this mode of consolation and exaltation with all the brethren singing together with great earnestness of voice and heart. For it was only about a year, not much more, since Justina, the mother of the boy-emperor Valentinian, had persecuted your servant Ambrose on behalf of her heresy, in which she had been seduced by the Arians. The devoted people kept guard in the church, prepared to die with their bishop, your servant. Among them my mother, your handmaid, taking a leading part in those anxieties and vigils, lived there in prayer. [...]. This was the time that the custom began, after the manner of the Eastern Church, that hymns and psalms should be sung, so that the people would not be worn out with the tedium of lamentation. This custom, retained from then till now, has been imitated by many, indeed, by almost all your congregations throughout the rest of the world⁵³.

⁵³ Augustinus Hipponensis, *Confessiones* IX, 7, 141-142, in Latin: Non longe coeperat Mediolanensis ecclesia genus hoc consolationis et exhortationis celebrare magno studio fratrum concinentium vocibus et cordibus. Nimirum annus erat aut non multo amplius, cum Iustina, Valentiniani regis pueri mater, hominem tuum Ambrosium persequeretur haeresis suae causa, qua fuerat seducta ab arrianis. Excubabat pia plebs in ecclesia, mori parata cum episcopo suo, servo tuo. ibi mea mater, ancilla tua, sollicitudinis et vigiliarum primas tenens, orationibus vivebat. [...]. Tunc hymni et psalmi ut canerentur secundum morem orientalium partium, ne populus maeroris taedio contabesceret, institutum est, ex illo in hodiernum retentum multis iam ac paene omnibus gregibus tuis et per cetera orbis imitantibus.

Along with his fascination, the *pleasure associated senses* troubled Augustine; for the pure pleasure of the senses was inevitably associated with evil. With regard to hearing Church music, therefore, the danger lays in being caught up in the beauty of the music rather than the conceptual message of the words of the hymns. When he did this, Augustine says, he felt he sinned:

The delights of the ear had more firmly entangled and subdued me; but you loosened and freed me. Now, in those melodies which your words breathe soul into, when sung with a sweet and attuned voice, I do little repose; yet not so to be held thereby, but that I can disengage myself when I will. [...] ⁵⁴.

Augustine commends the Milan Church for its effective use of congregational singing of hymns for *consolation and exhortation*. This was the first traditional and antiphonal means of chanting in the West, which was already widespread in the East. Ambrose brought it in; Gregory the Great perfected it:

Then it was first instituted that after the manner of the Eastern Churches, Hymns and Psalms should be sung, lest the people should wax faint through the tediousness of sorrow: and from that day to this the custom is retained [...] ⁵⁵.

Another occasion in which Milanese Church songs struck deeply Augustine's heart was when they found the bodies of holy Martyrs Gervasius and Protasius, which were then solemnly carried to the basilica of Ambrose:

⁵⁴ Augustinus Hipponensis, *Confessiones* X, 33, 49, 181.

⁵⁵ Augustinus Hipponensis, *Confessiones* IX, 7, 15, 141-142.

Then by a vision you made known to your renowned bishop the spot where lay the bodies of Gervasius and Protasius, the martyrs, whom you had preserved uncorrupted for so many years [...]. When they were discovered and dug up and brought with due honor to the basilica of Ambrose, as they were borne along the road many who were troubled by unclean spirits, the devils confessing themselves, were healed. [...]. "And yet at that time, when the sweet savor of your ointment was so fragrant, I did not run after you" (*Song* 1:3-4). Therefore, I wept more bitterly as I listened to your hymns, having so long panted after you. "And now at length I could breathe as much as the space allows in this our straw house"⁵⁶.

On the death of Monica it was the chant of a Psalm that helped Augustine put in the hands of God's mercy the pain of separation from his mother:

When the boy was restrained from weeping, Evodius took up the Psalter⁵⁷, and began to sing, with the whole household responding, the psalm, "I will sing of mercy and judgment unto you, O Lord" (*Ps* 101:1). [...]. Those true verses of Ambrose came to my mind, for you are truly, «*Deus, creator omnium*⁵⁸, *Polique rector, vestiens Diem decoro lumine, Noctem sopora gratia; Artus solutos ut quies Reddat laboris usui Mentisque fessas allevet, Luctusque solvat anxios*»⁵⁹. And then, little by little, there came back to me my former memories of your handmaid: her devout life toward you, her holy tenderness and attentiveness toward us, which had suddenly been taken away from me, and it was a solace for

⁵⁶ Augustinus Hipponensis, *Confessiones* IX, 7, 16, 142.

⁵⁷ A collection of 150 Psalms, which took the name of the instrument that accompanied the song.

⁵⁸ Often Augustine will refer to this hymn as a model of Christian chant.

⁵⁹ «Creator of the earth and sky, Ruling the firmament on high, Clothing the day with robes of light, Blessing with gracious sleep the night: That rest may comfort weary men, And brace to useful toil again, And soothe awhile the harassed mind, And sorrow's heavy load unbind». For St. Augustine's own analysis of the scansion and structure of this hymn; Augustinus Hipponensis, *De musica* VI, 2, 2-3, ed. Jacques Paul Migne (Paris: ed. Migne 1877), PL 32, 1163-1164; Arthur Sumner Walpole, *Early Latin Hymns*, (Cambridge: University Press 1922), 44-49.

me to weep in your sight, for her and for myself, about her and about myself. Thus I set free the tears which before I repressed, that they might flow at will, spreading them out as a pillow beneath my heart. [...]⁶⁰.

On hearing of God's mercifulness, Augustine recalls his past; he freely allows the tears to flow and in this, he becomes freer.

Like many of his Church contemporaries, Augustine appears to have been content to explain the OT references to musical instruments in the service with a metaphoric language. It is noted that the famous *Praise the Lord with cymbals*, for example, in *Ps 150*, is really talking about good neighbors:

Cymbals touch each other in order to play and therefore some people compare them to our lips. But I think it better to think of God as being praised on the cymbals when someone is honored by his neighbor rather than by himself [...]⁶¹.

St. Augustine challenges us to sing of love and service with a concrete touch of each other's needs, and constantly forgive, especially when "we knock" our neighbors. I am personally always impressed by one of the phrases attributed to St. Augustine, i.e., *the measure of love is to love without measure*. The music of Love and forgiveness should always be our daily ingredient and antiphon in every moment of our lives.

⁶⁰ Augustinus Hipponensis, *Confessiones* IX, 12, 31-33, 151-152.

⁶¹ James W. McKinnon, ed., "Musical Instruments in Medieval Psalm Commentaries and Psalters", in *Journal of the American Musicological Society* 21 (New York: Harper and Row 1968).

3. MUSIC AFTER THE CONVERSION OF AUGUSTINE

Augustine's musical sensibility, after his first deep, emotional and spiritual experience in the Church of Milan, reflects a theology of spiritualization that ascribes senses to the OT; to the old man; to the old world. He fears to *sin without being pardoned* if he is *moved more by the music than by the reality*, hence for him, when one cancels out reality from the music, it would be preferable not to hear anyone sing at all. St. Augustine is "inclined more to approve the usage of singing in the Church so that by the delight of the ears the weaker minds may rise to the feeling of devotion"⁶² St. Thomas Aquinas could see a coincidence with the musical theory of Boez and he summarized the justification of music: «so that the mind of the weak is majorly stimulated to devotion»⁶³.

3.1. Music and Divine Order

St. Augustine, after his conversion, notes that *music is an expression of a greater order* that allows us, through the harmony of the voices and instruments, to discover and to reproduce, till we arrive at God, in whom all is ordered with wisdom and Love. With wisdom, God reveals the mysteries of the Kingdom and makes us taste their beauty. The news is good news: "fascinating proclamation of the Gospel, an art that falls in love, a song and enchantment"⁶⁴, *that makes people walk with burning hearts of love*. It is not about music that searches for money or vainglory, but music that helps man to rediscover himself and to move towards his Creator.

⁶² Augustinus Hipponensis, *Confessiones* X, 33, 50, 181-182.

⁶³ Joseph Ratzinger, *Benedetto XVI, Lodate Dio con arte*, 33.

⁶⁴ Felice Rainoldi, *Il miele dalla pietra (Sal 80, 17), guida liturgico-pastorale al canto dei salmi* (Roma: CLV-Edizioni Liturgiche 2002), 17.

Augustine's study of philosophy in the search for truth also had *music, not as a sound but as a mathematical understanding of the reality of life*. He says that in the equilibrium of the world, one feels the music through the numbers and that music ought to lead us to a deeper ineffable experience, to the order, to the beautiful and towards the transcendent. He invites us to consider the morality and the wisdom of the texts we sing. St. Augustine, now converted, finally did not find any other content for the music except for the praise of God and for his wonders.

St. Augustine explains the sense of *music as a scientific art so as to help us pass from bodily to spiritual reality*; from matter to form, i.e., to the beauty. He emphasizes the importance of feelings in musical art. Sin is said to have broken the harmony between body and soul. Bodily sensations could be dangerous for the soul; but the body, taken up by Christ's incarnation and redemption healed the wound of sin. St. Augustine establishes the control that the soul should have on bodily sensations. He says that bodily sensations with which musical rhythms are associated, are activities of the soul. The soul ought to animate and give rules to the music of life, without out-ruling sensations or getting lost only in emotions.

In his Confessions, referring to the study of music and poetry, Augustine teaches that the unity of the metric-music was more essential than the hymn, but we notice that a measure could exist even in the rules of life. His solid formation in liberal sciences like rhetoric, geometry, music, mathematics, had long prepared him, but without offering him the answers to what his spirit was in search for. Later

on, he teaches us that the harmony of the song ought to correspond to one's conduct of life and in line with God's law since we are created in God's image:

[...]. And I was entirely ignorant as to what is that principle within us by which we are like God, and which is rightly said in Scripture to be made "after God's image". Nor did I know that true inner righteousness, which does not judge according to custom but by the measure of the most perfect law of God Almighty, by which the mores of various places and times were adapted to those places and times. By this inner righteousness Abraham and Isaac, and Jacob and Moses and David, and all those commended by the mouth of God were righteous and were judged unrighteous only by foolish men who were judging by human judgment and gauging their judgment of the mores of the whole human race by the narrow norms of their own mores. [...]⁶⁵.

One understands better how St. Augustine had a musical relationship that led him gradually to conversion: he taught it, he used it extensively after his conversion, not because he played any instrument in Church, but because he permeated his heart with great musical wisdom in all his sermons, homilies, catechesis, captivating the faithful with the sweetness and harmony of *the Word*. We also understand why he intended music as a science of measurement, of the rhythm, and how after his conversion, he found from this music, the order placed by the Creator in the harmony of creation. He understood that all creation sings the praises of God. The order that God places is everywhere. It's thus

⁶⁵ Augustinus Hipponensis, *Confessiones* III, 7, 12-14, 33-34, in *Latin*: [...]. Et quid in nobis esset secundum quod essemus et recte in scriptura diceretur ad imaginem dei, prorsus ignorabam. Et non noveram iustitiam veram interiorem, non ex consuetudine iudicantem sed ex lege rectissima dei omnipotentis, qua formarentur mores regionum et dierum pro regionibus et diebus, cum ipsa ubique ac semper esset, non alibi alia nec alias aliter, secundum quam iusti essent Abraham et Isaac et Iacob et Moyses et David et illi omnes laudati ore dei. Sed eos ab imperitis iudicari iniquos, iudicantibus ex humano die et universos mores humani generis ex parte moris sui metientibus. [...].

possible to “transcend from the corporeal to incorporeal; from the visible to the invisible” (*Rom* 1:20). The song of creation is possible because everything subsists in the work and in the present moment of God:

[...]. As the body of the air above the earth does not bar the passage of the light of the sun, so that the light penetrates it, not by bursting nor dividing, but filling it entirely, so I imagined that the body of heaven and air and sea, and even of the earth, was all open to you and, in all its greatest parts as well as the smallest, was ready to receive your presence by a secret inspiration which, from within or without all, orders all things you have created⁶⁶.

St. Augustine was convinced that *music made with art* and in newness of life, gives sense to life and it is a step to reach God. Rediscovering in the music, the order of the universe, Augustine becomes part of a tradition that dates back to Plato through Cicero and Pythagoras. St. Augustine recognizes and takes up this cosmic-music tradition. After his conversion, with the discovery of the Scripture he ascribes the cosmic-musical order to the Creator, One, Eternal, Immutable, of all Harmony. He affirms that all creation in good harmony sings God’s praises:

To you there is no such thing as evil, and even in your whole creation taken as a whole, there isn’t; because there is nothing from beyond it that can burst in and destroy the order which you have appointed for it. But in the parts of creation, some things, because they do not harmonize with others, are considered evil. Yet those same things harmonize with others and are good, and in themselves are good. [...]; “things of the earth, and all people; [...], praise your name!” (cf. *Ps* 148: 7-12). But seeing also that in heaven all your angels praise you, O God. [...]. The things above were better than those below, yet that all creation together was better than the higher things alone⁶⁷.

⁶⁶ Augustinus Hipponensis, *Confessiones* VII, 1, 2, 92-93.

⁶⁷ Augustinus Hipponensis, *Confessiones* VII, 13, 19, 105.

For St. Augustine, *music is a reflection of the divine reality and a way to contemplate it with the soul's inward faculty and live it consciously:*

[...]. By degrees I was led upward from bodies to the soul which perceives them by means of the bodily senses, and from there on to the soul's inward faculty, to which the bodily senses report outward things [...], then up to the reasoning power, to whose judgment is referred the experience received from the bodily sense. When this power of reason within me also found that it was changeable, it raised itself up to its own intellectual principle (the Platonic *Nous*), and withdrew its thoughts from experience, abstracting itself from the contradictory throng of phantasms in order to seek for that light in which it was bathed. Then, without any doubt, it cried out that the unchangeable was better than the changeable. [...]. And thus with the flash of a trembling glance, it arrived at "that which is"⁶⁸ [...]⁶⁹.

St. Augustine, in putting together the rational search of man and the gift of God, says that "music captures and expresses that order of the universe that is not only God's instrument to administer the creation, but also a means for the soul that desires to go back transcending through the creation of the conscience and to the love of his Creator"⁷⁰. Music puts order amidst sounds, just as God puts order among the beings. To this, St. Augustine, speaking of the *numbers and to their relationships in the Divine order*, sings his famous hymn to beauty:

Belatedly I loved you, O Beauty so ancient and so new,
belatedly I loved you. For see, you were within and I was
without, and I sought you out there. Unlovely, I rushed
heedlessly among the lovely things you made. You were
with me, but I was not with you. These things kept me far

⁶⁸ Kenneth E. Kirk, *The Vision of God* (London: Longmans and Green 1932), 319-346.

⁶⁹ Augustinus Hipponensis, *Confessiones* VII, 17, 107.

⁷⁰ Maria Bettetini, *Agostino: Ordine*, 29 and 35.

from you; even though they were not at all unless they were in you. You called and cried aloud, and forced open my deafness. You gleamed and shined, and chased away my blindness. You breathed fragrant odors and I drew in my breath; and now I pant for you. I tasted, and now I hunger and thirst. You touched me, and I burned for your peace⁷¹.

St. Augustine expresses the joy he feels when he encounters the Beauty from within.

3.2. Harmony of Music in relation to Love, Unity and Cardinal Virtues

St. Augustine insists that *music ought to express and foster the “unity of believers together”* (Ps 133:1); that they sing together, signifying the brotherly love; the unity of hearts: *“All believers were of one heart and of one soul”* (Acts 4:32). The song is beautiful and joyous when the brethren live together:

[...]. “Behold how good, how joyful it is when brothers live together”. This music is so sweet, that even those unfamiliar with the Psalter, can sing this verse. It’s so sweet just like the love that leads the brothers to live together. [...]. “Behold, how beautiful, how joyful it is when brothers live together”, are (words) said referring to all Christians or only a few, well defined and perfect, who live together, so that this blessing is not covering all but only some, from whom, however, it extends to others⁷².

⁷¹ Augustinus Hipponensis, *Confessiones* X, 27, 175, in *Latin*: Sero te amavi, pulchritudo tam antiqua et tam nova, sero te amavi! et ecce intus eras et ego foris, et ibi te quaerebam, et in ista formosa quae fecisti deformis inruebam. Mecum eras, et tecum non eram. Ea me tenebant longe a te, quae si in te non essent, non essent. Vocasti et clamasti et rupisti surditatem meam; coruscasti, splenduisti et fugasti caecitatem meam; fragrasti, et duxi spiritum et anhelo tibi; gustavi et esurio et sitio; tetigisti me, et exarsi in pacem tuam.

⁷² Augustinus Hipponensis, *Enarrationes in Psalmos* 132, 1, 1926-1927, in *Latin*: [...]. “Ecce quam bonum et quam iucundum habitare fratres in unum”. Ita sonus iste dulcis est, ut et qui Psalterium nesciunt, ipsum versum cantent. Tam dulcis est, quam dulcis est caritas quae facit fratres habitare in unum. [...]. Quam bonum et quam iucundum habitare fratres in unum; an aliqui sint certi atque perfecti qui habitant in unum, nec

Music does not make sense if there is no accord and symphony between the voices, the instruments, voices and instruments together. A musical performance that would be technically perfect, but without the unity of the believers in charity, would vacuously be external, and not even a new song of love. The song of love is that of marriage between the bride and the bride groom, that of the Song of Songs, “the song of the marriage of the Lamb” (*Rev* 19:9):

We have been singing this psalm with gladness together with you, we beg you in a similar way to consider singing it with attention together with us. For it is sung of the sacred marriage-feast; of the Bridegroom and the Bride; of the King and his people; of the Savior and those who are to be saved. [...]. His sons are we, in that we are the “children of the Bridegroom”; and it is to us that this Psalm is addressed, whose title has the words, “For the sons of Korah, for the things that shall be changed”⁷³.

The harmony of voices ought to be in tune with the harmony of hearts: «One sings together when he sings in harmony, but whoever does not harmonize, does not even sing together»⁷⁴. St. Augustine reflects on the harmony between the soloist and the choir, between the one who sings of the passion of Christ and the choir of Martyrs, “the one who follows the Lamb wherever he goes” (*Rev* 14:4):

[...]. The Passion of our Lord is prophesied here. “Christ also suffered for us, leaving us an example, that we should follow his steps” (*1Pt* 2:21); this is the meaning of “to respond”. The Apostle John also says, “As Christ laid down his life for us, so we also ought to lay down our lives for the brethren” (*1Jn*

ad omnes pertineat ista benedictio, sed ad quosdam, a quibus tamen descendat ad caeteros.

⁷³ Augustinus Hipponensis, *Enarrationes in Psalmos* 44, 1, 493-494.

⁷⁴ Augustinus Hipponensis, *Enarrationes in Psalmos* 72, 21, 997, in *Latin*: [...]. Concinit enim qui consonat; qui autem non consonat, non concinit. [...].

3:16); this also is to respond. But the choir signifies concord, which consists in charity: whoever therefore in imitation of our Lord's Passion gives up his body to be burnt, if he has no charity, he does not answer in the choir, and therefore it profits him nothing (1Cor 13:3). [...]. Christ going before us is followed by the choir of martyrs unto the end of gaining crowns in Heaven. This is sung by "the sons of Core, that is, the imitators of Christ's Passion" (cf. Mt 27:33). This is also "the understanding of Æman of the Israelite". Æman is said to mean, "his brother": for Christ deigns to make his brethren, those who understand the mystery of his Cross, and not only are not ashamed of it, but faithfully glory in it, not praising themselves for their own merits, but grateful for His grace. [...]⁷⁵.

The *Song of the communion of saints* is a song of love and it is sung in the "Church of Saints"⁷⁶ scattered around the entire world:

And this song is of peace, this song is of charity. Whoever severs himself from the union of the Saints, sings not a new song; for he has followed old strife, not new charity. In new charity what is there? Peace, the bond of a holy society, a spiritual union, a building of living stones. [...]. He who sings not with the whole earth, sings an old song, whatever words proceed out of his mouth. [...]. He who sings not with the whole earth a new song, let him sing what he will, let his tongue sound forth Halleluiah, let him utter it all day and all night. [...]. What is Halleluiah? Praise you the Lord. Come; let us praise the Lord together. If you praise the Lord, and I praise the Lord, why are we at variance? Charity praises the Lord, discord blasphemeth the Lord⁷⁷.

St. Augustine, in examining the *relationship between "musical discipline and the eternal unchanging wisdom of God"*, makes a reflection on music and the *Cardinal virtues*:

⁷⁵ Augustinus Hipponensis, *Enarrationes in Psalmos* 87, 1, 1207-1208.

⁷⁶ Cf. Augustinus Hipponensis, *Enarrationes in Psalmos* 149, 3, 2179-2180.

⁷⁷ Augustinus Hipponensis, *Enarrationes in Psalmos* 149, 2, 2178-2179.

temperance, fortitude, justice, prudence, and recapitulates all in one elevation to God's love. Man is called to do his part so as to reach God, practicing the cardinal virtues, placing as an end, the joy that comes from God. Music, ethics, love coupled with the cardinal virtues is all one reality:

Prudence is, when the soul understands where it ought to remain, to which point it rises through temperance, that is to say, by turning its love to God, which is called charity, and by turning away from this world, which virtue is accompanied by both fortitude and justice - whether you think that the soul, when it has reached the reward for its love and effort through complete sanctification, when also that vivification of its body has been completed and the crowds of *phantasmata* have been deleted from its memory and it has begun to live by God through God alone, when that has been fulfilled which is divinely promised to us in this way: "Beloved, now we are children of God, and it is not yet revealed what we will be; but we know that, when he is revealed, we will be like him, for we will see him just as he is". [...]⁷⁸.

Reflecting on the "unity" in *Deus creator omnium*, St. Augustine invites us to direct and refer everything to God, the only principle of equality, of order, of peace. Music helps to heal, to restore this unity between creation and the Creator:

[...]. Whoever admits that there is no nature that does not desire unity in order to be what it is, or that does not try, to the best of its ability, to be similar to itself and to keep its proper order, either spatially or temporally or in some kind of incorporeal balance, as its health, must admit that all things, whatever they are, inasmuch as they exist, have been made and created from one origin through a form, equal and similar to this origin by the riches of its goodness, through which they are united with each other as one, and as one from the one, by the loveliest love, so to speak⁷⁹.

⁷⁸ Augustinus Hipponensis, *De Musica* VI, 16, 51, 1189-1190.

⁷⁹ Augustinus Hipponensis, *De Musica* VI, 17, 56, 1191.

Deus creator omnium, is very attractive not only to our ears because of its rhythmical sound but even more to our soul because of the sanity and truth of its meaning, unless, perhaps, you are affected by the dullness of those who deny that something can be created from nothing, when God almighty is said to have done just this. [...]. From where, I ask, do all these things come, if not from that Supreme and eternal origin of rhythms and similarity and equality and order? But if you take these away from the earth, it will be nothing. Therefore God has created the earth, and it was created from nothing⁸⁰.

St. Augustine reflects on “*Loving the Lord above all things*”, with all the faculties of the human person, so as to be purified:

“[...] The Holy Scriptures in so many volumes and with such authority and sanctity tell us nothing but this, that we shall love our God and Lord with all our heart and with all our soul and with all our mind and love our neighbor as ourselves? (cf. *Deut* 6:5; *Mt* 22:37-39; *Mc* 12:30; *Lk* 10:27). Thus, if we direct all these movements and rhythms of our human activity to this end, we will undoubtedly be purified”⁸¹. “Let us, therefore, not place our joys in carnal pleasure, or in the honors and praises of men, or in the exploration of things which reach the body from the outside, since we have God inside, where everything that we love is certain and unchangeable. [...]”⁸².

We learn from St. Augustine that the music of our life is from the power of the Spirit of God within us. It is what comes from within that gives us the courage and victory over the external challenges, however big they may seem.

⁸⁰ Augustinus Hipponensis, *De Musica* VI, 17, 57, 1191-1192.

⁸¹ Augustinus Hipponensis, *De Musica* VI, 14, 43, 1186.

⁸² Augustinus Hipponensis, *De Musica* VI, 14, 48, 1188.

3.3. Music and Revelation of the Beautiful, the Good and the True

So far, inspired by St. Augustine, we are trying to demonstrate how music can be a way to rise to God, to desire him, to know him, to love him, to serve him and to have a personal relationship with him. St. Augustine observes that we need divine revelation and the Scriptures to know and love God and fellow men, and that is why in his confessions, he constantly invokes the divine enlightenment:

The mind needs to be enlightened by light from outside itself, so that it can participate in truth, because it is not itself the nature of truth. You will light my lamp, Lord⁸³.

St. Augustine continues to reflect on the truth that comes as a fruit of an enlightenment from above when he confesses: «None other than You is teacher of the truth»⁸⁴; «You hear nothing true from me which You have not first told me»⁸⁵; «Truth, when did you ever fail to walk with me, teaching me what to avoid and what to seek. [...]. Without you I could discern none of these things»⁸⁶. Divine enlightenment is thus an influential gift from God that continuously keeps forming our conscience, our minds and our hearts, in discerning what is good. Since it's not in itself the nature of truth, the mind needs to be enlightened. It cannot rely only on the senses but on the enlightenment from God. St. Augustine discovers in the new found Christian faith that the only way that makes this encounter with the Divine Being is the *Mediator between God and men*:

⁸³ Augustinus Hipponensis, *Confessiones* IV, 15, 25, 53.

⁸⁴ Augustinus Hipponensis, *Confessiones* V, 6, 10, 61-62.

⁸⁵ Augustinus Hipponensis, *Confessiones* X, 2, 2, 155.

⁸⁶ Augustinus Hipponensis, *Confessiones* X, 40, 65, 190-191.

I sought, some way to acquire the strength sufficient to enjoy you; but I did not find it until I embraced that “Mediator between God and man, the man Christ Jesus” (1Tim 2:5), “who is over all, God blessed forever” (Rom 9:5), who came calling and saying, “I am the way, the truth, and the life” (Jn 14:6). [...]. “The Word was made flesh” in order that your wisdom, by which you created all things, might become milk for our infancy. And, as yet, I was not humble enough to hold the humble Jesus; nor did I understand what lesson his weakness was meant to teach us. For your Word, the eternal Truth, far exalted above even the higher parts of your creation, lifts his subjects up toward himself. [...]⁸⁷.

Music, for St. Augustine, is to form a sort of *Jacob’s ladder*, “which rests on the ground, while its top reaches the sky and the angels of God ascending and descending on it” (Gen 28:12). The Revelation in itself would be enough to arrive at Beauty, but one notices that *the weak* need courses and steps like those of the music of hope in God, to get there, with a renewed mind and heart:

But even so, we still live by faith and not by sight, for we are saved by hope. [...]. “Be not conformed to this world, but be transformed by the renewing of your mind” (Rom 12:2). “[...] What a light of beauty that will be when we shall see him as he is”! (1Jn 3:2), and when these tears shall pass away which have been my meat day and night, while they continually say unto me, “Where is your God”⁸⁸?

Amidst the wonderful gifts given to man by God, music is a gift to gladden the city of man. In order to charm the ear, God has developed, through man, many musical instruments and beautiful rhythms of the song:

It is he, then, who has given to the human soul a mind, in which reason and understanding lie as it were asleep during infancy, and as if they were not, destined, however,

⁸⁷ Augustinus Hipponensis, *Confessiones* VII, 18, 24, 108.

⁸⁸ Augustinus Hipponensis, *Confessiones* XIII, 14, 249.

to be awakened and exercised as years increase, so as to become capable of knowledge and of receiving instruction, fit to understand what is true and to love what is good. It is by this capacity the soul drinks in wisdom, and becomes endowed with those virtues by which, in prudence, fortitude, temperance, and righteousness, it makes war upon error and the other inborn vices, and conquers them by fixing its desires upon no other object than the supreme and unchangeable Good. [...]⁸⁹.

St. Augustine was convinced that by *loving Beauty, one becomes beautiful*. He composed some work (*opera*) about the *Beautiful and Fitting*:

These things I did not understand at that time, and I loved those inferior beauties, and I was sinking down to the very depths. And I said to my friends: "Do we love anything but the beautiful? What then is the beautiful? And what is beauty? What is it that allures and unites us to the things we love; for unless there were a grace and beauty in them, they could not possibly attract us to them"? And I reflected on this and saw that in the objects themselves there is a kind of beauty which comes from their forming a whole and another kind of beauty that comes from mutual fitness, as the harmony of one part of the body with its whole, or a shoe with a foot, and so on. And this idea sprang up in my mind out of my inmost heart, and I wrote some books, two or three, I think, "On the Beautiful and the Fitting". You know them, O Lord; they have escaped my memory. I no longer have them; somehow they have been mislaid⁹⁰.

St. Augustine tended towards the *inner melody of beauty, virtue and peace, the voice of the Bridegroom*, as well as the *joy and unity that only God can give*:

But I had not seen how the main point in these great issues (concerning the nature of beauty) lay really in your craftsmanship, O Omnipotent One, "who alone does great

⁸⁹ Augustinus Hipponensis, *De Civitate Dei* XXII, 24, 3, 846-847.

⁹⁰ Augustinus Hipponensis, *Confessiones* IV, 13, 50-51.

wonders" (Ps 72:18). And so my mind ranged through the corporeal forms, and I defined and distinguished as "beautiful" that which is so in itself and as "fit" that which is beautiful in relation to some other thing. [...]. And since I loved the peace which is in virtue, and hated the discord which is in vice, I distinguished between the unity there is in virtue and the discord there is in vice. I conceived that unity consisted of the rational soul and the nature of truth and the highest good. [...]. I was straining those ears to hear your inward melody, O sweet Truth, pondering on "the beautiful and the fitting" and longing to stay and hear you, and to rejoice greatly at "the Bridegroom's voice". [...]⁹¹.

The beauty of music is a fruit of a musical knowledge; of a continuous application; of sensitive soul; of an intense and mature faith; of a conscience that keeps discovering the *beauty of love* right from the simple and daily events of life; of a sensibility towards the weak, the poor and those who suffer injustice. There is no beauty where there is no preparation; where there is presumption to know everything and all is improvised. Singing is beautiful and joyous when *brothers live and sing together and in harmony* the song of love.

St. Augustine insists that music expresses the desire to know the equality, the eternal, the truth. "Ethics and aesthetics are now totally penetrated, because of the ordered structure of the universe and of man within a universe that converges to the One. We ascend to God by right values and right use of created beauty"⁹². Music as good modular is the proper use of measurement and ascent to the divine. St. Augustine notes that beauty is also in the rhythm and in the equality:

⁹¹ Augustinus Hipponensis, *Confessiones* IV, 15, 24 and 27, 52-53 and 53-54 respectively.

⁹² Maria Bettetini, *Agostino: Ordine*, 254.

[...]. Tell me, can we love other than beautiful things? [...]. So, these beautiful things please us through rhythm, in which we have already shown that it is equality that is desired. For this is found to be the case not merely in that beauty which belongs to the ears and exists in the movement of bodies, but also in the visible forms, of which one more often talks about beauty. [...]⁹³.

St. Augustine reminds us that our motive and scope in the contemplation of eternal realities ought to be that of finding and expressing joy in the Lord our God. However, while reflecting on pride, St. Augustine observes:

The general love of activity, which distracts from the truth, originates in pride, through which vice the soul chose to imitate God rather than to serve him. Therefore, it is rightly said in the Holy Scriptures: "The beginning of man's pride is to apostatize from God" and "The beginning of all sin is pride". [...]. And through these rhythms and movements, by which souls act upon souls by desiring honors and praise, they are turned away from the contemplation of that pure and unmixed truth. For God alone gives honor to a soul and blesses it, if it lives righteously and piously in front of him⁹⁴.

St. Augustine, in the *De Doctrina Christiana*, quotes Prophet Amos (6:41) "distinguishing the music of the wise from the foolishness of the voluptuary":

[...]. You who chant to the sound of the viol, seeing that wise men may practice music wisely, he, with wonderful skill of speech, checks the flow of his invective, and not now speaking to, but of, these men, and to show us that we must distinguish the music of the wise from the music of the voluptuary, he does not say, "You who chant to the sound of the viol, and think that ye have instruments of music like David"; but he first addresses to themselves what it is right the voluptuaries should hear, "You who chant to the sound of the viol"; and then, turning to others, he intimates that

⁹³ Augustinus Hipponensis, *De Musica* VI, 13, 38, 1183-1184.

⁹⁴ Augustinus Hipponensis, *De Musica* VI, 13, 41, 1185.

these men have not even skill in their art: “they thought that they had instruments of music like David; drinking wine in bowls, and anointing themselves with the costliest ointment” [...] ⁹⁵.

St. Augustine calls on us to continually expose whatever musical talents we have; play it skillfully and wisely, without selfish motivations.

Gradually, from St. Augustine’s experience, we also notice the specific qualities that a chant must have: expression of the mystery of Christ that is celebrated; the constant reference to the Word; food for prayer; ritual inclusion in each moment; being in tune with the spirit of the liturgical season; a help for a full, active, conscious and I would add, authentic participation, etc.

As we venture into the “*New Song of St. Augustine*,” where we shall also focus on the “*festive aspect typical of the Eucharistic celebration*”, in the second Chapter, I wish to sing together with St. Paul, as he reminds us: «Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns, and songs from the Spirit, singing to God with gratitude in your hearts» (Col 3:16). Having noted the role of culture in giving birth, nurturing, developing and creating a base for the human and Christian values in an African especially through the various forms of African music, we now proceed towards knowing, encountering, experiencing and living the *New Song* based on the Word of God through the Eucharist.

⁹⁵ Augustinus Hipponensis, *De Doctrina Christiana* IV, 7, 19, ed. Joseph Martin (Brepols: Turnhout 1962), CCSL 32, 130. English transl. from: *Teaching Christianity*, Vol. 1/11, Introduction, transl. by E. Hill (New York: Hyde Park - New City Press 1996); *Responses to Miscellaneous Questions*, Vol. 1/12, transl. by B. Ramsey (New York: Hyde Park - New City Press 2008).

CHAPTER II

CELEBRATING THE “NEW SONG” OF ST. AUGUSTINE; FRUIT OF THE SUNDAY EUCHARIST, SCRIPTURES AND LOVE

In this Chapter, we shall highlight the *festive-joyful dimension typical of any celebration*, basing it on the liturgical-theological-musical link between the OT and NT. The “*New Song*” is based on the *Word of God*, Christ. In the OT, Psalms are a *bridge* between the Law and the Prophets. Through prayerful singing as a need of the Temple worship, the verbal offering of praise opens man to the “*Logos*”, becoming with Jesus our brother, adoration to God the Father.

The *Psalter* is also seen as a bridge between the OT and NT. “If Canticles in the OT were seen as David’s songs, for the Christians, they are from the heart of the true David, Christ”¹.

In the Primitive Church, Psalms were prayed and sung as *Christic* hymns. In this way, Christ himself becomes the choir leader that teaches us the new song and knows how to give to the Church the sound and the mode of how to praise God adequately foretasting the heavenly Liturgy.

¹ Joseph Ratzinger, Benedetto XVI, *Lodate Dio con arte* (Venezia: Marcianum Press 2010), 70.

The expression “New Song” is frequent in the Psalms: «Sing to the Lord a new song» (*Ps* 96:1). Inspired by St. Paul, St. Augustine says that this new song can only be “sung by a new man renewed by Christ’s Resurrection” (*2Cor* 5:17):

Sing to Him a new canticle. [...] The new canticle does not belong to the old man; none except the new man can learn it; the man who, having once belonged to the Old, is born again by grace and henceforth belongs to the New Testament, which is the kingdom of heaven. Our whole longing yearns after it, singing the new canticle. Let our life, not our tongue, chant this new song. [...] Singing well to God means, in fact, just this: singing in jubilation. What does singing in jubilation signify? It is to realize that words cannot communicate the song of the heart. [...] To whom does that jubilation rightly ascend, if not to the ineffable God? [...] Sing well unto Him in *jubilation* [...]².

Themes like *song of the heart, intelligence and jubilation* are thus very precious to St. Augustine and they express that in which “*words only*” do not suffice for the ineffable God, i.e., singing with thanksgiving the song of pure joy in Christ, our Pasch, our Eucharist, who comes out of himself and generously offers himself to enrich, satisfy and save us all.

² Augustinus Hipponensis, *Enarrationes in Psalmos* 32, II, 1, 8, ed. Eligius Dekkers and Iohannes Fraipont (Brepols: Turnhout 1954-1956), CCSL 38-40, 247, in *Latin: Cantate ei canticum novum*. [...] Non pertinet novum canticum ad homines veteres: non illud discunt nisi homines novi, renovati per gratiam ex vetustate, et pertinentes iam ad Testamentum novum, quod est regnum coelorum. Ei suspirat omnis amor noster, et cantat canticum novum. Cantet canticum novum, non lingua, sed vita. [...] Hoc est enim bene canere Deo, in iubilatione cantare. Quid est in iubilatione canere? Intellegere, verbis explicare non posse quod canitur corde. [...] Et quem decet ista iubilatio, nisi ineffabilem Deum? [...] *Bene cantate ei in iubilatione* [...].

1. MUSIC AND EUCHARIST IN THE FIRST CHRISTIAN COMMUNITY AND IN THE FIRST CENTURIES

Historians of music show that “European music had its origins from the Greek civilization but also from the Hebrew, from which Christians derive the religious and liturgical heredity”³. For the Christians, the history of Salvation, fulfilled in *Christ the Eucharistic sacrifice* begins with the OT. The “basic source of Hebrew music, culture, sacrifice is the Bible (OT)”⁴.

1.1. Music as a Mystery, Covenant, and Reality between God and His People

We shall reflect on how the audible sound from the human mouth can transmit the inaudible truth of God’s Spirit! *How is the song a “mystery”*⁵? It is only God who communicates the divine. Like this, the song plays a basic role in the history of salvation. In the voice of Israel, more so in the psalms, tears open the carnal envelope of the human cry. “The truth of the song of men is revealed in the *Word made flesh* and perfect praise of creation to the Creator.

³ Sanson Virginio, *La Musica nella Liturgia – Note storiche e proposte operative* (Padova: EMP 2002), 11.

⁴ Sanson Virginio, *La Musica nella Liturgia*, 12-29.

⁵ Here we use the term “Mystery” in the sense of the Church Fathers who refer to it as “*sacramentum*”; sacred sensible sign that reveals and communicates an invisible reality of grace, reality from the same nature of things or from the prophetic events of the history of salvation. Since the term “*sacramentum*” was reserved to the seven signs fully effective with the grace of Christ, and that of the “*sacramentals*” remains in a restricted use, it seems that the word “*Mystery*” today is the word more convenient to express the *entirety of the signs effective for which God sanctifies the Church and the Church offers its worship to God*, and these constitute the Liturgy (cf. Cipriano Vagaggini, *Il senso teologico della liturgia* (Roma: Paoline 1957), 33).

This continues to resound through the Spirit, in the songs of the Christian Liturgy; the harmonious dialogue between the Bridegroom and the bride, the Lord and his Church”⁶. These songs are an image and proclamation of the heavenly praise.

So full of promises is the *Word made music* that we are persuaded to choose among the many ways that open us to the afterlife. One notices that this Word made Music is Christ made Music at all times and in all moments and stages of our lives. In journeying towards Christ’s love, we shall reflect on the passage of: *the cry of invocation to prayer of supplication; cry of admiration to thanksgiving; recitation to meditation; choral song from communion in Love to the singing of the Scriptures.*

The passage from “*the cry of invocation to the prayer of supplication*” demonstrates that when a child is afraid, he cries; when a person is in danger, he calls for help! This cry supposes that there is someone who can listen and help. Like this begins the prayer of supplication: “Save me, my God”! The litany is born: “*Kyrie eleison*”⁷! While making a “*Covenant*” with the faithful God, Israel makes its own experience of unfaithfulness and sin. The Psalms, inspired by God have cries of invocation before death, suffering and sin, complaints of injustice, persecution, etc. Israel calls for help: “Is God not tenderness, mercy, love, truth, salvation and justice”? (*Ps* 129:1-2, 7-8). Every time the Church’s Liturgy invokes the Lord: *Kyrie eleison, Miserere nobis! Libera*

⁶ Joseph Gelineau, *Canto e Musica nel culto cristiano-Liturgia e Catechesi* (Torino: LDC 1963), 22.

⁷ Joseph Gelineau, *Canto e Musica nel culto cristiano*, 23.

nos, Domine! Te rogamus, audi nos!, she knows that she will be heard and answered.

The “*cry from admiration to thanksgiving*” acknowledges that one sings spontaneously when he is happy and joyful. But where does that joy which leads us to sing come from? In most cases, it is born of a feeling of fullness of being alive that expands freely. The song is thus a sign of health, relief, freedom, with a capacity to expand and offer oneself. Whoever sings makes himself an effusion and a gift, because the song comes from the breath within as an internal manifestation and a free gift to whoever hears the melody outside. God’s *first gift to Israel was that of life and freedom when God created them and freed them from slavery*. Salvation is a victory and a guarantee of a free life. Here is the source of the cry of joy: “You saved me! You relieved me! You freed me! Happy are the people that cry with joy, acclaim, praise, play on instruments”! (*Ps* 80:2-4). Praise with thanksgiving is a faith and adoration that recognizes God’s faithful love (*Ps.* 117:1-2). Similarly, with the Last Supper, the Lord taught us to celebrate the paschal sacrifice. Taking the bread, he “blessed it” (*eulogesas, Mk* 14:22) and with the cup he “gave thanks” (*eucharistesas, Mk* 14:23). We also find the Hebrew custom of singing the blessing: «give thanks to the Lord, our God»⁸.

In passing from “*recitation to meditation*”, we notice that as the religious recites the ritual prayer, he feels the need to pronounce it with a rhythm and a musical tone. As he foretastes what he recites, he identifies himself with the text: the art to say is already action, just as «“*Dabar*” is “to speak”

⁸ Gregory Dix, *The shape of the Liturgy* (London: Adam and Charles Black 1945); Cf. Louis Bouyer, “L’Eucharistie dans la dernière Cène”, in *LMD* 18 (1949), 34.

and “to do”»⁹. The commandments, Covenant song, bear more fruit in us when we *meditate on them*, i.e., as one sings Psalms, pronounces, digests, “murmurs day and night” (Ps 1:2). The faithful one feels the “Word on the mouth as sweet as honey” (Ps 18:11); it “comforts the soul, gladdens the heart, illumines the eyes, in a way that he conserves himself pure” (Ps 118) and produces fruits for life.

Finally, in the *choral song from “communion in Love” to the “singing of the Scriptures”*, the union of voices expresses the union of hearts and constructs the community. Whoever immerses himself in the choral song expects to find himself in the voice of those who are in unison with Christ as they “confess together the common Savior” (Ps 134:19-20). However, “humanity heard the voice of Christ, the justice of God”¹⁰; the voice that convoked, consoled, exalted, etc., but immersed in their own sins people couldn’t recognize this music. As the voice on the Paschal morning intoned a penetrating “Alleluia”, the *first Christian choir* of those who believed in it, is formed. The Church gradually tunes and unites its music to that of Christ in the one voice of the one Body.

The song that comes from the mouth and heart so as to rise to God in petition and thanksgiving is a *response to God’s call*. Prayer cannot rise to God if God does not reveal himself to man. Each Sacred “Word is powerful and effective” (Ps 32:9). Whether God speaks to men or, whether the petition/thanksgiving comes from men to God, human music assumed in the Christian mystery is a basic instrument for the song of the Risen Christ, tasted and celebrated in the Eucharist.

⁹ Joseph Gelineau, *Canto e Musica nel culto cristiano*, 31.

¹⁰ Joseph Gelineau, *Canto e Musica nel culto cristiano*, 35.

1.2. Origin of the Paschal Feasts (*Ex* 12:1-13:16) in connection with the First narration account of the Eucharist in *1Cor* 11:17-34

The religious experience of Israel is from YHWH's initiative. The Exodus event marks the beginning of the history of Israel as a people of the Covenant. We can divide the history of Israel as follows: *slavery, liberation of Israel from Egypt* (cf. *Ex* 1:1-15:21); *desert journey* (cf. *Ex* 15:22-18:27); *Sinai Covenant* (cf. *Ex* 19:1-40:38). In our text *Ex* 12:1-13:16, we ask: What is Israel called to celebrate? Why and how to celebrate? In answering these questions, we notice that Israel is to celebrate the Passover as a Memorial of the Lord (cf. *Ex* 12:14), to observe with a perennial rite (cf. *Ex* 12:14-17), in honor of the Lord (cf. *Ex* 12:42).

The Paschal term (in Hebrew *Pesah*) has several meanings, e.g., to skip / strike. The book of Exodus explains it as the "crossing" of the Lord who *omits* i.e., saves the houses of the Jews on the night of the slaughter of the firstborn (cf. *Ex* 12:13.27). For Israel, it means *passing over* the houses of the Israelites in Egypt, when God smote the Egyptians and spared their homes (cf. *Ex* 12:27).

In the *ancient origins of the Paschal feasts, unleavened bread, and the offering of the firstborn sons*, we realize that the Passover was first a nomadic feast. "On the night of the first moon of winter, dressed for the journey, standing, hurriedly, the Israelites ate the roasted lamb"¹¹, with foods of fortune: bitter herbs. They wished to thank God, the

¹¹ Cf. Gianfranco Ravasi, *Esodo, la Bibbia per la famiglia, supplemento a "Famiglia Cristiana"* (Milano: San Paolo 1993), 235; The "Paschal Lamb" as an offering will only be prescribed after exile. Actually the Hebrew term "*she*", used in the oldest texts, can mean either *sheep, goat or lamb* (*Ex* 12:5).

giver of life and fertility, and to ask him that he continues to grant his gifts. They marked the tent poles with the blood of the lamb so as to keep away the bad spirits. The offering of the firstborn was a tradition of both pastors and farmers, who also offered to God their first fruits.

With the *rite of the Paschal Lamb; unleavened bread; firstborn sons*, i.e., rites born in the natural religions, Israel celebrated the true beginning of history. In Egypt, towards 1250 B.C., the Lord watched to lead his people. It was to historicize the ancient “ritual offering of the first-borns” (Ex 13:1-2.11-16).

The Paschal “Memorial” (*Zikkaròn* in Hebrew), is not a simple recalling or a mere commemoration. It is a past fact, e.g., the Exodus. But such an event is the root of our freedom today. Even for us today God leads us to the Promised Land. *Liturgy actualizes the ancient Exodus*. The Eucharist is thus not a mere remembrance of the Lord’s Death and Resurrection, neither is it a repetition (cf. Heb 10:12). It is I who becomes carried through the ritual to live and participate in that unique event of the Lord’s Supper that makes me a new creature in God.

The “*Passover feast at Jesus’ time*” was celebrated at Jerusalem in the Temple and at home. In the afternoon of 14 Nisan, the lambs were sacrificed in the Temple, in the court of the priests. On the table, when everyone had washed their hands, the father of the family took the first cup of wine, blessed it and passed it around, and then each one ate a bit of the bitter herbs. At this point, the father read liturgical texts that reminded them of the Exodus. The second cup was passed on, as they sang Psalms 113 and 114.

At this point, they began the meal itself, introduced and concluded by a prayer of the father. They ate the roasted lamb, bitter herbs and unleavened bread. Then *after Supper* (cf. *Lk 22:20; 1Cor 11:25*), circulated a third *cup of blessing*, and sang the Psalms 115 and 118. On reaching v. 26 of this Psalm: «Blessed is he who comes in the name of the Lord», they passed the fourth cup. They could end the evening by singing the Psalms from 120 to 137 and conclude the rite with a fifth and final cup.

Even Jesus at twelve years, went with his parents to Jerusalem “as they often did for the feast” (*Lk 2:41 ff*) and continued to celebrate this feast according to the Hebrew custom. The offering of the first-borns finds its culmination in the presentation of Jesus in the Temple (cf. *Lk 2:22-24*).

The “*Jesus Passover is our Passover*”. At the full moon of the month of Nisan in the year 30, Jesus himself became the Passover Lamb, fulfilling the OT. The Passover of the Christians is the Eucharist: prophetic sign of the Lord’s Last Supper. The bread is the body broken and the cup is the blood of the Covenant shed as God passes powerfully to save his people. The salvific unrepeatable event is the death and resurrection of the Lord, into which the Christian is inserted by baptism. The actualization of the prophetic sign is the Eucharist where we participate in the same Supper of our Lord and through it, in the Passover.

At the Last Supper, Jesus transmitted the same image of our celebration by saying, “*Do this in memory of me*”. This command cannot be restricted only to the time of the explanatory words of the bread and wine, “*This is my Body*” and “*This is the Cup of my Blood*”.

The action of having Supper is actualized by “*saying*” and “*doing*”: in saying the prayer of thanksgiving and doing the eating. To the pious Jew, dinner and eating are the ways to welcome, receive, contemplate and taste the blessings of God that are mediated by food. It is in this context that Jesus is placed. It is thus clear that participating in the Lord’s Supper, is much more than only having Supper. Everything points to something beyond the Supper itself, i.e., to Calvary. At the Last “Supper”¹² Jesus anticipates symbolically his death.

The structure of the Covenant in the OT passes to the structure of the Christian celebration. The Liturgy of the Word in the NT takes the place of the proclamation of the Covenant OT document. The Word of God is operational and not only informational: while it manifests itself, it fulfills and performs what it says (cf. *Gen* 1:3; *Is* 55).

With the Last Supper, the same context is repeated. Jesus himself says that his Words are “*Spirit and Life*” (*Jn* 7). We can now understand that the Christian celebration does not have meaning without the proclamation of *the Word*. Just as the proclamation of the Covenant was followed by sacrifice in the OT, in our sacramental structure, after the proclamation of the Word there is a celebration of the Liturgy of the Eucharist.

We have noted that it is God who acts, and the people perform a ritual program. God’s salvific action in Jesus happened only once and for all, but the people

¹² Supper is the link of the disciples with the Calvary; in the Supper the disciples live the Calvary.

continuously celebrate and perform the same ritual. This passage becomes salvation for whoever lives the ritual; it becomes death for whoever ignores it.

Jesus founded the Christian worship with only one phrase: «*Do this in Memory of me*» (Lk 22:19; 1Cor 11:25). This is a great affirmation, because just like in the passage of God in Egypt, it was necessary to have a ritual as a way of attaining salvation, in the NT, Jesus invites us to *do* the ritual of his Last Supper in memory of him. The Memory for Jesus is *to do*. Worship therefore is *to do*: to repeat the ritual (cf. Mk 14:22). *Do this in Memory of me* is the command of Jesus to repeat (*Anamnesis*) that which he did. “For whenever you eat this bread and drink this Cup, you proclaim the Lord’s death until he comes” (1Cor 11:26). The Christian sacrifice, as compared to that of the OT, is *living* (cf. Rom 12:1-2). Every sacrifice of the OT was an offering of something dead, where as the NT Eucharistic sacrifice is *alive*.

Today, offering ourselves in the Eucharist means rendering to God that which promotes life in us and in others, just as Christ and the Saints like Augustine did. The promotion of life entails: sincere love, joy, faith, hope, cultural understanding, respect, freedom, justice, peace, reconciliation, etc. The true sacrifice to the Father is obedience to him.

The Holy Mass expresses a mysterious link between the Eucharistic celebration itself and the sacrifice of Jesus that occurred *once and for all* in obedience to the Father and that is why Jesus commands us to *Do in His Memory*.

Today's Eucharistic celebration is thus not separated from that of yesterday. There is a connection between what we celebrate today and that which was celebrated more than 2000 years ago. It is about celebrating a continuous living sacrifice in which there is no split between the present, the past and the future: it is the one and unique symphony.

1.3. Music in the Hebrew-Christian Church; from the Synagogue to the Christian Liturgy

Jesus is said to have sung in the synagogue when he proclaimed the passage of *Is* 51: «The Spirit of the Lord is upon me» (*Lk* 4). He is said to have sung on the Last Supper too: «after having sung the hymn [...]» (*Mk* 14:26).

According to the custom, the family head used to sing the great *Hallel* from *Laudate pueri* to *Laudate Dominum, Confitemini* (cf. *Ps* 113 to *Ps* 118); the rest responded "Amen". Jesus often participated actively in the execution of the Hebrew synagogue Liturgy, and hence he sang all the times that it was required.

Actually, Hebrew Christians frequented the worship in the Temple (cf. *Acts* 2:46; 5:12) and in the Synagogue (cf. *Acts* 6:9; 9:2) too. The Psalmody of the OT was commonly used in the Liturgy of the Primitive Christian community.

The enthusiasm of the faith in the Risen Christ together with the gift of the Spirit is said to have produced Christian relics, like the "Magnificat" (*Lk* 1:46-55) and in the "Nunc dimittis" of Simeon (*Lk* 2:29-32). Both songs express the certainty that salvation is for all.

From its origin, the *Magnificat* is a Judeo-Christian hymn of praise and thanksgiving for the salvation that God operated in favor of the poor and the humble, represented by the faithful “*rest-of-Israel*”.

The Canticle of Zachariah, the “*Benedictus*” (*Lk* 1:68-79) is said to have earlier been sung by the disciples of John the Baptist and then later put in the mouth of Zachariah with the notable words in the Psalter: «Blessed be the Lord the God of Israel, for he has visited his people and redeemed them»¹³.

On “*prayer and sacraments*”, “the first places of worship were the house-Churches (*domus-ecclesia*), like the house-Synagogue for the Hebrews”¹⁴. Due to this, there is a close link between family devotions and the local community.

Music was an integral part even in the Baptismal and Eucharistic rites in the ancient times right from St. Paul’s letters (cf. *Col* 3:16; *Heb* 5:19), in which the author invites the faithful to the use of *Psalms, hymns and spiritual songs*.

As a Eucharistic rite reflected in these hymns, we can link up with the *Trisagion* of *Rev* 4:8; the invocation of *Hosanna Son of David* and *Maranatha* that are from the *Didascalia apostolorum* (X, 6) and in *1Cor* 16:22. “Other hymns are from the Philippians (2:6-11); to the Ephesians (1:3-12; 20-23); to the Colossians (1:15-20); Prologue of John (1:1-14); *1Timothy* (3:16); and *1Peter* (2:21-25)”¹⁵.

¹³ Sanson Virginio, *La Musica nella Liturgia*, 46.

¹⁴ Sanson Virginio, *La Musica nella Liturgia*, 48.

¹⁵ Sanson Virginio, *La Musica nella Liturgia*, 51-57.

On the theme “*music from the Synagogue to the Christian Liturgy*”, we remind ourselves of how the primitive Christian song had its roots in the Hebrew Synagogue and in the new literary-musical creations, whose fragments came from the NT. Right from the first Centuries, the Psalmody, hymns and other spiritual songs of ecstatic kind, rich of blooms, e.g., the *Alleluia*, were already in use.

The «first melody to be attested in the celebrations is that of the “*direct*” solist, which was then expanded in the Gregorian epoch especially in the *Tractus* of the *Gradual* and in the *Versus* of *Alleluia*. This was followed by the “*direct collective*” form substantiated by Basil of Caesarea, from whom Ambrose of Milan was also inspired. The third form is the “*direct alternate*” whereby the execution was entrusted to two choirs, one for the young, giving an origin to the antiphon in the original sense of the term»¹⁶.

There was also an *Alleluiatic* Psalmody with an alternate execution between the solist’s single verses, and the assembly that responded with an *Alleluiatic* Acclamation. St. Augustine, for example, describes the “joyful character of these jubilation songs”¹⁷.

In the II Century, “there is a famous hymn of the evening that is still sung in the office in the rite that corresponds to the *Candelabrum*”¹⁸. “The more ancient Christian hymn that reached us with its own music is a fragment of the hymn of

¹⁶ Sanson Virginio, *La Musica nella Liturgia*, 67-68.

¹⁷ Augustinus Hipponensis, *Enarrationes in Psalmos* 99, 4, 1333-1334.

¹⁸ Johannes Quasten, “Gli inizi della poesia cristiana”, in *Patrologia* (Torino: Marietti 1967), 144.

praise to the Trinity (*Doxology*) towards the end of the third century in Egypt”¹⁹.

The most renowned ancient hymn is the “*Glory*”²⁰, with various ancient versions. Another great hymn is the “*Te Deum*”, with the first part of it as an ancient one from the Roman origins and of the pre-Nicene period. The second part of it, Christological, makes reference to an Arian controversy of the IV Century²¹.

Among the liturgical families, we recall: the “*Syriac song*”, an important Document to understand the Liturgy of the IV Century (385-388) where there is a description of the liturgical functions of the Easter at Jerusalem; «the “*Ambrosial song*” which recalls Rome and Milan as influential centres in the great liturgical musical reforms in Italy during the IV Century (374-397), and in which Ambrose, a great reformer of Liturgy and music, insists on the care of the Vigil celebrations, thereby introducing hymns and antiphonic Psalmody»²².

The Church Fathers, on reflecting about music highlight the fact that music is a stimulus for the soul to praise the Lord. Chrysostom recognized that God knew that people are bored and lazy in reading spiritual things, hence he wished to make this spiritual study more enjoyable: he, like St. Augustine, added the melody on the prophetic

¹⁹ Johannes Quasten, “Gli inizi della poesia cristiana”, 245.

²⁰ Cf. Mario Righetti, *Storia liturgica*, I. *Introduzione Generale* (Milano: Ancora 1964³), 219-242.

²¹ Cf. Mario Righetti, *Storia liturgica*, 242.

²² Augustinus Hipponensis, *Confessiones* IX, 7, 15, ed. Lucas Verheijen (Brepols: Turnhout 1981), CCSL 27; PL 32, 141-142.

words, so as to make the rhythm of the sacred songs more attractive. He continues that “nothing is able to free the soul and to give it the taste of love and wisdom if not a good melody of a divine song”²³.

St. Augustine still reminds us that the “song is an expression of joy and love”²⁴. Gregory of Nazianzus, in calling the Psalmody *the remedy of the soul*, recovers the Greek ideas about the moral value of music.

Like the Fathers of the Church who integrated the message and song of Christ into their own lives, Africans as well as the Church, people of God, should always work towards “the *tune* between the heart, voice and works that leads us to a perfect authenticity in the individual person and in the Christian community”²⁵.

²³ Sanson Virginio, *La Musica nella Liturgia*, 81-82.

²⁴ Augustinus Hipponensis, *Enarrationes in Psalmos* 32, 244-273.

²⁵ Cf. Augustinus Hipponensis, *Sermones de Vetere Testamento* 34, ed. Cyril Lambot (Brepols: Turnhout 1961), CCL 41, 424-427. For the English transl., I consult, *Sermons* ed. E. Hill: (20-50) *on the OT.*, Vol. III/2 (New York: Brooklyn - New City Press 1990); (51-94) *on the OT.*, Vol. III/3 (New York: Brooklyn - New City Press 1991); (94A-147A) *on the OT.*, Vol. III/4 (New York: Brooklyn - New City Press 1992); (148-183) *on the NT.*, Vol. III/5 (New York: New Rochelle - New City Press 1992); (184-229Z) *on the Liturgical Seasons*, Vol. III/6 (New York: New Rochelle - New City Press 1993); (230-272B) *on the Liturgical Seasons*, Vol. III/7 (New York: New Rochelle - New City Press 1993); (273-305A) *on the Saints*, Vol. III/8 (New York: Hyde Park - New City Press 1994); (306-340A) *on the Saints*, Vol. III/9 (New York: Hyde Park - New City Press 1994); (341-400) *on Various Subjects*, Vol. III/10 (New York: Hyde Park - New City Press 1995).

2. SUNDAY, ORIGINAL FEAST OF THE PASCHAL MYSTERY

“In various seasons of the year and according to her traditional discipline, the Church completes the formation of the faithful by pious practices for soul and body, by instruction, prayer, and works of penance and of mercy”²⁶. In saying that the Sunday celebration dates to the Apostolic Tradition, we mean that the Christian community used to gather to celebrate the Eucharist on Sunday:

By a tradition handed down from the apostles which took its origin from the very day of Christ’s resurrection, the Church celebrates the paschal mystery every eighth day; with good reason this, then, bears the name of the Lord’s Day or Sunday. For on this day Christ’s faithful are bound to come together into one place so that; by hearing the word of God and taking part in the Eucharist, they may call to mind the passion, the resurrection and the glorification of the Lord Jesus, and may thank God who “has begotten them again, through the resurrection of Jesus Christ from the dead, unto a living hope” (1Pet 1:3). Hence the Lord’s Day is the original feast day, and it should be proposed to the piety of the faithful and taught to them so that it may become in fact a day of joy and of freedom from work. Other celebrations, unless they are truly of greatest importance, shall not have precedence over the Sunday which is the foundation and kernel of the whole liturgical year²⁷.

²⁶ Cf. Concilium Vaticanum II, Constitutio de Sacra Liturgia *Sacrosanctum Concilium* 105 (4 decembris 1963), AAS 56 (1964) 97-134, in *Latin*: Variis denique anni temporibus iuxta traditas disciplinas, Ecclesia fidelium eruditionem perficit, per pias animi et corporis exercitationes, instructionem, precationem, paenitentiae et misericordiae opera. Austin Flannery, ed., *Vatican Council II: the Conciliar and Post conciliar Documents* (Dublin: Talbot Press 1975), 29.

²⁷ SC 106, AAS 56 (1964), in *Latin*: Mysterium paschale Ecclesia, ex traditione apostolica, quae originem ducit ab ipsa die Resurrectionis Christi, octava quaque die celebrat, quae dies Domini seu dies dominica merito nuncupatur. Hac enim die christifideles in unum convenire debent ut, verbum Dei audientes et Eucharistiam participantes, memores sint Passionis, Resurrectionis et gloriae Domini Iesu, et gratias agant Deo qui eos “regeneravit in spem vivam per Resurrectionem Iesu Christi ex mortuis”. Itaque dies

We are Christians because of the light of the Resurrection that occurred on Sunday when the Lord inaugurated a new creation of heaven on earth, thereby giving meaning, freedom, joy and hope to our lives and, confirming our faith in our faithful and loving God who always fulfills his promises for man.

2.1. Relationship “Sabbath–Sunday” in the Primitive Christianity

The «NT presents some basic passages connected to the theme *Sabbath-Sunday*: “the day of the Collection”, where Paul turns to the Christians of Corinth inviting them to prepare the offering for the Jerusalem Church (1Cor 16:1-2); “the day of the Assembly” (Acts 20:7-12), the last day of Paul’s stay is the first day of the week, and all are united to “break the bread”, an expression that indicates the Eucharistic celebration (cf. Acts 2:42-46; 1Cor 10:16); “the day of the Supper of the Lord” (Rev 1:9-10); “the day of the presence of the Resurrected” (Mt 28:1; Mk 16:2; Lk 24:1); “the day of the Paschal experience”»²⁸.

The first Christians did not at first abandon completely the Temple (cf. Acts 2:46; 3:1) and the Synagogue (cf. Acts 9:20). They were however aware that the OT worship had its fulfillment in Christ. They felt the need for a new worshipping relationship with God. The Christians of

dominica est primordialis dies festus, qui pietati fidelium proponatur et inculcetur, ita ut etiam fiat dies laetitiae et vacationis ab opere. Aliae celebrationes, nisi revera sint maximi momenti, ipsi ne praeponantur, quippe quae sit fundamentum et nucleus totius anni liturgici. Austin Flannery, ed., *Vatican Council II*, 29-30.

²⁸ Matias Augé, *L’Anno Liturgico è Cristo stesso presente nella Sua Chiesa* (Città del Vaticano: LEV 2009), 84-89.

Jerusalem assembled in the private houses for the breaking of the bread, to receive the teachings of the Apostles and to pray (*Acts 2:42*). Sunday is born from the Paschal events of the Lord's Resurrection. "It is a day of assembling so as to listen to the Word and to celebrate the Eucharist; the day in which the community is called to share its goods with the needy; the day of the gift of the Spirit and of the mission"²⁹.

The reference to the Resurrection is not only a historical commemoration of a past event, but it is a continuous experience in today's Church. It is a *Memorial* that stays at the center of the Eucharist. On Sunday, the meeting of the Church with the glorified Lord through the sacramental celebration is actualized. At the same time the Church looks at the future as it *foretastes and announces* the *Parousia* when Jesus will come to celebrate the eternal Passover.

The relationship "*Sabbath-Sunday*" is noted by the author, Enzo Bianchi when he reflects that "the Hebrews, Moslems and Christians have weekly deadlines to feast or to rest, though it is fixed on different days of the week i.e. *Sabbath*, Friday and Sunday respectively"³⁰. These religions have a day that makes reference to the creation Week.

For the Hebrews, the *Sabbath* is a sanctified day offered to YHWH and the Covenant. It is a day of confessing their faith to YHWH. The Priestly narration concludes the creation account by mentioning "*Sabbath* as the Seventh

²⁹ Matias Augé, *L'Anno Liturgico è Cristo*, 90.

³⁰ Enzo Bianchi, *Giorno del Signore, giorno dell'uomo. Per un rinnovamento della domenica*, (Casale Monferrato: Piemme 1994), 21-22.

day that fulfills the six days of creational work” (*Gen* 2:1-3). *Sabbath* is the *day without night or day*. In Genesis, every created day is followed by the expression: “evening came morning came, end of first, second, etc., day”. On the *Sabbath*, that formula is not repeated, implying that at that moment, according to the prophecy of *Zach* 14:7, “there will be no day, no night, hence the eschatological rest”³¹. It is also “*a rest*” in relation to the liberation from Egypt (cf. *Deut* 5:12-15). *Sabbath* like this acquires the Paschal value.

When Jesus declares that he is “Lord of the *Sabbath* and even puts it at the service of man” (*Mk* 2:28), he reveals his Messianicity. In completing the OT Law, he says: “Do not think that I have come to abolish the Law or the Prophets; but rather, to fulfill them” (*Mt* 5:17):

Sunday is expressly distinguished from the *Sabbath* which it follows chronologically every week; for Christians its ceremonial observance replaces that of the *Sabbath*. In Christ’s Passover, Sunday fulfills the spiritual truth of the Jewish *Sabbath* and announces man’s eternal rest in God. For worship under the Law prepared for the mystery of Christ, and what was done there prefigured some aspects of Christ³².

Explicit emphasis³³ regarding the participation in the Sunday Eucharist are already existent from the I Century, just as testified by the *Didachè* (14, 1); *Syriac Didascalia Apostolorum* (2, 59, 2) of the second half of the III Century; *Justin’s Apology* (I, 67, 7) where he, for the first time, uses the pagan expression of speaking about Sunday as the day

³¹ Cf. Matias Augé, *L’Anno Liturgico è Cristo*, 93.

³² *Catechismus Catholicae Ecclesiae* 2175, Editio typica Latina (Città del Vaticano: LEV 1997).

³³ Cf. Matias Augé, *L’Anno Liturgico è Cristo*, 97-103.

of the sun. *Ignatius of Antioch* refers to Sunday as a way of being and a style of life based on the power of the Risen Christ. *Gregory Nazianzene* refers to Sunday as *the day of the Joy* that comes from the presence of the Risen Christ among his own. *St. Augustine* speaks of the mystery of the octave (eighth) day, beginning with a conception of the history in *Rev 20*:

The seventh shall be our *Sabbath*, which shall be brought to a close, not by an evening, but by the Lord's Day, as an eighth and eternal day, consecrated by the Resurrection of Christ, and prefiguring the eternal repose not only of the spirit, but also of the body³⁴.

The expression Sunday as the day of the Trinity comes only in the IX Century. With the reform of the Vat II, the Sunday recovers its *primary Christological-Paschal value*. As the day of the redemption, it cannot but be a day of the Trinity, because the work of Salvation is common to all the three persons of the Trinity: God the Father who saves us through Christ in the Spirit.

"Sunday"³⁵ is thus a day of the Risen Lord, memorial of his Passover; day of the effusion of the Spirit on the Church; day where the assembly is convoked to celebrate the presence of the Risen Lord in the Word and in the Eucharist; day of a reconciled community, an expression of the new creation and new humanity; day of sharing and of charity; day of Joy that comes from the Paschal gifts for the

³⁴ Augustinus Hipponensis, *De Civitate Dei* XXII, 30, ed. Bernard Dombart and Alphonse Kalb (Brepols: Turnhout 1955), CCSL 47-48, 805-866.

³⁵ The Lord's day, the day of Resurrection, the day of Christians, is our day. It is called the Lord's day because on it the Lord rose victorious to the Father. If pagans call it the "day of the sun", we willingly agree, for today the light of the world is raised, today is revealed the sun of justice with healing in his rays. St. Jerome, "*Paschale*", CCSL 78, 550.

mission, for the hope in the eschatological fulfillment and finally a day of rest, intended as freedom from slavery and contemplative worship in the Lord.

2.2. Centrality of “*Exsultet*” on Paschal Sunday “*in Resurrectione Domini*”

St. Augustine’s composition of the *laus cerei*, one of the basic aspects in the *Exsultet*, links us to the *Paschal song* celebrations in the history of Salvation. The *Exsultet* or the “*Praeconium Paschale*” is one of the greatest songs that highlight the “*happy fault*”³⁶ and Christ’s redemption for mankind from all forms of *darkness* and *slavery* of sin. The theme of this Praise is proposed in Pauline terminology: “He cancelled the decree against us” (*Col. 2:14*). We are invited to sing the praises of the invisible God the Father, and of our Lord Jesus Christ who by his work of redemption paid to the eternal Father, Adam’s debt.

In this section, we shall reflect about the “*Exsultet song*”; composed between the V and VI Centuries³⁷; a hymn of praise basically sung by the deacon before the Paschal Candle and the Cross during the Easter Vigil. It is sung either in *solistic* form; in a *responsorial-dialogical* manner; or in an *acclamational* or *proclamational* way, as in the Gospel, *Anaphora*, *Anamnesis* and the *Doxology*. The *Exsultet* invites us to Rejoice, *Gaudeat*. Its nature is that of the Preface and the nature of the formula is that of the Blessing.

³⁶ *In Latin*: O felix culpa, quae talem ac tantum meruit habere Redemptorem.

³⁷ The original sources of the *Exsultet* can be found in the *Liber Pontificalis*; *Liber Ordinum*, *Gelasianum*. The ancient manuscripts are from the three Gallican Sacramentals: *Bobbio Missal* (VII Century), *Gothicum Missal* and *Gallican Vetus* (all from the VIII Century).

St. Augustine affirms that *the night Vigil in honor of the Lord* (cf. *Ex 12:42*) is the *mother Vigil of all other vigils*. In this night: the Lord *passed* to save and free his people oppressed in slavery; Christ *passed* to life thereby winning over the great enemy of man, death; we celebrate a Memorial of our own *passage* in God through Baptism, Confirmation and Eucharist; we keep vigil because despite the live presence of the Lord, we await his final coming in the eternal feast of the banquet of life. The *Exsultet* is also sung by Anglicans, Lutherans, and the Christian western confessions. Outside Rome, the use of the Paschal Candle has an ancient tradition in Italy, Gaul, Spain, and according to St. Augustine, in Africa.

As a Solemn sacramental, the *Exsultet* is analogical to the Eucharist. This is expressed in the actual structure of the Paschal celebration whose *Praeconium Paschale* is comprised of: “*Liturgy of Light or Lucernarium*”; “*Liturgy of the Word*”; “*Liturgy of the Baptism*”; and the “*Eucharistic Liturgy, or the Liturgy of the life of the Risen*”. The word *night*, is repeatedly emphasized in the *Exsultet*, hence we shall reflect closely on the significance of “*night, light and joy*”.

The *night* is time between the sunset and its rising, with *darkness*, and *rest*. It’s also a condition of physical, spiritual, intellectual, moral blindness. Spiritual theology uses the term “*dark night of the heart | soul | spirit*”, to refer to arid moments of suffering, from which we lose sense and value of things. We feel we are abandoned since temptations seem to increase, and the strength to overcome them decreases. We don’t understand what is exactly happening to us!

It's then that we ought to remember that Jesus, our consolation, also passed through the night: «My God, my God, why have you abandoned me»? (Mt 27:46). Saints too pass into this “night”, e.g., St. Alphonse used to cry; St. Paul of the Cross lived for forty years in this “night”; St. Theresa could say that she couldn't feel like praying; St. Augustine was in crisis when he was to reorient his life to the inner truth of himself before God. St. John of the Cross, having made his own experience says that the night is of total love when we feel loved so much that we lose ourselves in God. This is like an echo of St. Augustine who said: «*You made us for yourself and our hearts are restless, until they rest in God*»³⁸.

God, who is love, is a constant presence. He calls us to believe, love and hope. If everything ends, God never ends. St. Teresa said, “God alone suffices”. In the Psalms we encounter this situation with the same answer: «My soul thirsts for God, for the living God, when shall I come and behold the face of God» (Ps 42:2). The more we acknowledge and acclaim that God is everything, the closer we strip off things that are secondary and become freer. God is the light and the source of the energy that strengthens us in this night of the spirit (cf. Ps. 15:10).

«The posterior Jewish tradition speaks of the “four divine nights: that of creation (cf. Gen 1:3); promise to Abraham's descendants” (Gen 15:17; 18); liberation from Egyptian bondage; and the night of the coming of the Messiah, final liberation”»³⁹.

³⁸ Augustinus Hipponensis, *Confessiones* I, 1, 1, in *Latin*: Fecisti nos ad te et inquietum est cor nostrum, donec requiescat in te.

³⁹ Gianfranco Ravasi, *Esodo*, 238.

The first reading of the Christmas Vigil highlights the *light that shines in the darkness*: «The people who walked in darkness have seen a great light [...]» (Is 9:1-6). St. John affirms: «Beloved, we are God's children now, and what we will be has not yet appeared; but we know that when he appears we shall be like him, because we shall see him as he is» (1Jn 3:2).

In a closer reflection on the “*dialectic between the night and light*”, we begin with a *death that leads to life*, where Jesus comes out in the *night*. Here, the *night* is a lack of communication. It is a symbol of non-understanding, obscuring the truth. It's a symbol of death, loss of communion and life. “Jesus enters into the night to overcome it and to usher in the new day of God in human history”⁴⁰. Jesus is presented as *the light and the truth, communication, purity and goodness*.

With the music of the *Paschal Mystery*, Jesus rose from the dead and will never die again. He opened the door to a new life that knows no more disease nor death. The Pasch is seen in relation to the creation of the world. As in the day that the world was created, God repeats again: “Let there be light”! For Jesus, first there had appeared the night of the Mount of Olives, but now, like on the first day, the new creation begins. “Let there be light”, says God, “and there was light”.

⁴⁰ Benedetto XVI, «La luce di Cristo dissipa le tenebre del male», in *nuova Bussola quotidiana* (2012), [retrieved on 25 november 2012 at 11:30].

<http://www.labussolaquotidiana.it/ita/articoli-il-papa-la-luce-di-cristo-dissipa-le-tenebre-del-male-5043.htm>.

The *Paschal Candle lights by consuming itself*. At the Paschal Vigil, the Church presents the mystery of light with a very special and humble symbol of Paschal candle. This is a light that lives through the power of sacrifice. It gives light by giving and offering itself. Like this it represents the Paschal Mystery of Christ who sacrifices and offers himself, and so gives his great Light of Love to all! In doing this, Jesus invites us to unceasingly and unconditionally give ourselves as light that shines for us and for others.

The symbol of light also recalls an old traditional symbol, *fire*. The candlelight is fire. Fire is the force that shapes the world; power that transforms. And the fire gives warmth. With it, we encounter the warmth and goodness of God. Christ is the light, fire, flame that burns the evil by transforming the world.

On the “*theological effectiveness of the Exsultet in the Paschal night*”, Christ rose victorious from hell. St. Paul adds a series of exclamatory phrases about the motives of the Redemption (cf. *Rom* 8:32; 11:33; cf. *ITim* 3:16). The Preface is a part of the *Exsultet* that justifies the name “*Praeconium Paschale*”.

The “*effects of the illumination of the Risen Christ*” are expressed in *Baptism* and symbolized by the Paschal Candle. The sanctity of the night: announces crime and defeats evil; washes away our sins; restitutes the innocence of the fallen; gives joy to the sorrowful; leads to peace; and humbles the proud. The Passover night, as in the *Exsultet* song, is a sign and music of hope from the “*Great Redeemer*” (*Jn* 17). From death comes the victorious Christ, giver of life. Heaven is rejoined to earth and it is not closed

anymore. Jesus' passage from death to life is our Passover that recapitulates everything in Christ who submits the kingdom to the Father so that "God can be all in all" (1Cor 15:28).

The *Exsultet* has a *Trinitarian* character especially in the Doxology. It also has a *Christological* dimension when it clearly shows Christ's redemptive figure in saving the fallen man. *Christ is our passage from death to life; from sin to salvation; from earth to heaven.* From Christ we have our own Exodus, and together with Him, we sing the *Exsultet* as we celebrate our Salvation.

The "*Light, Word, Baptism, Eucharist*", represent the various moments of the Paschal celebrations. Light transforms the chaos of our existence, just as St. Augustine would back it up with his concept of order. In Christ we find this orientation. Each Christian recognizes and confronts his life with God's Word. Baptism is the strength of the Resurrection where we become a new creation. We celebrate the Eucharist to recall our liberation in the Risen Christ. The faithful hold a burning light; just like those who await the Lord's coming, so that on his coming, he finds us still vigilant and invites us to sit at his table, eternal wedding with the Bridegroom in the banquet of life forever (*Rev 19:7-9*).

In brief, the *Exsultet* puts us in the Paschal Mystery where Jesus reveals himself as the Son of God. The reciprocal relationship between God and man has in the Passover its beginning, its strength and its end. God who took the initiative to save man's darkest moments, keeps dialoguing with him in the Word, as in the Preface, the

Eucharistic reality, etc. Without Christ's Resurrection, there is death because there is nothing else to rejoice for, to hope for and to live for. It is only in encountering Christ who tells us that "I am the Resurrection and Life" (Jn 11:25), that death and fear are destroyed.

2.3. "Paschal Mystery" in: St. Leo the Great; Roman Liturgical Sources; Eucharistic Anamnesis and Ancient Roman Euchology

The expression "*mysterium paschale*", discovered by the pioneers of the Liturgical Movement: Odo Casel, Romano Guardini, Salvatore Marsili, Burkhard Neunheuser, Cyprian Vagaggini, and endorsed by Vat. II, is a synthesis of concepts of the mystery and of the Pasch, realized between II-IV Centuries:

The term "*mysterion*" in the Greek language referred to the celebrations of the various cults that promised Salvation through the initiation to the destiny of their gods. In the OT, the term means a divine plan destined to be revealed. In the Pauline writings, it assumes a central position to signify the salvific event, object of a plan hidden in God from eternity, realized in the Risen Christ, revealed in the Church and entrusted to the apostles so that they can proclaim it and make it present to the believers: "Christ in you, hope of the glory"⁴¹ (Col 1:25-27; 2:2-3; 4:3; Eph 1:3).

The «expression "*mysterium paschale* / *paschal sacramentum*" is frequently used by St. Augustine and St. Leo the Great»⁴². It is however Pope Leo that left the imprint in the ancient texts of the Roman Liturgy, transmitted by the ancient Sacramentaries. Some of these texts are of Pope

⁴¹ Cf. Pietro Sorci, "Mistero Pasquale", in *Nuovo Dizionario di Liturgia*, ed. Domenico Sartore and Achille M. Triacca (Cinisello Balsamo San Paolo 1995^o), 845-868.

⁴² Matias Augé, *L'Anno Liturgico è Cristo*, 53.

Leo while others are inspired by him, and have been taken up again by the liturgical reform of Vat II. In Pope Leo's writings as well as in the patristic literature of his previous Century, *mysterium* and *sacramentum* are synonymous. In the *Paschal Sermons*, *sacramentum* is in reference to the following: the togetherness of the events of the Passion and of the sacrifice of Christ; the Redemption; the Passover and to his perpetuation in the rite; the Cross; the visible manifestation of the mercy of God; the set of the works of Christ.

Pope Leo the Great presented inspiring discourses in the "Sermon 59"⁴³ about the Passion of the Lord pronounced on the Friday 21 April 444 and, "Sermon 52"⁴⁴ about the passion of the Lord pronounced on 8th April 453. In both cases the paschal sacrament includes the handing over of Jesus, his justice and condemnation, his crucifixion and Resurrection.

As regards the proclamation of the "mystery in the ancient liturgical Roman sources", we focus on the *Eucharistic Anamnesis* and the *ancient Roman euchology*. The more ancient forms of *Anamnesis* are inspired by St. Paul: «For whenever you eat this bread and drink this Cup, you proclaim the Lord's death until he comes» (1Cor 11:26). The contents of this *Anamnesis* is fixed in the *glorious Lord's Death* as a passage to life through the Resurrection. That is exactly what constitutes the central object of the *Eucharistic Memorial*.

⁴³ Cf. Leo Magno, *Sermone* 59, 1, in *BP* 38, 363.

⁴⁴ Cf. Leo Magno, *Sermone* 52, 2, in *BP* 38, 281.

The *Anamnestic* content evidenced in the Pauline text appears already split at the beginning of the III Century in the more ancient anaphora that was passed on to us by the Apostolic Tradition, attributed to Hippolytus of Rome: «We commemorate therefore his Death and Resurrection, we offer you [...]»⁴⁵. The old Roman Canon, in which the more ancient nucleus goes back to the IV Century, mentions the Paschal Mystery in its more elementary content of Death and Resurrection, but develops it by mentioning the *Ascension*⁴⁶. Between the IV–V Centuries, in the anaphora by the «VIII Book (12, 38) of the *Apostolic Constitutions*, the content of the *Anamnesis* is broadest»⁴⁷. We finally cite the “*Anamnesis* of the Sahidic Anaphora of St. Mathew”⁴⁸. These testimonies allow us to affirm that the *Anamnesis* make Memorial of the entire mystery of Christ.

In the VII/VIII Centuries, we find the “more ancient Sacramentaries of the Roman Liturgy (*Veronese, Gelasianum Vetus, Gregorianum*)”⁴⁹. The term *mysterium* is frequent in these sacramentaries altogether with the expressions *mysterium paschal* / *sacramentum paschale*, e.g., in the *GeV*, *mysterium* can indicate the single historical events of the

⁴⁵ Matias Augé, *L'Anno Liturgico è Cristo*, 55, in *Latin*: *Memores igitur mortis et resurrectionis eius, offerimus tibi [...]*.

⁴⁶ Cf. Bernard Botte, ed., “Le Canon de la Messe Romaine. Édition critique” in *Textes et Études liturgiques* 2 (Louvain: Abbaye du Mont César 1935), 40.

⁴⁷ Cf. Domenico Spada and Dimitri Salachas, ed., *Costituzioni dei Santi Apostoli per mano di Clemente* (Città del Vaticano: Urbaniana University Press 2001), 223.

⁴⁸ Cf. Enrico Mazza, *Segno di unità. Le più antiche Eucaristie delle Chiese*, a cura dei monaci e delle monache di Bose (Magnano: Qiqajon 1996), 227. The anaphora is found in the Euchology of the White Monastery, dated around the X Century; it contains anaphoric texts that testify an archaic stage of the relationship between the Alexandrine and Antiochian liturgies.

⁴⁹ Matias Augé, *L'Anno Liturgico è Cristo*, 56.

life of Christ: the nativity (cf. *GeV* 2; 5 and 14), or other events of the life of Christ (*GeV* 68 and 1023); the mystery of the Trinity (*GeV* 9); could also indicate the sacraments of Christian initiation (*GeV* 685); etc. Liturgy commemorates and actualizes the past facts/events.

The *Mysterium Paschale* instituted for us (*GeV* 334); remains with us (*GeV* 564); and it is celebrated (*GeV* 468 and 471) in our favor (*GeV* 514). God's salvific act in the *mysterium paschale* is destined for all the nations (*GeV* 434)⁵⁰.

In a nutshell, just as the Risen Christ took within his body the signs of his Passion and Death, as a Lamb who was slain, the people redeemed by the blood of the Lamb and constituted as a Kingdom of Priests, take their scars of sufferings, of their fragility and of their own sins and purify everything in the blood of Christ. Our song of victory and of exultation never forgets the many sufferings of our life and of our world. But in all, the last Word is *victory of the Risen Christ, the true sacrificial Lamb* and the reason for our song of life.

⁵⁰ Matias Augé, *L'Anno Liturgico è Cristo*, 57.

3. OVERVIEW OF MUSIC AND NEW SONG IN ST. AUGUSTINE

In *Gen* 1-2:3, God before the beauty of his creation, exclaims that it is good. God continues to exclaim that all is good. Similarly, St. Augustine observes in every body, that “togetherness is more beautiful than the individual parts”⁵¹. The integration of individual parts makes us new and good people in Christ. St. Augustine tells us that the new man cannot sing the old songs / hymns to God:

[...]. you used to sing hymns to strange gods; old hymns, because they were uttered by the “old man”, not by the “new man”; let the “new man” be formed, and let him sing a “new song”; being himself made “new”, let him love those “new” things by which he is himself made new. [...]; and the hymn itself sets us free. “For I will call upon the Lord to praise Him, and I will be safe from all mine enemies”. [...]⁵².

The usage that St. Augustine applied to music is attested to in his monumental works of *De Musica*, *Exposition on the Psalms*, *Confessions*, *City of God*. There are also music references in the Sermons, Letters, and his other didactical works.

3.1. “*Cantare amantis est*”: Scope of Music and Call to Perfection in God

St. Augustine would say: “*Cantare amantis est*”, i.e., *singing is for lovers*; “*Love and do what you want*”, etc. Such expressions are from his experience with music that led him to conversion. Creatures and true lovers sing, and such is a song that comes from the Creator, from his Wisdom that “has placed his delight at being among men” (*Prov* 8:31), and that, from the order and from the harmony of the

⁵¹ Augustinus Hipponensis, *Confessiones* XIII, 28, 267-268.

⁵² Augustinus Hipponensis, *Enarrationes in Psalmos* 39, 4, 427-428.

universe, gives birth to a beautiful symphony of the spirit, of the instruments and voices, even when the spirit of man may tend towards disorder. *The lover sings because he is loved; he rejoices in the presence of the beloved; he remembers his love and awaits her return. Love is the theme of the song.*

St. Augustine says: «It is more important that for which we do something»⁵³. The scope of music cannot be worldly glory or gain. He insists that music / song is at the service of the culture, of the growth of the person, of the praise to God. The new song is for travelers who walk together toward the heavenly homeland, celebrating daily and anticipating the heavenly Liturgy as new men in Spirit:

[...]. Walk together, O sons of peace, sons of the One Catholic Church; walk in the Way, singing as you walk. [...]. "Whatever therefore is in Christ is a new creature; old things have passed away, behold they have been made new". [...]. The old man sings: divided and carnal (worldly) he is. [...]. When one of you says, "I am a follower of Paul", and another says, "I follow Apollos", aren't you acting just like people of the world? (1Cor 3:4). Therefore sing a new song in the Spirit [...]⁵⁴.

St. Augustine refers to the *new song as being a song of faith, hope and Love*:

[...]. God does not teach us, another new canticle except that of faith, of hope and of Love. [...]. We are not Christians, except on account of a future life: let no one hope for present blessings, let no one promise himself the happiness of the world, because he is a Christian: but let him use the happiness he has, as he may, in what manner he may, when he may, as far as he may. When it is present, let him give thanks for the consolation of God: when it is lacking, let him give thanks to the Divine justice. Let him always be grateful, never

⁵³ Augustinus Hipponensis, *De musica* VI, 1, 6, 12, ed. Jacques Paul Migne (Paris: ed. Migne 1877), PL 32. *In Latin*: [...]. Id propter quod aliquid facimus, quam idipsum quod facimus, 1169-1170.

⁵⁴ Augustinus Hipponensis, *Enarrationes in Psalmos* 66, 6, 862-864.

ungrateful [...]. It is a good thing to give thanks unto the Lord; and to sing praises unto your name, O Most High⁵⁵.

The *new song is for all the earth*. It's a song of divine love that ought to be in harmony with a renewed creation through the sacrifice and glory of the Cross:

O sing unto the Lord a new song; sing unto the Lord, all the earth (*Ps* 95:1). If all the earth sings a new song, it is thus building while it sings: the very act of singing is building; but only, if it sings not the old song. The lust of the flesh sings the old song: the love of God sings the new song [...]. The Lord says, A new commandment I give unto you, that you love one another (*Jn* 15:12). The whole earth then sings a new song: there the house of God is built. All the earth is the house of God [...]. The Apostle binds us together into this structure of unity, saying, Forbearing one another in love; endeavoring to keep the unity of the Spirit in the bond of peace (*Eph* 4:2-3) [...]. Christ, with the wood of his cross has vanquished kings [...], for in it is their salvation [...]⁵⁶.

The new song comes from Christ the new Man and not from the old man Adam anymore, and it belongs to a *peaceful heart* that acknowledges, appreciates and shares with others the wonders that God has done in our lives:

“O sing unto the Lord a new song”. The new man knows this; the old man knows it not. The old man is the old life, and the new man the new life: the old life is derived from Adam, the new life is formed in Christ. [...] it is sung in the whole, and not in a part of it. [...] And when the whole earth is enjoined to sing a new song, it is meant, that peace sings a new song. “For He has done marvelous things” [...]⁵⁷.

The “*song of the heart*” is one among the great wonders of man. The song of a new man cannot be a song of the *flesh*, but

⁵⁵ Augustinus Hipponensis, *Enarrationes in Psalmos* 91, 1, 1278-1279.

⁵⁶ Augustinus Hipponensis, *Enarrationes in Psalmos* 96, 2, 1355-1356.

⁵⁷ Augustinus Hipponensis, *Enarrationes in Psalmos* 97, 1, 1372-1373.

of the *heart and spirit*; a song that resonates a *hidden and inner delight* and then expresses itself in leaping for joy in celebration. The heart in the biblical Semitic language does not indicate only sentiments or feelings, but the whole person. The heart is the central aspect of the entire person's mental, emotional, rational and intellectual reality. The song of the heart is a song of the life of the entire person, who loves, with all his heart, with his entire mind, with all his strength. St. Augustine in one letter explains:

[...]. One who only shouts with the lips does not sing the new song, but he who sings just as the Apostle exalts us: «Sing Psalms in your hearts to the Lord» (*Eph* 5:19). This joy is within us, where one sings and makes the voice of the praise heard, with such voice the one who ought to be loved for pure love is praised, with all the heart, the soul, and with all the mind, and one who loves him inflames with love, through the grace of his Holy Spirit. What else is in fact the new song, if not a hymn of praise to God⁵⁸?

Such a song permits us to ascend to God. It is the song of people in love, burning with holy desires, with love that shines through their good works. Those who sing a song to God burn within their hearts and the flame ignites even their external behavior, in their good conduct, in the works that conform to God's commandments, in the contempt of the temporal goods and in the love for eternal goods. St. Augustine compares the "gradual" Psalms of praise that

⁵⁸ Augustinus Hipponensis, *Epistolae* 140, *De gratia Novi Testamenti Liber*, ed., Johannes Fraipont and Donatien De Bruyne (Brepols: Turnhout 1958), PL 33; Al. Goldbacher, ed., 192. I follow the English transl. by R. Teske, ed. J.E. Rotelle in: *Letters 1-99* Vol. II/1 (New York: Hyde Park - New City Press 2001); *Letters 100-155* Vol. II/2 (New York: Hyde Park - New City Press 2003); *Letters 156-210* Vol. II/3 (New York: Hyde Park - New City Press 2004); *Letters 211-270* Vol. II/4 (New York: Hyde Park - New City Press 2005). I also follow the Italian text transl. of the Città Nuova: Agostino, *Le lettere*: I (1-123), transl. of T. Alimenti (1-30) and L. Carrozzi (31-123), Roma 1969; II (124-184/A), transl. of L. Carrozzi, Roma 1971; III (185-270), transl. of L. Carrozzi, Roma 1974.

Israel used to sing (cf. *Ps* 121) to the “steps⁵⁹ / ladder of Jacob” (*Gen* 28:12). He makes us reflect on the fact that the new song ought to praise only God, and it expresses the desire of man’s heart to climb to God. An interior man sings while ascending: with the feet, steps, wings (cf. *Ps* 55:7), accompanied by affections of the good will.

St. Augustine reminds us in *Ps* 119, 1-2, that the songs of the ascension of the heart are possible because God descended among us: «let us sing this Psalm of ascension ascending with our hearts»⁶⁰. We ascend because there was one who descended to us (cf. *Jn* 1:51). Christians sing climbing to Jerusalem, our mother (cf. *Gal* 4:26). “Being a heavenly City, it is the eternal City”⁶¹. “One cannot sing ascending with his heart if he does not practice”⁶². One who is in affliction and in tears (*Ps* 83:6) has a great desire to rise or climb to God, i.e. “from humility and from affliction”⁶³. It is only the one who loves that has a desire and passion to climb to God:

I have undertaken together with your Holiness⁶⁴, following the progressive order, the exam of the canticles of man who ascends: ascends and loves, actually the more he ascends the more he loves (cf. *Col* 3:1-3)⁶⁵.

⁵⁹ *Gen* 28:10-22 - Jacob had a dream and he observes: «Behold a ladder set upon the earth, and the top of it reached heaven, the angels ascending and descending on it, and the Lord stood above it».

⁶⁰ Augustine makes a reference to *Ps* 83:6-7: «in his heart he has disposed to ascend by steps».

⁶¹ Augustinus Hipponensis, *Enarrationes in Psalmos* 125, 1, 1844-1845.

⁶² Cf. Augustinus Hipponensis, *Enarrationes in Psalmos* 119, 9, 1785-1786.

⁶³ Augustinus Hipponensis, *Enarrationes in Psalmos* 120, 1, 1787.

⁶⁴ Augustine uses this to define the community of his faithful. He refers to them as «your Charity».

⁶⁵ Augustinus Hipponensis, *Enarrationes in Psalmos* 122, 1, 626-630, in *Latin: Ascendentis cantica ex ordine cum Sanctitate vestra consideranda suscepi; ascendentis et amantis, et ideo ascendentis quia amantis [...]*.

The *song of the heart* is of him who is connected to the earth, but in *pilgrimage* towards God's house. As he goes, he *exalts* among voices of the feast:

[...]. In the "house of God" there is a never-ending festival: it is not an occasion celebrated once, and then to pass away. The angelic choir makes an eternal "holiday": the presence of God's face, joy that never fails. This is a "holiday" of such a kind, as neither to be opened by any dawn, nor terminated by any evening. From that everlasting perpetual festivity, a certain sweet and melodious strain strikes on the ears of the heart, provided that the world does not drown the sounds. As he walks in this tabernacle, and contemplates God's wonderful works for the redemption of the faithful, the sound of that festivity charms his ears, and bears the "heart" away to "the water-brooks"⁶⁶.

The «heart can sing only if it belongs to the *City of God, Jerusalem, the vision of peace*; and not in Babylon, the city of confusion that still has its songs and dances of a sinful nature, in which a Christian cannot take part»⁶⁷. It is the "Spirit to inspire in the heart the song of love"⁶⁸. St. Augustine, in "*City of God*", inspired by David, compares harmonic units of musical modulations, with the unity of a well-ordered City, despite its diversity of activities / functions:

In the progress of the City of God through the ages, therefore, David first reigned in the earthly Jerusalem as a shadow of that which was to come. Now David was a man skilled in songs, who dearly loved musical harmony, not with a vulgar delight, but with a believing disposition, and by it served his God, who is the true God, by the mystical representation of a great thing. For the rational and well-ordered concord of diverse sounds in harmonious variety suggests the compact unity of the well-ordered city. Then almost all his prophecy

⁶⁶ Augustinus Hipponensis, *Enarrationes in Psalmos* 41, 9, 466-467.

⁶⁷ Augustinus Hipponensis, *Enarrationes in Psalmos* 64, 3, 824-825.

⁶⁸ Augustinus Hipponensis, *Enarrationes in Psalmos* 86, 1, 1198.

is in psalms, of which a hundred and fifty are in what we call the Book of Psalms, of which some will have it those only were made by David which are inscribed with his name⁶⁹.

Besides, St. Augustine reflects on the title of the *Ps* 38, to remind us that we are in transit, *passing through* this earth. He invites us to express in the song, the desire of the heavenly City, a desire that is a gift of the Spirit. He says:

If someone sung while crossing, let him rejoice because of being that which he sung; he who instead sung holding himself tightly on the earth still, let him desire to be that which he sung⁷⁰.

The *New Song* is a song of the heart like that of Jonah: «Out of the deep have I called unto you, O Lord; Lord, hear my voice» (*Ps* 130). “We sing from the heart to animate ourselves and to please God, though our singing adds nothing to his greatness”⁷¹. It is better *to let be* and sing with the heart before God, than sing only with the lips. The *lips song* ought to come from the heart: «I will bless the Lord at all times: his praise shall continually be in my mouth»⁷² (*Ps* 34, 1).

On “*music and divine perfection*”, St. Augustine notes that music is the measure of time, but God in his divine perfection, is outside time. He argues that time does not exist in itself, in as much as “I don’t measure the future, that doesn’t exist yet; the present, that has no extension; neither the past, that no longer exists”⁷³, hence “time (even that of music) is a measure in our souls”⁷⁴.

⁶⁹ Augustinus Hipponensis, *De Civitate Dei* XVII, 14, 578-579.

⁷⁰ Augustinus Hipponensis, *Enarrationes in Psalmos* 38, 1, 401.

⁷¹ Augustinus Hipponensis, *Enarrationes in Psalmos* 147, 5, 2142-2143.

⁷² Augustinus Hipponensis, *Enarrationes in Psalmos* 48, II, 10, 573-574.

⁷³ Augustinus Hipponensis, *Confessiones* XI, 26, 211.

⁷⁴ Augustinus Hipponensis, *Confessiones* XI, 31, 215.

St. Augustine affirms that a song is a gift of divine wisdom. He intones his song of love, saying that wisdom⁷⁵ was created before anything else (cf. *Sir* 1:1-4). He doesn't mean the wisdom co-eternal and equal to the Supreme Good, God. He "exults in a song of joy and praise"⁷⁶ before the greatness and goodness of God, who created everything with wisdom and love. In order to explain how God the eternal, who has no form, created the changeable world in time, that has form, St. Augustine exposes the relationship between the sound, that does not have form but that pre-exists to the song; and the song, from where the sound takes the form:

[...]. Your Eternity, O Lord, unchangeably makes things changeable. [...]. We do not first utter formless sounds without singing, and subsequently adapt or fashion them into the form of a chant, as wood or silver, whereof a chest or vessel is fashioned. [...]; For as soon as each sound is made, it passes away [...]. The chant is concentrated in its sound, i.e. his matter. And this indeed is formed, that it may be a tune; and therefore the matter of the sound is before the form of the tune; [...]; a tune being not only a sound, but a beautiful sound. But it is first of all, original, because a tune receives not form to become a sound, but a sound receives a form to become a tune. [...]⁷⁷.

Let us thus *sing to the Lord a New Song of Victory*, not only with the voice, but with the heart and *more so with our lives, guided by the Word*.

⁷⁵ Augustine makes a distinction precious to the Greek fathers between the uncreated Wisdom, the Son, second Person of the Holy Trinity, and the wisdom created, that God used in the creation.

⁷⁶ Augustinus Hipponensis, *Confessiones* XIII, 14, 15, 250.

⁷⁷ Augustinus Hipponensis, *Confessiones* XII, 29, 238-239.

3.2. Music and Scriptures: Reflections on Psalms, Canticles and Hymns

St. Augustine refers to *the New Song of the Scriptures* as a *song of grace; not of the law* anymore, and the fullness of the law is Love; this new song is that of the voice, the mind, of good works; it's the song of the new and eternal covenant:

Let us praise the Lord both in voice, and in understanding, and in good works. [...]. The OT is an old song, the NT a new song. [...]. Whoever loves earthly things sings an old song: grant him that desires to sing a new song, love the things of eternity. Love itself is new and eternal; therefore is it ever new, because it never grows old. [...] ⁷⁸. And this song is of peace, this song is of charity [...]. In new charity what is there? Peace, the bond of a holy society, a spiritual union, a building of living stones. [...]. Come, let us praise the Lord together. If you praise the Lord, and I praise the Lord, why are we at variance? Charity praises the Lord, discord blasphemes the Lord ⁷⁹.

One rises to God if the hearts are united. As members in Christ we are only one body. The joys and sorrows that affect one part, affect the entire body. "The song and divine Canticles offer joy, serenity and hope to our spirit down here even while in tears" ⁸⁰. In expressing the affections of the heart, Christians desire to sing of the one love in Christ not only in tribulations but also in joy:

You already well know, dearest brethren, that a Song of degrees, is a song of our ascent: and that this ascent is not effected by the feet of the body, but by the affections of the heart. [...]. They sing therefore while ascending: and sometimes as if it were one man singing, sometimes as it

⁷⁸ Augustinus Hipponensis, *Enarrationes in Psalmos* 149, 1, 2178.

⁷⁹ Augustinus Hipponensis, *Enarrationes in Psalmos* 149, 2, 2178-2179.

⁸⁰ Augustinus Hipponensis, *Enarrationes in Psalmos* 123, 2; and cf. *Ps* 145, 1, 1825-1826.

were many; because many are one, since Christ is One, and in Christ the members of Christ constitute one with Christ, and the Head of all these members is in heaven. But although the body toils on earth, it is not cut off from its Head; for the Head looks down from above, and regards the body (*Acts* 9:4). Whether therefore one or many sing; many men are one man, because it is unity; and Christ, as we have said, is One, and all Christians are members of Christ⁸¹.

Only he who has love can sing this new hymn always:

[...] those who don't have love can carry the Psalter, yes, but cannot sing hymns. But I even amidst the water of contradiction, I will sing to you a new song, and it will never be but an uproar of this water to silence my Psalter: "I play for you with the Psalter of ten strings"⁸².

The *content of the Christian song of the heart and intelligence* is founded in the Word of God. The song of the Psalms is more privileged than other songs because it summarizes the reality of Israel, the pre-figuration of Christ and of the Church, the OT and NT. Psalms are *voices of God* that exalt, console, and instruct; and of the *faithful* who believe, hope and love. Even in exile and in the persecution, Psalms and Zion songs were often sung. *Ps* 20 sings the victory of Israel over its enemies. St. Augustine applies this Psalm, to Christ's resurrection and he affirms, in the opening of his comment: "The Psalm is of Christ"⁸³.

As a "*spiritual song*", we sing that which the Spirit inspired the psalmist and that which the Spirit gives us to sing:

⁸¹ Augustinus Hipponensis, *Enarrationes in Psalmos* 123, 1, 1825.

⁸² Augustinus Hipponensis, *Enarrationes in Psalmos* 143, 16, 2084.

⁸³ Augustinus Hipponensis, *Enarrationes in Psalmos* 20, 1, in *Latin*: «de Christo canitur», 115.

[...]. The Psalm is for God: to him our hearts, to him our tongues worthily sing; however if he will deign to grant us what to sing. No one worthily sings to him, if not the one who received from him what ought to be sung. Finally that which we sing now, is said by the Spirit of him by means of his prophet, and in those words in which we recognize ourselves and himself. [...]⁸⁴.

Whilst referring himself to a song of the OT and NT, St. Augustine is inspired by the years of man, seventy or eighty, to say that the two numbers together make 150 Psalms of the Psalter, and seven is the *Sabbath* of the OT, eight the Sunday of the NT, and hence the 150 Psalms sing all the Scripture:

Moreover, seventy and eighty years equal a hundred and fifty; a number which the Psalms clearly insinuate to be a sacred one. One hundred and fifty have the same relative signification as fifteen, the latter number being composed of seven and eight together: the first of which points to the OT through the observation of the *Sabbath*; the latter to the New, referring to the resurrection of our Lord. [...]⁸⁵.

St. Augustine also presents the song of Zion in reference to the rich:

Here is, in which city was the one who asked the Lord: «Good teacher, what must I do to gain eternal life»? (*Mt 19:16-22*). By his inquiry about eternal life, was he not asking for a song of Zion? “Keep the commandments” (*Mt 19:17*, the Lord told him. But on hearing this he haughtily replied, I have kept them all since my youth (*Mt 19:20*). Then the Lord said to something to him which he knew the questioner would not accept. [...]. “If you want to be perfect, go and sell all you possess and give the money to the poor; you will have treasure in heaven. Then come, follow me” (*Mt 19:21*). If he was to learn the rich repertoire of Zion’s songs he needed first to throw away all that hindered him and walk unencumbered; free from any

⁸⁴ Augustinus Hipponensis, *Enarrationes in Psalmos* 34, I, 1, 299-300.

⁸⁵ Augustinus Hipponensis, *Enarrationes in Psalmos* 89, 10, 1249.

burdens that could weigh him down. Only then would he learn anything about the songs of Zion. [...]. "That which is impossible for men, is possible for God"⁸⁶.

On the other hand, St. Augustine reflects on the *song of Zion for the poor*:

[...]. We have brought nothing into this world, and we can certainly take nothing away with us; if we have food and clothing, let us be content with that. Those who want to get rich succumb to temptation and to many foolish and harmful desires, which plunge a person into destruction. Covetousness is the root of all evils. Many who have chased after it have made shipwreck of their faith, and entangled themselves in manifold troubles (*1Tim 6:7-10*)⁸⁷.

If our tongue does not sing the songs of Zion, i.e., the Word of God, as we recall and appreciate what the Lord has done in our lives up to now, then it is preferable that it remains attached to the palate, which remains silent:

May my tongue stick to the roof of my mouth if I do not remember you. May I be struck dumb, he means, if I do not keep you in mind, for what is the point of speaking, what is the point of singing, if one does not sing Zion's songs? The song of Jerusalem is our own language. The song that tells us of love for this world is a foreign tongue, a barbaric language we have picked up in our captivity [...]⁸⁸.

The desire to find all the modes to sing God's praise pushes St. Augustine to reflect also on the distinctions between the various genres of the song: canticles, Psalms, hymns. A Canticle is a chant without musical accompaniment. For St. Augustine, this refers to a song especially of the mind. The Psalm, just as the name implies, is a song accompanied by

⁸⁶ Augustinus Hipponensis, *Enarrationes in Psalmos* 136, 13, 1971-1973.

⁸⁷ Augustinus Hipponensis, *Enarrationes in Psalmos* 136, 14, 1973.

⁸⁸ Augustinus Hipponensis, *Enarrationes in Psalmos* 136, 17, 1974-1975.

the Psalter⁸⁹, which for him indicates singing signified by an instrument. The hymn is a praise to God in a chant form of whoever loves and sings to God with joy in art. “He who sings prays twice”⁹⁰, because he prays to God *in praise and in love*; or because he who sings adds to the voice the feelings of the heart. *Ps* 33:1-15 invites the righteous to rejoice in God who knows the secrets of our hearts and considers our works. Singing with art is to sing in jubilation. The joy is that melody with which the heart pours out and opens itself up more so when it may not express itself with words.

These musical diversities create solemnity and beauty in celebrations since they are comprised of: hymns; acclamations; prayers; songs of adoration, praise, supplication; thanksgiving; chants, etc. St. Augustine hints on the distinction between Psalms, songs and hymns; and their liturgical-theological interpretation:

“Christ is the end of the law so that there may be righteousness for everyone who believes” (*Rom* 10: 4). For this “end” signifies perfection, not consumption. Now it may be a question as to whether every Song is a Psalm, or rather every Psalm is a Song [...]. But the Scripture must be attended to. [...]. But they are called Psalms because they are sung to the Psalter; that was declared by David who is said to have used them (cf. *1Chr* 13:8; 16:5)⁹¹.

Hymns are praises to God united to the song; they are poems whose theme is the praise of God. If there is praise but it is not in the honor of God, then it is not a hymn. If

⁸⁹ The musical instrument with strings; the term passed to indicate the collection of the 150 Psalms.

⁹⁰ *In Latin*: Qui cantat, bis orat.

⁹¹ Augustinus Hipponensis, *Enarrationes in Psalmos* 4, 1, 14.

there is praise and the praise is in honor of God, but it is not sung, it is not yet a hymn. It is necessary therefore, that in order to have it as a hymn, there ought to be the praise to God, and that it is sung. "For he who sings praise, does not only praise, but also praises joyfully; he who sings praise, not only sings, but also loves Him whom he is singing about/ to/ for. There is a praise-filled public proclamation in the praise of someone who is confessing/ acknowledging (God), in the song of the lover (there is) love"⁹².

3.3. Relationship between Music, Faith and Eucharistic Celebration: Pastoral Activity and Praxis of the Christian Community

In his wisdom as a Shepherd, St. Augustine confesses how the sweetness of the song can warm hearts and elevate the soul to God. He remembers the good that was manifested through the songs of the faithful in the Ambrosian Church of Milan, and he concludes with praise and approves the use of singing in the Church:

Yet again, when I remember the tears I shed at the Psalmody of your Church, in the beginning of my recovered faith; and how at this time, I am moved, not with the singing, but with the things sung, when they are sung with a clear voice and modulation most suitable, I acknowledge the great use of this institution. Thus I fluctuate between peril of pleasure and approved wholesomeness; inclined the rather to approve of the usage of singing in the Church; that so by the delight of the ears, the weaker minds may rise to the feeling of devotion. [...]. See now my state; weep with me, and weep for me [...]. Thou, O Lord my God, hearken; behold, and see, and have mercy, and heal me⁹³.

⁹² Augustinus Hipponensis, *Enarrationes in Psalmos* 72, 1, 985-986.

⁹³ Augustinus Hipponensis, *Confessiones* X, 33, 50, 181-182.

Moreover, St. Augustine says that *the sweetness of the song could serve, just as Jesus' miracles served, to amaze and elevate hearts from the visible to the invisible realities, to the faith*: «In the theatres, people experience a great pleasure for the music; it fascinates and delights the sweetness of the sounds»⁹⁴. St. Augustine invites us to sing so that the song does not become only an excitement, but moderate and orderly: «there is a usage of singing hymns and Psalms, so vital to move the soul to the devotion and to inflame the heart of love towards God»⁹⁵.

Music in every liturgical celebration, exalts the Word and prayer, thereby placing us in its melodic and rhythmic relaxation to the divine worship hence becoming for us, an offering to God. *The song has the capacity to penetrate, to move and to convert hearts*; it favors the unity of the assembly and permits the unanimous participation in the liturgical action for our sanctity and God's glory.

The importance of music in liturgical celebrations, more so the Eucharist, was reconfirmed by the *Sacrosanctum Concilium, Musicam sacram, Principles and norms for the use of the Roman Missal, and from the Document of Liturgy of the Hours*. "Sacred songs united to the words constitute a necessary and integral part of a solemn Liturgy"⁹⁶. Each one according to the role and capacity, i.e., president, psalmist, soloist, assembly, scholar, reader, instrumentalists, should consult the Bible from which the music is inspired so as

⁹⁴ Augustinus Hipponensis, *Epistula* 120, 5, ed. Klaus D. Daur (Brepols: Turnhout 2009), PL 33, 146.

⁹⁵ Augustinus Hipponensis, *Epistula* 55, 18, 34, 247-248.

⁹⁶ SC 112, AAS 56 (1964). Austin Flannery, ed., *Vatican Council II*, 31-32.

to animate well, celebrate better and live to the full the experience of Christ's Paschal Mystery.

From St. Augustine's life, we see that the song is not only an outward, but an inward expression of a new life of a Christian, not just from the mouth, but from a loving heart and a coherent way of life. The quality of the execution of the music depends on the intelligence, art, technical knowledge, and above all, on the union with God and harmony among the brethren. It ought to be the Scriptures that motivate and substantiate the music, and the song ought to exalt the *beauty of the Word, God's mercy and love for us. The song of the heart and mind promotes love, unity, justice, peace, reconciliation in the community that beats with joy in the song, within its prayerful liturgical Eucharistic Memorial celebrative context.*

Music is linked to community life and to its liturgical practice. St. Augustine often sang Psalms in Eucharistic celebrations so as to add sweetness and clarity to his homilies. He commented on the Psalm, word for word, starting from the title. He paid greater attention to the song, music, the instruments, etc.

A big portion of "St. Augustine's comment on Psalms is taken from the collection of his homilies"⁹⁷. In the first part of the Eucharistic celebration, after the reading from the OT and of an *Epistle* (often taken from the Pauline letters) and before the Gospel, the reader used to sing a Psalm or part of it, while the assembly intervened with

⁹⁷ Manlio Simonetti, ed., *Agostino, Commento ai Salmi* (Milano: Valla-Mondadori 1988), 21 ff.

a refrain. The Psalm was that which was expected from the feast celebrations, but sometimes, St. Augustine chose according to pastoral needs. After the Gospel, he gave the homily that explained one of the readings, with preference to the Gospel reading, but many times he reflected on the psalms: «In more than four hundred out of eight hundred his sermons, he interprets texts of Psalms»⁹⁸.

St. Augustine makes references to liturgical usages of the music in the community: for catechumens; in times of fasting and penitence; in particular circumstances; alternation between moments of the song and of silence in the celebration. If one doesn't sing with the mouth, one sings with the heart. On the community song, he expressed the beauty of living together, and this consequently and gradually gave rise to monasteries, monks desiring only to become united in charity for singing the name of the Lord.

Psalm 41, for instance, was sung for the catechumens who desired, that once the baptism was received, it should never be turned off in the heart of the faithful:

[...]. "As a deer longs for flowing streams, so my soul longs for you, O God". [...]. Let all however who have "tasted" the sweetness of the Lord, and who own in Christ that for which they have a relish, think that they are not the only ones. [...]. Catechumens are hastening to the grace of the holy Font. On which account too this Psalm is ordinarily chanted on those occasions, that they may long for the Fountain of remission of sins, even "as the deer for flowing streams". [...] ⁹⁹.

⁹⁸ Manlio Simonetti, ed., *Agostino, Commento ai Salmi*, 22.

⁹⁹ Augustinus Hipponensis, *Enarrationes in Psalmos* 41, 1, 459-460.

St. Augustine confesses the moments he preferred listening to profane music to “the song of the Word”¹⁰⁰. He also sings the song of “grace of God and of our justification”¹⁰¹. Reflecting about Easter, St. Augustine refers himself to the song from *Ps* 117:24, “This is the day that the Lord has made”, that, like the *Alleluia*, was solemnly sung by all during the Paschal period, as a symbol of the eternal life:

This singing of ours reminds us of the commitment to live well. When we all say together with harmonious voices, joyful spirits, hearts beating together, “This is the day which the Lord has made”, we should be in agreement with our song, until our tongue does not say a testimony against ourselves. [...]¹⁰².

As St. Augustine refers to *1Thes* 5:5: «You are all children of the light and of the day» and *Rom* 13:13-14: «Let us behave decently, as in the daytime», he invites us to be “sons of the light”¹⁰³, and not in passions and extremes. What one sings presupposes what one lives. There are also songs: for “peaceful moments and times of persecution”¹⁰⁴; to “combat the heretics”¹⁰⁵.

St. Augustine presents the “song of lamentation”¹⁰⁶ for whoever “sings against the song of the Lord”¹⁰⁷. He invites

¹⁰⁰ Augustinus Hipponensis, *Enarrationes in Psalmos* 89, 5, 1246-1247.

¹⁰¹ Augustinus Hipponensis, *Enarrationes in Psalmos* 31, II, 1, 247.

¹⁰² Augustinus Hipponensis, *Sermone* 229/B, 1. edd. P. Bellini et alii., Città Nuova, 1984, 416.

¹⁰³ Augustinus Hipponensis, *Sermone* 230, 1, 550.

¹⁰⁴ Augustinus Hipponensis, *Enarrationes in Psalmos* 43, 13, 486.

¹⁰⁵ Augustinus Hipponensis, *Enarrationes in Psalmos* 10, 1, 74-75.

¹⁰⁶ Augustinus Hipponensis, *Enarrationes in Psalmos* 21, II, 1, 121-122.

¹⁰⁷ Augustinus Hipponensis, *Enarrationes in Psalmos* 68, I, 16, 914.

us to reflect on the *moment of the song* and that of silence in our daily liturgical celebrations. When the liturgical song is ended, we should not stop the song of God's praise within our hearts:

Bless the Lord, O my soul! and all that is within me. [...]. We sung as much as sufficed for the time, and were then silent: ought our hearts within us to be silent to the blessing of the Lord? Let the sound of our voices bless him at intervals, alternately, let the voice of our hearts be perpetual. When you come to church to recite a hymn, your voice sounds forth the praises of God: you have sung as far as you could; you have left the church; let your soul sound the praises of God. You are engaged in your daily work: let your soul praise God. You are taking food; see what the Apostle says: Whether you eat or drink, do all to the glory of God (1Cor 10:31). [...]¹⁰⁸.

From the above reflections on the new song, fruit of the Sunday Eucharist, we understand that our Eucharistic celebration is a perpetual feast that accompanies us with the Good News in the *Liturgy of the Word* and in that of the *Eucharist* itself, but also continues spreading, kindling and enriching the hearts of God's people. "The day of Christ's Resurrection is the Memorial of the first day of Creation, and the *eighth day*, on which *Christ, after his rest*" on the Sabbath inaugurates the *day that the Lord has made*"¹⁰⁹, the *day that knows no night*. The Lord's Supper is its center, where the community encounters the risen Lord who invites us to his Banquet and from where "our eyes are opened as we recognize him in the breaking of the bread" (Jn 21:12; Lk 24:30).

¹⁰⁸ Augustinus Hipponensis, *Enarrationes in Psalmos* 102, 2, 1451-1452.

¹⁰⁹ Cf. CCE 1166.

As we venture into the theme: “*Music on the Eucharistic Lord’s Day in the African cultural lives*” in the third Chapter, we ought to bear in mind that the Lord’s Supper can be meaningfully celebrated and lived if it is well inserted and received in a particular defined culture; with the enlightenment of God’s Spirit in us; through the voice of the Church; testimony of Saints like St. Augustine; and with the help of music as an instrument to foretaste already now, the beauty and goodness of the life after – the heavenly Liturgy of eternal Joy and happiness, as exemplified in Christ our living Lord and God through His Paschal Mystery, till the *Parousia*.

CHAPTER III

RELEVANCE OF “COMMEMORATING, CELEBRATING AND LIVING” THE “LORD’S DAY IN AFRICA” THROUGH MUSIC AS A FORETASTE OF THE HEAVENLY LITURGY

1. PASCHAL MUSIC AND INCULTURATION FROM VATICAN II TO TODAY

Bearing in mind that it is the free person, a subject “created in the image and likeness of God” (*Gen 1: 27*) who is called to commemorate, celebrate and live the music of the Paschal Mystery, this Chapter attempts to *integrate the anthropological-cultural-theological-liturgical-spiritual and musical aspects* of the earthly Liturgy in view of the heavenly one. We shall now embark on the *relevance of music* in commemorating, celebrating and living our Liturgy of life in Christ.

We should be aware that the entire creation together with the social human family are called to celebrate unceasingly the Liturgy of life in Christ through a reciprocal service. I have often observed that the more we serve others by the good use of creation that surrounds us, the better we come closer to each other, to the entire creation and to God and, the reverse is true as well. We become aware that the more we *develop, express, communicate, conserve and make more human the social-cultural life*, the better we perfect our own bodily and spiritual realities:

Man comes to a true and full humanity only through culture, which is through the cultivation of the goods and values of nature. Wherever human life is involved, therefore, nature and culture are quite intimately connected one with the other. The word "culture" in its general sense indicates everything whereby man develops and perfects his many bodily and spiritual qualities; he strives by his knowledge and his labor, to bring the world itself under his control. He renders social life more human both in the family and the civic community, through improvement of customs and institutions. Throughout the course of time he expresses, communicates and conserves in his works, great spiritual experiences and desires that they might be of advantage to the progress of many, even of the whole human family. [...]¹.

One can thus notice that *music in Liturgy is among the goods and values of nature that man is called upon to cultivate* in order to sweeten and enhance his own growth into full maturity in God's ways. God's blessings to man's culture invite him to "be fruitful, fill the earth, subdue it, and take care of all the other created things" (*Gen 1:28*). In journeying towards the heavenly City, man's wisdom through the various disciplines, including that of music, ought to lead him to a concrete life of God's Love in the service of the brethren and in search of the heavenly realities:

Christians, on pilgrimage toward the heavenly City, should seek and think of these things which are above (*Col 3:1-2*). This duty in no way decreases, rather it increases the importance of their obligation to work with all men in the building of a more human world. [...]. When man develops the earth by the work of his hands or with the aid of technology, in order that it might bear fruit and become a dwelling worthy of the whole human family and when he consciously takes part

¹ Concilium Vaticanum II, *Constitutio pastoralis de ecclesia in mundo huius temporis Gaudium et Spes* 53 (7 decembris 1965), *AAS* 58 (1966) 1025-1120. I follow the English transl. and edition of Austin Flannery, ed., *Vatican Council II, the Conciliar and Post conciliar Documents* (Dublin: Talbot Press 1975), 958.

in the life of social groups, he carries out the design of God manifested at the beginning of time, that he should subdue the earth, perfect creation and develop himself. [...]. When man gives himself to the various disciplines of philosophy, history and of mathematical and natural science, and when he cultivates the arts, he can do very much to elevate the human family to a more sublime understanding of truth, goodness, and beauty, and to the formation of considered opinions which have universal value. Thus mankind may be more clearly enlightened by that marvelous Wisdom, which was with God from all eternity, composing all things with him, rejoicing in the earth, delighting in the sons of men².

Enlightened and guided by God's wisdom that works in every person and as God wishes, we notice that the African culture, like any other culture becomes purified with the aid of music as an instrument of this wisdom through the Gospel values. This enables one to discover and foretaste the goodness that lies under the human and Christian vision of every culture and religion. Culture and religion ought to put the person at the centre in its planning. In such a context, an African is thus called upon to: *develop his physical and spiritual gifts by working; perfect creation by realizing God's plan; cultivate a relationship in the service of his brethren; contribute to the progress of the human genre and enhance the joy of celebrating the Liturgy on earth in anticipation of that of heaven.*

As noted above in GS 53 and GS 57, Vat. II enables us to understand inculturation as a process whereby the Gospel values gradually become rooted into the cultural values so as to enrich and purify the deficiencies. In many circumstances, the Church continues to use resources of the various cultures, like that of music and dance in Africa, in

² GS 57, AAS 58 (1966). Cf. Austin Flannery, ed., *Vatican Council II*, 961-962.

order to *facilitate the preaching of the Good News and a better expression or understanding of Liturgy in the various unique cultures:*

[...]. The Church is faithful to its traditions and is at the same time conscious of her universal mission; it can, then, enter into communion with the different forms of culture, thereby enriching both itself and the cultures themselves. [...]³.

The African culture, like other cultures, is exposed to the challenge of the “*globalized*” contextual realities with risks of irreligious temporary materialism that leads to selfishness, individualism, indifference and secularism, hence threatening to close minds and hearts to the spiritual Gospel message of hope and Love:

[...]. The kingdom which the Gospel proclaims is lived by men who are profoundly linked to a culture, and the building up of the kingdom cannot avoid borrowing the elements of human culture or cultures. [...]. The Split between the gospel and culture is without a doubt the drama of our time, just as it was of other times. Therefore every effort must be made to ensure a full evangelization of culture, or more correctly of cultures. They have to be regenerated by an encounter with the Gospel. But this encounter will not take place if the Gospel is not proclaimed⁴.

In his visit to Uganda, Pope John Paul II, *on the authenticity, effectiveness and inter-marriage between God's revelation in his Word and culture*, summoned the Bishops to *protect the Word for the nourishment of God's people:*

All attempts in our day to express this ineffable Word in the cultural realities of a people or race must likewise ensure that nothing is lost from or added to the revelation of God

³ Cf. GS 58, AAS 58 (1966). Cf. Austin Flannery, ed., *Vatican Council II*, 962-963.

⁴ Pauli VI, Adhortatio Apostolica *Evangelii Nuntiandi* 20 (8 decembris 1975), AAS 68 (1976) 5-76.

in Jesus Christ. Only those who truly know Christ, and truly know their own cultural inheritance, can discern how the Word of God may be fittingly presented through the medium of such a culture. It follows that there can be no authentic Inculturation which does not proceed from contemplating the Word of God and from growing in likeness to God through holiness of life⁵.

A clear and deeper knowledge of our own cultural way of life, i.e., understanding well who we are with our beliefs and convictions, facilitates the joyful reception, interiorization and effective sharing of the Good News to all.

1.1. Anthropological Aspects of the Musical Phenomenon: Individual, Society, Culture and Religious-Catechetical Dimensions of Faith in Liturgy

Cultural anthropologists often examine not only the individual, but also the communal subject of Liturgy. Usually, the African community that celebrates is a *heterogeneous assembly from every level of the society, consisting of the: old and young, male and female, rich and poor, slave and free*, etc. They gather because they feel called by a loving God who transcends human categories and who can also hear them when they cry out to Him at any moment, just as He always intervened and heard the cries of His own people right from creation.

Anthropologically, *music enriches, develops and strengthens the human sphere of our feelings* and with its

⁵ John Paul II "Meeting with Bishops of the Uganda Episcopal Conference, Kampala, Address of His Holiness John Paul II", in *Pastoral Journey to Benin, Uganda and Sudan* (1993) [retrieved on 04 february 2013 at 17:27]. <http://www.clerus.org/bibliaclerusonline/en/fha.htm>.

unique communicative language, it reveals the inner life of the human soul. Music is found at the confluence of the affections of an artistic taste and sense of the Divine, typical of every person:

The origins of the music is in two ambients: from one side, the music that is generated as a language in the vocal apparatus and on the other side the instrumental music that, like the dance, is born from the body movement. These two ambients are so distinct that many tribal languages, even in Africa, do not necessarily use words for music⁶.

Regarding *music and society*, music is a codified language that permits a dialogue and communication, characterized by: efforts and contacts; emotive or subjective expressions; impact on the recipients; referential or of contact with the external reality; poetic or esthetic-artistic, hence making the memorial alive:

Within the community, music possesses an expressive dynamism that, as it unifies an anonymous mass transforming it in a group or in a community with a face well defined, it translates in an understandable and effective language the feelings, the situations of life, the ideals, the memory of the group⁷.

African music is a powerful unifying force that gives to an individual the experience of belonging to the group or community. The language and dynamism of the community permits them to revive the joys and sorrows of the past in the group and to anticipate together the future life by living well the present.

⁶ Marcello Sorce Keller, "Origini della musica", in *Dizionario Enciclopedico Universale della Musica e dei Musicisti. Il lessico*, vol. III (Torino: UTET 1984), 497.

⁷ On the relationship between music and the society, cf. Henri Pousseur, *Musica Semantica, Società* (Milano: Bompiani 1974); Ivo Supičić, *Musique et société* (Zagabria: Istituto di musicologia 1971).

African music and dance create almost a magical space of expression and of creativity in which the individual recognizes himself, existentially, as a living member of a particular culture or *ethnicity*⁸, and as a celebrant of a defined human and Christian liturgy. *Music remains a super religious language, capable of expressing that intimate human sector in communion with the Absolute God*, that neither science, nor philosophy is able to demonstrate adequately.

The «“Religious function”⁹ of music in as much as music is an anthropological element, *elevates one to levels of gratuitousness, beauty and of unification of the self*, hence in making music, it is possible to easily bring forth a dialogue with the living God»¹⁰. Flashing back to the music in the Primitive Church when liturgical, catechetical roles were not clearly defined, Rainoldi explains:

From the spirit of Christian expression, the primacy of the *Logos* is deduced. From the pastoral vigilance comes the fear of cultural-cultural references. In all, within the local Churches, there is a rich vocal gesture, inspired by the common practice, that permits the involvement of the faithful in the celebrations, be it in proclaiming the Scriptures or even giving thanks, of acclaiming, of lamenting, of imploring, of

⁸ Cf. Bernardi Bernardo, *Uomo cultura società, introduzione agli studi etno-antropologici* (Milano: Franco Angeli 1979), 60.

⁹ The religious function of music is particularly evidenced in the “Salesian pedagogical preventive system of Don Bosco”, who notes that one of the scopes of the song is the fusion between the glory of God and the ascetic effort of each Christian singer or musician. Don Bosco continues to say to the Salesian family and to each one of us that “*a house without music is like a body without soul*”: To the singers it is strongly recommended to guard against “vanity and pride”. A true Christian singer should never offend himself; neither should he have any other scope if not that of praising God, and uniting his voice to that of the angels who bless him. Cf. Giovanni Battista Lemoyne, *Memorie biografiche di San Giovanni Bosco* (Torino: S. Benigno Canavese 1898-1939), 106.

¹⁰ Raimondo Frattallone, “Musica e canto”, in *Dizionario di Catechetica* (Torino: LDC 1986), 450.

meditating. There is at times a charismatic liturgy but not to the extent of being so formalized that it excludes the daily attitudes and that of the family life¹¹.

Referring to the Church Fathers, Rainoldi elevates the vast function of the Sacred song when he underlines the *relationship between music and catechesis*:

Their biblical reading is not exclusively spiritual, but it incorporates the anthropological values and the psychological implications of the various practices of the song. It is evidenced the symbolic and celebrative aspects of the choral in its various forms: it is "service of the Word", a "community amalgamation", "spiritual sacrifice", "prophecy of the kingdom," "communion with the angelic choirs" "eschatological anticipation"¹².

In its *anthro-theological-pedagogical aspect*, music enriches the person's process of growth and enables one to mature in faith. The *proclaimed faith animated by music makes an African rediscover that Jesus is God's Son incarnated, died, resurrected, living and working in the Church through God's Spirit*. "Faith awakened by listening to the proclaimed Word, tends to incarnate itself in the liturgical signs: the *lex credendi* becomes *lex orandi*"¹³. Music is thus one of the basic sacramental expressions that enables us to celebrate and live the Liturgy:

The catechesis reminds all the baptized that the liturgical celebrations are sacramental expressions of the Christian life and of their story; hence it educates them to the continuity

¹¹ Felice Rainoldi, "Canto e musica", in *Nuovo Dizionario di Liturgia* (Roma: Paoline 1983), 201.

¹² Felice Rainoldi, *Nuovo Dizionario di Liturgia*, 202.

¹³ Domenico Sartore, "Catechesi e liturgia", in *Nuovo Dizionario di Liturgia* (Roma: Paoline 1983), 219-231; Giacomo M. Medica, "Liturgia e catechesi", in *Riv. Lit.* 70 (1973) 588-610; Achille M. Triacca, "Evangelizzazione e catechesi per la liturgia", in *Evangelizzazione e catechesi*, ed. G. Concetti (Milano: Massimo 1980), 339-360.

between Eucharist and the community commitment; Mass and Liturgy of life; deliverance from sin asked in the prayers and the freedom realized in the society; liturgical gesture of peace and the true peace transported where one lives¹⁴.

Besides the *general functions of music in awakening feelings of joy, pain, gratitude, etc.*, that prepare the soul to receive the truth of faith in the catechesis, music plays other roles linked to: *expressions in prayer; recapturing of liturgical symbols in cultures, etc.* Music, preceded by adequate catechesis in the ritual context, is at the service of the Word through acclamations, proclamations, meditation, resonance of the Word in the heart of the assembly, etc.

As a *revelation sign of the celebrated Mystery*, liturgical music goes beyond strict ritual, anthropological and cultural proceedings. Faith invites an African to enter into a freedom in Christ, through whom he is rescued from being a slave to sin, becomes conscious of being God's son and continuously learns to love freely, simply and genuinely as Christ did. The *African life*, with its trials, worries and uncertainties, feels Christ's presence and transformation when it is illumined by faith which is the light of God. It is impossible to think of evangelization that is insensitive to the human aspirations and challenges. There is need to incarnate the "Son of God who dwells among us"¹⁵, by evangelizing our cultures through music:

The evangelization through music and catechesis arouses an active participation of the person and of the community, opens the door to the mystery and introduces in, the

¹⁴ Egidio Viganò, *Atti del Capitolo Generale Speciale XX della Società Salesiana* (Roma: Editrice SDB 1971), 199; Cf. Sacra Congregazione del Clero, *Direttorio Catechetico Generale* 48 (Torino: LDC 1971).

¹⁵ Egidio Viganò, *Atti del Capitolo Generale Speciale XX della Società Salesiana*, 194-195.

experience of faith that is an adoration meeting of God and the Christian commitment for the transformation of the world¹⁶.

Music changes the world by the Word of sounds. It explains the feelings of the human soul that aim at the experience of the Transcendent Being.

The *interaction between the evangelical catechetical language and that of music* is according to existential cultural contextual levels in which it is rooted. In a cultural level, the catechetical and musical languages operate an enriching interchange putting in light the characteristic sensibility of the people; their religious, pious feelings and the corresponding musical expressions.

At a *social level*, the catechetical musical languages integrate with a Christian proclamation in respect to the social sensibility (young or adult, urban or rural citizen, rich or poor, women or men, etc.)

At the *educative level*, music contributes to construct an ambient of liberty, of joy and of commitment in which the proclamation of salvation is incarnated in the educative structural process.

At a *personal experiential level*, the faith aroused and matured in the catechetical event, celebrated in the Liturgy and animated by the expressive power of the music, reaches the ineffable zone, where the God of love and of Salvation sings and dances from within our lives; he is the God who frees us and sends us to free our brethren.

¹⁶ Raimondo Frattallone, *Dizionario di Catechetica*, 451.

In the midst of the above mentioned contextual realities, St. Augustine recognizes *in the song, an expression of the Paschal joy that as a bridge, unites heaven to earth, and he invites us to “sing Alleluia as we progress in Sanctity”*¹⁷, especially when he quotes St. Paul saying: «God is faithful; he will not let you be tempted beyond what you can bear. But when you are tempted, he will also provide a way out so that you can endure it» (1Cor 10:13).

This evangelical musical approach in the various life situations enables us to foretaste and live the goodness of the proclaimed Word. It is also important to note *some basic significance of the song* as brought forth by Virginio:

The song “*expresses the feelings*”, *gives intensity to any word* hence Liturgy is in need of the song so as to involve the people in an active, motivated and strongly felt participation; the song is a “poetic expression” where by the song is an elaborated message by itself, as an object and that in the song there is more of doing than mere saying; the song, especially when collectively sung, makes and strengthens the unity of the society; the song makes the feast a privileged moment in which the person or a group become aware of their profound reality in symbolic and free actions¹⁸.

The *song makes the community and also actualizes and highlights the festive reality* because feasts are celebrated in a group that lives by common symbols, same truth, Christ himself our Brother and with God our Father. In other words, it is the mystery of Christ, Son of God that we celebrate and live in Liturgy through music.

¹⁷ Augustinus Hipponensis, *Sermones* 256, 3, 816-818.

¹⁸ Sanson Virginio, *La Musica nella Liturgia*, 229.

1.2. Instructio “*De Musica in Sacra Liturgia*”¹⁹: Form, Nature and Functions of the Music in Liturgy

The *IMSL* is the most important and complete “Document about Music and Liturgy”²⁰. It expresses the *finality and ministerial role of music*. It was preceded by other interventions, like *motu proprio Sacram liturgiam* with which the *Consilium ad exequendam Constitutionem de sacra liturgia* was established, and at that time, became a technical organ of the Liturgical Reform.

The *IMSL* has its own specific news: the popular sacred song is considered liturgical like the other genres; theology of liturgical music as an amplified sign together with other liturgical-anthropological signs, e.g. Word, gesture, assembly; pastoral concepts of “graduality”²¹, “adaptability”²², “variety”²³, in the active participation with the song; “redefinition of liturgical solemnity”²⁴; “specification of the roles of the people”²⁵; “attention to the people in their diversity of age, condition, genre of life, grade of religious culture”²⁶ and affirms that the education to the song ought to be promoted with diligence and patience;

¹⁹ *Sacra Congregatio de cultu divino et disciplina sacramentorum, Instructio De musica sacra et sacra liturgia* (5 martii 1967), AAS 59 (1967) 300-320.

²⁰ Cf. *IMSL* 2, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 80.

²¹ *IMSL* 7, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 82.

²² *IMSL* 9, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 82.

²³ *IMSL* 10, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 83.

²⁴ *IMSL* 11, 16, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 83 and 84.

²⁵ *ISML* 13-16, 21, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 83-84, 86.

²⁶ *IMSL* 18, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 85.

“acquired major importance of the Choir”²⁷; “songs for mass”²⁸; “songs in the divine office”²⁹; “songs in other celebrations”³⁰; “problems of liturgical language”³¹; “new compositions in vernacular language”³²; “instrumental music”³³; “diocesan commissions and territories”³⁴.

Sacred music developed mostly in three ideal stages: Gregorian chant as true sacred music, classic polyphony and the rediscovery of ancient music by the study of music. The musical experience is a fruitful way of living one’s religion. Music, as an ineffable and immaterial form of art, relates us with the sublime.

Throughout the ages, certain music was linked to the profane, sensational or pagan ways of life. Today, liturgical music is seen as an instrument that produces *pious affections*. The ideal role of the Church musicians consists in composing all liturgical songs in a sacred style and with a theological base. At the base of its theology, Sacred music aims at evangelization and proclamation. Sacred music as art in its universality is holy and not profane, even in the way it is presented:

Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously

²⁷ IMSL 19-26, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 85-87.

²⁸ IMSL 27-36, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 87-89.

²⁹ IMSL 37-41, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 89-90.

³⁰ IMSL 42-46, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 90-91.

³¹ IMSL 47-53, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 92-93.

³² IMSL 54-61, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 94-95.

³³ IMSL 62-67, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 95-96.

³⁴ IMSL 68-69, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 97.

produce the final quality of universality. It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it. It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds. But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated to the general characteristics of Sacred music that nobody of any nation may receive an impression other than good on hearing them³⁵.

As regards the *theological foundations of the Sacred music*, the liturgical song developed in the passage from the Synagogue to the Church; soon after the Psalms, “songs”³⁶ were added. The Psalms could not remain ineffective:

That we continue praying and singing such Israel songs as songs of the Church implies that all the sentimental riches of the prayer of Israel, remained present³⁷.

Rejoicing in the communal praise of God is to become aware that God is worthy of praise, and to express whatever is justified by music itself, beyond every theory. Sacred music is treated in *Chapter six of the SC*, mostly “from SC 112 to SC 121”³⁸. Other provisions are in: SC 21; 28; 30; 36; 54, etc. Music is to be interpreted considering its liturgical framework:

³⁵ Pius X, Motu Proprio *Tra le Sollecitudini* 2 (22 novembris 1903), AAS 36 (1904) 329-332.

³⁶ *1Cor* 14: 25-26; *Col* 3: 16; *Eph* 5: 19. Several hymns from the early Christians are found in the NT, e.g., *Phil* 2: 5-11; *Eph* 2: 14-16; *2Tim* 2: 11-13.

³⁷ Joseph Ratzinger, Benedetto XVI, *Lodate Dio con arte* (Venezia: Marcianum Press 2010), 36.

³⁸ Cf. Sanson Virginio, *La Musica nella Liturgia – Note storiche e proposte operative* (Padova: EMP 2002), 218-220.

[...]. Every liturgical celebration, because it is an action of Christ the priest and of his Body which is the Church, is a sacred action surpassing all others. No other action of the Church can equal its efficacy by the same title and to the same degree³⁹.

SC 113, for instance, continues to affirm that liturgical worship takes up a more noble form when the divine offices are celebrated solemnly in song, with the assistance of the ministers and the active participation of the people.

Considering the *genre and forms of the liturgical song*, many songs in Liturgy are Psalms or fragments of Psalms. They can be sung in an antiphonic or responsorial form, i.e., alternating voices by a cantor-solist, to which the people respond with a refrain or antiphon. The ancient songs, apart from the Psalms, are:

The "Acclamations", e.g., "Alleluia"; "Holy"; "Mystery of faith"; the "Amen"; the "Yours is the Kingdom"; etc. Hymns are metric strophic songs, sung with one melody for all the verses. *Glory and Te Deum* are the most venerated particular ancient hymns. Other songs are litanies or petitions like "Lord, have mercy" and "Lamb of God"⁴⁰.

When speaking of the *musical genre*, we link to one of the basic aspects in the rite, the *expressive consistency*, e.g., the penitential song could match with the musical genre that interprets the interior attitude of whoever celebrates in such a rite. In such a genre, there is a humble, discharged, essential music that expresses the state of the soul. The Gospel acclamation, in which we exult for Christ's presence, ought to have a musical genre with a rousing, enthusiastic and loud character. For a better understanding

³⁹ SC 7, AAS 56 (1964), Austin Flannery, ed., *Vatican Council II*, 5.

⁴⁰ Sanson Virginio, *La Musica nella Liturgia*, 248.

of a liturgical song, "the musical genre should be in perfect adherence and consonance to the expressed content of the rite"⁴¹.

The *form or the structure* shows how the song is modeled. Liturgy possesses an extraordinary richness of texts (proclaimed, sung), that have their own structure: strophic, litanic, with a refrain, responsorial, etc. A "liturgical song should respect the textural structure of the rite"⁴², e.g., the *Kyrie* and the Lamb of God, have a litanic structure. Their content (genre) and structure (form) adhere to the gestures, words and theological content of the rite.

The foretaste of Liturgy leads an African to a cosmic proclamation shown in *Ps 19*: "The heavens declare the glory of God; the skies proclaim the work of his hands". God's glory finds its expression not only in words but also in the music of creation and in the transformation of one who believes and contemplates such a glory. "Psalms as prayers of the poor, of the just crucified, are also lamentations that become imploration and at the same time signs of hope and passionate forms of glorification"⁴³. Glorification is the central motive with which the Christian Liturgy orchestrates Christ's Mystery with the voices of the created. To praise is also a movement, a journey. It is to "ascend" to God.

Faith is born and grows from listening to God's Word. The "music that serves the Liturgy should correspond to

⁴¹ Massimo Canova and Fulvio Rampazzo, *Cantare la liturgia vol. 2, l'Anno Liturgico – la Celebrazione dei Sacramenti* (Padova: EMP 2003), 11.

⁴² Massimo Canova and Fulvio Rampazzo, *Cantare la liturgia vol. 2, l'Anno Liturgico*, 12.

⁴³ Joseph Ratzinger, *Benedetto XVI, Lodate Dio con arte*, 38.

the *Logos*⁴⁴ in which it is derived. The *Logos* with music should be accessible and at the same time lead people beyond, as expressed in the Eucharistic prayer: “*sursum corda*” – raising the heart, i.e., the inner man, the wholeness of the self, raising up to the height that is God and that through Christ touches the earth, draws it and elevates it back to the Father himself.

Sacred Music is a liturgical act in its essence, but it is at the same measure a musical act. “The action of a sacred musician is thus a truly liturgical and pastoral reality. Such an action is actually at the same time, a musical profession and demands a true musical qualification⁴⁵. Sacred music has a ministerial responsibility that aims at serving the dignified God that we celebrate:

Every language, in which signs are in some way an expression, should always be of quality and realized with a style, because the Liturgy demands to be *expressed with art* so that the external signs correspond to the internal attitudes and vice versa, and that the singing becomes a way to feel as community and to build the Church⁴⁶.

When the art, quality and style of the language of music are added to God’s Message, they produce signs and effects that enliven the heart of the believer and build the good spirit of the community and of all those who come into contact with it. In this context, a well prepared and easily participated liturgical music becomes a medicine of the soul that produces a healing effect because the composer and the content is God himself present in the liturgical

⁴⁴ Joseph Ratzinger, Benedetto XVI, *Lodate Dio con arte*, 125.

⁴⁵ Joseph Ratzinger, Benedetto XVI, *Lodate Dio con arte*, 157-160.

⁴⁶ Massimo Canova and Fulvio Rampazzo, *Cantare la liturgia vol. 2, l’Anno Liturgico*, 14.

song. Vat. II appreciates the role of those, who with their song, contribute to the beauty of the Liturgy. Because "Christ is present [...] when the Church prays and sings Psalms"⁴⁷, and we are united with the Church of heaven. Furthermore:

The story of the world is a wonderful symphony that God has composed, with music as a universal language that expresses love. "Music is also seen as a *more elevated revelation of every wisdom and philosophy* and the sacredness of music is an invaluable treasure"⁴⁸.

Christ's presence when the assembly gathers, sings Psalms and prays in his name, confirms our trust in the ever present God who continues to reveal the Wisdom of his Son Jesus through the voice and treasure of the Sacred music.

1.3. Sacramental, Stylistic and Qualitative Traits of Liturgical Music in the Eucharistic Celebration

The main visible subject of Liturgy is the assembly. *Liturgy is not only for the assembly but from the assembly.* Sacramentally, we pray with our body too:

In human life, signs and symbols occupy an important place. As a being at once body and spirit, man expresses and perceives spiritual realities through physical signs and symbols. As a social being, man needs signs and symbols to communicate with others, through language, gestures and actions. The same is true for his relationship with God⁴⁹.

⁴⁷ SC 7-8, AAS 56 (1964). Austin Flannery, ed., *Vatican Council II*, 4-5.

⁴⁸ Joseph Ratzinger, *Benedetto XVI, Lodate Dio con arte*, 193.

⁴⁹ *Catechismus Catholicae Ecclesiae* 1146, Editio typica latina (Città del Vaticano: LEV 1997).

The spiritual riches that an African has, receives a just resonance with the cultural expressions by involving senses in the prayer of a *people who celebrate*:

The need to involve the senses in interior prayer corresponds to a requirement of our human nature. We are body and spirit, and we experience the need to translate our feelings externally. We must pray with our whole being to give all power possible to our supplication⁵⁰.

In this case music is part of this external and internal involvement of the person's senses in prayer. Music is an original language that, compared to other expressive forms of the person, e.g., words, signs, gestures etc., receives the constitutive expression and primitive codification from the same musical phenomenon:

Like other aesthetic languages, but more than all the others, music expresses its sense and meaning in its own order, in its own physicality; it is auto telic, directed to itself⁵¹.

Matias Augé, on the liturgical language during the Liturgical Year claims:

The Liturgy makes use of verbal and gestural, iconic-visual and auditory-musical, rhythmic-temporal and spatial-Architectural language⁵².

A musicologist, Helmut Hucke affirms the role of music in worship:

The functions of music in worship are not abstract and ritual laws imposed in Liturgy from the exterior; they instead come

⁵⁰ CCE 2702.

⁵¹ Maurizio Della Casa, *La comunicazione musicale e l'educazione* (Brescia: La Scuola 1974), 11.

⁵² Matias Augé, *L'anno Liturgico, è Cristo stesso presente nella sua Chiesa* (Città del Vaticano: LEV 2011), 291.

from the same nature of music, from the forms of the song. The rite uses the forms of the song as "signs"⁵³.

These *signs* in the form of music will point and lead us to the joy of experiencing the Creator if only their content is that of the Good News of Salvation.

The *dance*, for instance, has the power to unite the soul of a believer to a group of lovers of the Lord. If one dances, taking Jesus in his heart and adorned by Christian virtues, the *dance in this case becomes Contagious and a foretaste experience of God's kingdom on earth*:

Dance is a festive celebration of the mysteries of salvation and it makes more light and versatile our journey towards heaven. The Christian dance awakens in us the desire of the eternal dance that awaits us and opens the heart of the believer to intense moments of joy on earth⁵⁴.

A Sacred song serves the Word. "Music is liturgical in the measure with which it is closely united to the liturgical action"⁵⁵. Liturgical music that interprets with faithfulness the content of the rite helps the rite to express itself with truth, favoring an authentic participation. SC 112 and the IMSL 5 attempt a true definition of the nature of the music in Liturgy, incorporating it in the concept of *sacramental symbol*, with signs that constitute the liturgical action:

Liturgical worship is given a more noble form when it is celebrated in song, with the ministers of each degree fulfilling their ministry and the people participating in it. Indeed, through this form, prayer is expressed in a more attractive way, the mystery of the Liturgy, with its hierarchical and

⁵³ Sanson Virginio, *La Musica nella Liturgia*, 229.

⁵⁴ Giuseppe Bentvegna, *I carismi del canto e della danza; fondamenti biblici, linee catechetiche, testimonianze patristiche* (Roma: Edizioni Rinnovamento nello Spirito Santo 2005), 105.

⁵⁵ Massimo Canova and Fulvio Rampazzo, *Cantare la liturgia vol. 2, l'Anno Liturgico*, 10.

community nature, is more openly shown, the unity of hearts is more profoundly achieved by the union of voices, minds are more easily raised to heavenly things by the beauty of the sacred rites, and the whole celebration more clearly prefigures that heavenly liturgy which is enacted in the holy city. [...]⁵⁶.

The song, assumed as a sign in the liturgical action, indicates, produces, pre-announces salvation in the Mystery. The song, just like any liturgical sign:

Manifests and signifies the mystery of liturgy, i.e., the Paschal mystery of Christ, of the Church, of the covenant with the Father, given the fact that it specifically underlines the festive character of the Paschal event; reminds us that singing together, even at an anthropological level, is the nature of the community⁵⁷.

The song produces Salvation in synergy with other signs i.e., with prayer. The filial dialogue with the Father becomes sweeter with the song:

[...]. Our minds are more devoutly and earnestly elevated into a flame of piety by the holy words themselves when they are thus sung, than when they are not; and that all affections of our spirit, by their own diversity, have their appropriate measures in the voice and singing. [...]⁵⁸.

This reminds us that we *taste and experience sweeter moments of prayer when we sing or proclaim well* than when we merely recite the Word of God or even sometimes say it (not pray it) in a hasty, distracted and unprepared manner.

⁵⁶ *IMSL 5, AAS 59 (1967). Austin Flannery, ed., Vatican Council II, 81.*

⁵⁷ Sanson Virginio, *La Musica nella Liturgia*, 237.

⁵⁸ Augustinus Hipponensis, *Confessiones* X, 33, 49, ed. Lucas Verheijen (Brepols: Turnhout 1981), *CCSL 2; PL 32*, 181.

Classical works of Marrou⁵⁹ and Vagaggini⁶⁰ help us to understand more of the *relationship between music and Liturgy in St. Augustine*:

Augustine helps us to comprehend the evolution of his concept of music, based on a lived experience that is understood as experiential, transcendental, indicator of meaning and like a festive mysterious perception⁶¹.

Music for St. Augustine is *ambivalent, pivotal and helps us to rise to the transcendent*. God's Word is joined to the sound, the melody to the sense. The ineffable is joined to the sound and the festivity is shown in an experience with the Divine. *Singing together makes us grow with a reciprocal sense of belonging*:

A community that sings its Liturgy, prepares, prefigures, announces and anticipates with more evidence and effectiveness the festive eschatological Liturgy that in the Scriptures is often presented as a communion and a marriage banquet⁶².

In considering the *quality of liturgical music*, “the distinctive signs of sacred music are *sanctitas, bonitas formae, universalitas*”⁶³. Vat. II suggests authentic “traits that should have signs and symbols from within the celebration itself”⁶⁴. “Clarity, facility, noble simplicity, appropriately brief, and

⁵⁹ Cf. Henri-Irénée Marrou, *S. Agostino e la fine della cultura antica* (Milano: Jaca Book 1987).

⁶⁰ Cf. Cipriano Vagaggini, “La teologia della lode secondo S. Agostino” in *La preghiera nella Bibbia e nella tradizione patristica e monastica* (Roma: Paoline 1964), 399-467.

⁶¹ Jordi-Agustí Piqué i Collado, *Teologia e Musica. Dialoghi di trascendenza* (Cinisello Balsamo: San Paolo 2013), 23.

⁶² Sanson Virginio, *La Musica nella Liturgia*, 238.

⁶³ Sanson Virginio, *La Musica nella Liturgia*, 239.

⁶⁴ SC 34, 21, AAS 56 (1964), Austin Flannery, ed., *Vatican Council II*, 12, 9.

communal aspect"⁶⁵ are evidenced. The necessary songs are within the basic parts of the mass, i.e., the Word and the Eucharist, framed by the introductory and conclusion rites:

The "rite of introduction" comprises of the entrance, greetings, monition, penitential rite, Glory and collect. The "Liturgy of the Word" entails the readings, responsorial psalm, Gospel acclamation, homily, sequence and Creed. The "Liturgy of the Eucharist" begins with the presentation of the gifts, "Eucharistic prayer"⁶⁶ as the central presidential prayer that ought to have an adequate, qualified sound expression accompanied by "three acclamations"⁶⁷, and in the communion; followed by the rite of communion and eventually the hymn of thanksgiving. The "Conclusion rites" are reflected in the ancient blessing sung and the dismissal *Ite, Missa est*⁶⁸.

The ideal of the *IMSL* is that there should be no mass without music. It is thus natural, beautiful and encouraging to celebrate the "sung Mass" in all the Sunday Masses:

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 day⁶⁹.

Often St. Augustine focuses on the musical instruments in the Psalms, to reflect on their usage and symbolical

⁶⁵ Sanson Virginio, *La Musica nella Liturgia*, 246-247.

⁶⁶ The Preface should be solemn and joyful. The Holy ought to be sung always, a voice united to all the assembly. The Anamnesis should be a joyful, convinced and victorious proclamation of Christ's death and Resurrection. The final Amen should be sound and amplified in a prolonged acclamation.

⁶⁷ Holy at the end of the preface; Mystery of faith after consecration; Amen ending the Doxology.

⁶⁸ Sanson Virginio, *La Musica nella Liturgia*, 249.

⁶⁹ *IMSL 27, AAS 59 (1967)*. Austin Flannery, ed., *Vatican Council II*, 87.

significance. For him, musical instruments are *voices of the Spirit* with different sounds but in one harmony of praise to God. Instruments accompany the song and should first of all be in tune among themselves and with the voices of the faithful, in a symphony. But “*the musical instruments are first of all the Sacred Scriptures, the Commandments of God*”⁷⁰.

St. Augustine makes frequent considerations between harp and psaltery: the first with the *bass* case of resonance, the second *in alto* (high) that may signify that we should praise God both in the earthly and heavenly realities through God's commandments in which the fullness is Love. The harp and the psaltery can also signify the flesh that stays in base, *below*, belonging to the world; and the Spirit that stays *on high*, belonging to heaven. St. Augustine says:

I will confess to you with the instruments of the Psalm your truth according to the spirit. And according to the body? I will sing to you with the harp, O Holy of Israel⁷¹.

St. Augustine presents *trumpets and cymbals*, insisting on the *harmony that all instruments, the hearts of the faithful, should realize*. He reflects on the *relationship of the psaltery, harp, organ in line with the resurrection of Christ*:

[...]. Rise up, psaltery and harp. He calls upon what to rise? Two organs I see: but one Body of Christ I see, one flesh has risen again, and two organs have risen. The one organ then is the psaltery, the other the harp. Organ is the word used for all instruments of musicians. Not only is that called an organ, which is great, and blown into with bellows; but whatsoever is adapted to playing and is corporeal, whereof for an instrument the player makes use, is said to be an organ. [...]. The Lord has wrought, miracles and sufferings:

⁷⁰ Augustinus Hipponensis, *Enarrationes in Psalmos* 136, 6, ed. Eligius Dekkers and Iohannes Fraipont (Brepols: Turnhout 1954-1956), CCSL 38-40, 1967-1968.

⁷¹ Augustinus Hipponensis, *Enarrationes in Psalmos* 70, II, 11, 960-961.

miracles from above have come, sufferings from below have been. But those miracles which he did were divine; but through Body he did them, through flesh he did them. The flesh therefore working things divine, is the psaltery: the flesh suffering is the harp. Let the psaltery sound, let the blind be enlightened, let the deaf hear, let the paralytics be braced to strength, the lame walk, the sick rise up, the dead rise again. [...]. The miracles and the sufferings of the Lord are preached⁷².

The miraculous music of God's continuous saving intervention in our story continues to sound in the field of our body the more we share the Gospel music of hope to the poor, suffering and marginalized by our good actions.

Some symbolical sacramental values of the musical instruments are in St. Augustine's *Sermones* about the canticle of Moses (*Ex 15: 1ff.*), on tympanum, on the Cross and on the Paschal victory:

This is what Moses and the sons of Israel sung. [...]. This is what we, both men and women, both our spirit and our flesh, now sing. The apostle teaches that "those who belong to Christ Jesus have crucified the flesh with its passions and desires" (*Gal 5:24*). [...]. A drum is made by stretching flesh over wood, and it is from the cross that Christians learn how to sing the sweet song of grace. [...]. "Let the one who boasts boast in the Lord" (*1Cor 1:31*): "Let us sing to the Lord, for he is gloriously magnified: horse and rider he has thrown into the sea!"⁷³.

Music enables us to *express and offer to God what we have and what we are* so that our daily lives become a living Eucharistic Liturgy in the risen Christ, for ourselves and for others.

⁷² Augustinus Hipponensis, *Enarrationes in Psalmos* 56, 16, 705-706.

⁷³ Augustinus Hipponensis, *Sermone* 363, 4, in *Opere di Sant'Agostino, Discorsi*, ed. Vera Paronetto and Anna Maria Quartiroli (Roma: Città Nuova 1989), 430.

2. ROLE OF AFRICAN MUSIC IN LIVING THE "DAILY EUCHARISTIC PASCHAL MYSTERY"

2.1. "Full, Active, Conscious", "Silent" and "Authentic" Participation in Liturgical Celebrations through Music

One of the goals of the Vat. II reform was to promote participation in the Liturgy. *The question on how earthly Liturgy participates in the heavenly Liturgy is one of the main concerns of SC.* The text often refers to a participation that is "*sciens, actiosa, fructuosa, conscia, plena, pia, facilis, interna, externa, etc*"⁷⁴.

SC 7 in line with *Mediator Dei* defines Liturgy as the exercise of the Priestly office of Jesus Christ. Hence it is Christ, head and we his members who are the subject of the Liturgy. SC 8 continues to remind us that earthly Liturgy is a participation in the heavenly one, including all the heavenly angels and Saints as subjects of Liturgy. On the question, *Who celebrates the Liturgy?*, CCC reflects:

The first celebrants are the Father, Son and Holy Spirit; followed by the heavenly powers, all creation, biblical saints, the martyrs, the all-holy Mother of God and the great multitude of the elect. The earthly Liturgy exists not by itself, but in relation to the heavenly Liturgy. The celebrants of the sacramental Liturgy include the entire Body of Christ extending through time and space, then the local celebrating assembly, ordered hierarchically in such a way that each person has his proper role⁷⁵.

⁷⁴ Cf. SC 1, AAS 56 (1964). Austin Flannery, ed., *Vatican Council II*, 1.

⁷⁵ CCE 1136-1144.

To the question *How do we participate fully, consciously, and actively in Liturgy?* SC responds:

To promote active participation, people should be encouraged to take part by means of acclamation, responses, psalmody, antiphons, and songs, as well as by actions, gestures and bodily attitudes. And at the proper times all should observe a reverent silence⁷⁶.

Sometimes «music serves to evidence a significant element in the rite, e.g., a procession, “silence” in order to listen and internalize or contemplate the Message»⁷⁷. Music expresses the praise to God in a noble manner; favors the prayer and meditation; rediscovers the bonds of love among the sons of the same Father; enriches the glory of sacred celebrations. The task given to the choir and the musicians is an important one, for which music is a personal contribution, alive and conscious; a tribute of honor and glory that man offers to God:

In relation to the design of each church, the “*schola cantorum*” should be so placed that its character as a part of the assembly that has a special function stands out clearly. The location should also assist the choir’s liturgical ministry and readily allow each member complete, i.e., sacramental participation in the Mass. The organ and other approved musical instruments are to be placed suitably in a way that they can sustain the singing of the choir and congregation and be heard with ease when they are played alone⁷⁸.

⁷⁶ SC 30, AAS 56 (1964). Austin Flannery, ed., *Vatican Council II*, 11.

⁷⁷ Raimondo Frattallone, *Musica e Liturgia. Analisi della espressione musicale nella celebrazione liturgica* (Roma: CLV 1984); *Universa Laus, Musica liturgica cultura* (Torino: LDC 1981), 26-27.

⁷⁸ “*Institutio Generalis Missalis Romani*” 274-275, in *Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II Instauratum Auctoritate Pauli PP. VI Promulgatum. Editio typica altera* (Città del Vaticano: LEV 1975), 19-92.

Christians ought to be instructed about music so as to instill the love for music and facilitate the reception of the Word. In the parishes, *Pueri Cantores*, youth and adult choirs are recommended so as to “guide and sustain the song of the assembly in worship”⁷⁹. While Vat. II mentions “interior and exterior participation”⁸⁰, and says that *Sacred silence* is also a form of participation, we emphasize verbal and physical gesture as well.

“The understanding of participation, not in the external visible sense, but in the internal aspect is not elaborated by SC”⁸¹. In spite of this, one can affirm that when the external participation is sincere and genuine, then it naturally and eventually leads to an internal nourishment and participation of the Divine Mysteries within the heart of the believer who continuously meditates and contemplates on them.

We understand liturgical celebrations not only by the five senses, which are a human foundation of the sacramental system, but also through reason, feeling, emotion, aesthetic appreciation of beauty, association, intuition, etc. As psycho-somatic begins, we come into God's presence with our bodies and minds. Liturgy flows not from words alone, but from “*ritus et preces et sacram actionem*”⁸² i.e. rites and prayers and sacred actions. Our “physicality is thus the medium upon which our spirituality is based and through

⁷⁹ SC 118, AAS 56 (1964). Austin Flannery, ed., *Vatican Council II*, 33.

⁸⁰ SC 19, AAS 56 (1964). Austin Flannery, ed., *Vatican Council II*, 9.

⁸¹ Enrico Mazza, *Mystagogy. A theology of Liturgy in the patristic age* (New York: Pueblo 1989), 150.

⁸² Cf. SC 37, 38, AAS 56 (1964). Austin Flannery, ed., *Vatican Council II*, 13, 14.

which we enter into relationship with God”⁸³. Our worship depends very much on our *bodies*.

As we use the experience of the symbols and signs in Liturgy as a point of departure between *ars celebrandi* and active participation, we need to go beyond rationalism and minimalism in the way we celebrate the rites. Bodily gestures, with languages of Liturgy like music, lead us to a corporate authentic worship:

Because of the indissoluble unity of the human person as “body and soul”, corporeal gestures are capable of bearing transcendent significance. Bodily gestures are thus not merely educative or instrumental; they are “doors to the transcendent” that actually open us to the presence and impacts of Mystery. Bodily gestures do not merely “describe an attitude”; they enact the relationship described by that attitude. Dropping to one’s knees enacts adoration, supplication, contrition or repentance – it does not simply “describe” these things or “educate” us in their desirability or significance⁸⁴.

These *gestures* of the ministers and of the assembly ought to “contribute to making the entire celebration resplendent with beauty and noble simplicity, so that the true and full meaning of the different parts of the celebration is evident and that the participation of all is fostered”⁸⁵. *Varietates Legitimae* recalls:

The gestures and postures of the assembly are signs of its unity and express its active participation and foster the spiritual attitude of the participants. Each culture will choose those gestures and bodily postures which express the

⁸³ James Empereur, “The Physicality of Worship” in *Bodies of Worship: Exploration in Theory and Practice*, ed. Bruce T. Morrill (Collegeville: The Liturgical Press 1999), 137.

⁸⁴ John K. Leonard and Nathan D. Mitchell, *Postures of the assembly during the Eucharistic Prayer*, (Chicago: Liturgy Training Publications 1994), 16.

⁸⁵ IGMR 42.

attitude of humanity before God, giving them a Christian significance, having some relationship if possible, with gestures and postures of the Bible⁸⁶.

Music is part of these gestures. Among the ways in which an African is to participate in the Liturgy, music is clearly emphasized. The IGMR underlines:

Great importance should therefore be attached to the use of singing in the celebration of the Mass, with due consideration for the culture of the people and abilities of each liturgical assembly⁸⁷.

The central aim of Vat. II is to incarnate Liturgy in people's lives and cultures. We should favor the art and music of the people in order to evangelize and communicate to them effectively, through a music of the word of God that speaks to the heart.

2.2. Celebrating “Life as Prayer” through “Music of the Heart” and “Music of the Word of God” in our daily Liturgy of Life with Christ

The “Commissions for music and Sacred art were established in the Pontificates of Popes Pius X and Pius XI, while that on Liturgy was promulgated by Pope Pius XII in *Mediator Dei*”⁸⁸. In referring to the value of the Scriptures, it is evidenced:

When the Sacred Scriptures are read in the Church, God himself speaks to his people, and Christ, present in his own word, proclaims the Gospel. [...].⁸⁹

⁸⁶ Congregatio de Cultu et Disciplina Sacramentorum, *Instructio Varietates Legitimae* 41 (25 ianuarii 1994), AAS 87 (1995) 288.

⁸⁷ IGMR 40.

⁸⁸ John J.M. Foster, *Liturgical Commissions and Offices: A Resource Book* (Washington DC: FDLC 2001), 14; John J.M. Foster, “Diocesan Commissions for Liturgy, Music, and Art: Endangered Species?”, in *Worship* 71 (Washington DC: FDLC 1997), 125.

⁸⁹ IGMR 29.

Christ, “Word made flesh” (Jn 1:14), does not speak in the past, but in the present with his presence in the liturgical action. In this “sacramental context of Christian revelation”⁹⁰, knowledge and study of the Word of God enable us to appreciate, celebrate and live better the Eucharist. The Sunday Liturgy is the heart of the Church; hence the provisions on *Liturgy, music, and art* are necessary.

In singing, as noticed by St. Augustine’s song of the heart, *the heart is involved because it expresses emotional feelings and stirs up the soul that mere spoken words cannot transmit*. Music enables us to enter into a deep Paschal Mystery because singing demonstrates what we believe, the joy of the Resurrection. In harmony with the liturgical seasons, music *accompanies, supports*, and is itself a liturgical action with the glory to God that it proclaims.

If *singing is typical of him who loves*, as says St. Augustine, in the Sacred Liturgy, *music and chant are a sign of the love of the creature towards his Creator*. In such a way, *music helps us to express our faith and love to God*. If faith comes from listening to the Word, not only with the senses, but also through the mind and heart, just as St. Augustine did on his journey to conversion with the help of the Ambrosian hymns and chants, we can then experience that music can communicate powerfully through Psalms and canticles in rising to faith in God.

Music in Liturgy is a sign of mystery, i.e., of the divine incarnated in the rites and in the community that celebrates. As an integral and necessary element of worship, music is

⁹⁰ Cf. Ioannes Paulus II, Litterae encyclicae *Fides et Ratio* 13-15 (14 Septembris 1998), AAS 91 (1999), 76-77.

subjected to the laws of Liturgy. The choir fulfils a service to Liturgy in as much as it is a part of the assembly, so that "each of its members participates easily in the Mass, i.e., by sacramental participation"⁹¹.

Christians, the choir inclusive, need to understand what they celebrate so as to participate better in the Liturgy. Words like *intellegere* and *percipere* are frequently used to mean understanding. "Our understanding of Liturgy should be easy and accessible"⁹². Music makes Liturgy easy and accessible. The choir is the musical elite of the people, thus it: sustains and animates the music; gives a musical-artistic consistence to the vocal rite of the assembly; accompanies and realizes certain rites with music. The *sacredness* of music is thus passed on from the choir to the assembly through the rite, with the spirit of devotion and piety:

Modern Sacred music is likewise sung in many voice-parts, but at times with instrumental accompaniment. Its composition is of more recent date, and in a more advanced style, developed from the previous centuries. When this music is composed specifically for liturgical use it must be animated by a spirit of devotion, and piety; only on this condition can it be admitted as suitable accompaniment for these services⁹³.

The song is a social school that educates an African's or any person's *voice and heart* to a fraternal communion. In liturgical celebrations, music expresses the life of the community, favours its fusion, give fervor to prayer:

⁹¹ IMSL 23, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 86.

⁹² SC 21, 50, 59, 79, AAS 56 (1964). Austin Flannery, ed., *Vatican Council II*, 9, 17, 20, 23.

⁹³ Sacra Congregatio de cultu divino et disciplina sacramentorum, *Instructio De musica sacra et sacra liturgia* 7 (3 septembris 1958), AAS 50 (1958) 630-663.

Liturgical worship is given a more noble form when it is celebrated in song, with the ministers of each degree fulfilling their ministry and the people participating in it. Through this form, prayer is expressed in a more attractive way, the mystery of the Liturgy, with its hierarchical and community nature, is more openly shown, the unity of hearts is more profoundly achieved by the union of voices, minds are more easily raised to heavenly things by the beauty of sacred rites, and the whole celebration more clearly prefigures that heavenly Liturgy which is enacted in the holy City of Jerusalem⁹⁴.

Valuable artistic and musical gifts of various cultures should enrich the Church in Africa and in the world. It is through a liturgical-biblical music, dance and art that our faith is enriched, celebrated and that it grows into genuine love.

Vat. II underlines the *link between prayer and music in Liturgy*. Music assumes also a cultural-worship impact since in the Churches people sing, play instruments and listen to classical, contemporaneous music, etc. Vat. II intends to make each moment of the Eucharist an enriching experience that enables Christians to be edified and glorify God. On beauty, Pope Benedict XVI affirms:

Beauty, then, is not mere decoration, but rather an essential element of the liturgical action, since it is an attribute of God himself and his revelation⁹⁵.

Vat. II., speaking of the assembly as a celebrating subject, recovers the *Scriptures*, spreads a healthy liturgical function, by introducing national languages. Through music, the African community is formed by the fusion of

⁹⁴ *IMSL* 5, AAS 59 (1967). Austin Flannery, ed., *Vatican Council II*, 81.

⁹⁵ *SCar* 35, AAS 99 (2007).

voices and hearts; eliminating the differences of age, origin, social condition; reuniting in one for God's glory through, with, in and by Christ our Lord.

2.3. "Ritual-dialogical" Musical Relationship in Liturgy "through, with, in and by Christ"

Liturgical celebrations, e.g. the Eucharist, are often characterized by continuous dialogues between the presiding priest and the assembly. These dialogues reveal to us what and who we are as Christians. In every celebration, each one performs his duty in the one and well harmonized body of Christ:

Liturgical services are not private functions, but are celebrations of the Church, which is the "sacrament of unity", the holy people united and ordered under their bishops. Therefore liturgical services pertain to the whole body of the Church; they manifest it and have effects upon it; but they concern the individual members of the Church in different ways, according to their differing rank, office, and actual participation. In liturgical celebrations each person, minister or layman, who has an office to perform, should do all of, but only, those parts which pertain to his office by the nature of the rite and the principles of Liturgy⁹⁶.

The "roles of the celebrating community are clearly defined and each one works in unison, not in isolation"⁹⁷. During the Eucharist, *dialogues* express a reciprocal relationship between the priest who presides in *Persona Christi* and the assembly. The Eucharistic prayer is intersected by acclamations.

⁹⁶ SC 26, 28, AAS 56 (1964). Austin Flannery, ed., *Vatican Council II*, 10, 11.

⁹⁷ Sanson Virginio, *La Musica nella Liturgia*, 261.

The acclamations, being naturally *shouts of joy*, ought to be musically and strongly appealing. *Holy* is sung concluding the Preface. The *Anamnestic acclamation* expresses the Paschal joy and faith in God. The *Great Amen* shows our final assent to the Eucharistic Prayer and to the proclaimed Word of God.

The Eucharistic ritual dialogues are a response to God's action. They reflect the Salvation history in the Scriptures: As God continues to take the initiative, our words and actions even through music are a response. God called Israel to enter into a covenant relationship, to seek forgiveness after breaking the covenant, and to welcome God's salvation. Their response was to be not only in acts of worship but also in deeds of justice. Our response is to worship God in Spirit and truth, and to serve Jesus himself in the poor and abandoned.

The *ritual dialogues between the priest and the assembly mirror the loving dialogue that God holds with us in Christ*. The priest speaks words that convey Christ's saving works, which God now invites us to share. We respond in words or songs of praise, thanksgiving, petition and contrition inspired by the Gospel.

The ritual dialogical participation between the priest and the assembly has *words that do things, performative, i.e., they fulfill what they express*. These words do not only describe things, but also transform and make things happen. Their power is experienced through Jesus' miracles, e.g., Christ healed the paralytic when he said, "Your sins are forgiven" (Mt 9:3). "Be made clean, and the leprosy left him" (cf. Lk 5:13-14). When the priest or deacon says, *Go in peace, the*

Mass is ended, our response, Thanks be to God, shows how grateful we are for the Eucharist celebrated together with our Lord:

Since the celebration of Mass by its nature has a “communitarian character”, both the dialogues between the priest and the faithful gathered together are not simply outward signs of communal celebration but foster and bring about communion between priest and people⁹⁸.

Up to now we are reflecting on various themes: *culture and traditions, theology, anthropology, Liturgy, music, Church, faith and development, conversion, liberation, reciprocal dialogue, etc.* God, in the history of Salvation has always wished good things to his people. He has always accompanied us and blessed us with the gift of life in this world and in the next, through Christ and the Holy Spirit. We thus reflect on *some realities in today's world that may block us from celebrating fully and freely the liturgy of life in Christ.*

In today's music of life, *God keeps telling us to restore the image of God in man that seems to be disfigured in various ways.* In Africa, like many other parts of the world, we notice an alarming suffering state of living of many innocent lives. This can be seen in: the many wars; famine; family fragmentation; immorality; diseases, especially HIV; illiteracy; poverty and crime; corruption, etc. Such acts are a violation of God's image in man who is called to live his life to the full, and to proclaim and celebrate Christ's victory over every form of evil.

The Liturgy of life in Christ through music in Africa should not be aloof to such alarming realities of our brethren

⁹⁸ IGMR 34.

but should rather bring us to a close and open interplay between faith, hope, love, liberation, justice and development of all. The internal Eucharistic celebration should lead us to an external sensibility, generosity, solidarity and a concrete response to these challenging life situations.

Christians are invited to be *constant testimonies in defending the dignity of man, God's image*. The family being the basic unit of the society is encouraged to strengthen and restore the human and Christian values especially among the young, since the young are formed while basing their values on the visible and invisible experience they have grasped especially in their early stages of their life development.

In a secularized and technological cultural world, our Liturgy and faith in the Word of God seem to be strongly obfuscated and challenged! There is a danger of *syncretism* and some people, especially the young, have tended to turn away from the Church! *But why?*

It is noted that one reason for this would be the *separation of Bible and Liturgy from their cultural lives*, or rather that the Bible and Liturgy are not taken as the joyful source of our physical and spiritual lives! The Bible seems to have not yet penetrated deeply into their hearts and cultures! Consequently, they easily lose hope and fall dramatically when confronted with challenges because of their weak cultural and spiritual roots/backgrounds.

In order to combat this *spiritual dryness*, our theme on liturgical African music, as noted, is thus a means to help us taste the goodness of the Word of God and bring us

closer and deeper into the authentic celebration of what we believe in, God, the source and sense of our lives.

We thus have reason to constantly foretaste the divine realities as we commemorate, celebrate and live this Paschal music of Christ, even amidst hopeless life situations, thanks to his sacrifice for us, and to his victory over evil.

3. PASCHAL EXPERIENCE AS INTEGRATED CULTURAL, MUSICAL, FESTIVE AND, ESCHATOLOGICAL REALITY

3.1. Sacred Music as a Liturgical, Beautiful-Aesthetic, Cultural and Transcendental Experience

The liturgical cultural context is expressed in SC 37-40, and refined by *Varietates Legitimae*. "In order to foster this participation, provision may be made for a number of adaptations appropriate to different contexts and cultures"⁹⁹:

The Roman rite has known how to integrate texts, chants, gestures and rites from various sources and to adapt itself in local cultures in mission territories¹⁰⁰.

A vernacular translation of liturgical cultural materials is encouraged "so the Liturgy must not be foreign to any country, people or individual, and at the same time it should transcend the particularity of race and nation"¹⁰¹. Culture, language, educational level, economic class, gender, age, personal conditions, and psychology all affect the way that the assembly participates in a full, conscious, and active worship.

⁹⁹ SCar 54, AAS 99 (2007).

¹⁰⁰ VL 17, AAS 87 (1995); IGMR 397.

¹⁰¹ VL 18, AAS 87 (1995).

Liturgy communicates symbolically as it transcends cultural differences by God's transforming Paschal power.

Synthetically, when the Israelites crossed the Red Sea, they praised God in song (*Ex* 15). The psalmist talks of people who danced and sang with timbrels and harps (*Ps* 149). In the Synagogues, people often chanted prayers and the Torah in public. St. Paul invites us: "sing Psalms, hymns and spiritual songs with gratitude in your hearts to God" (*Col* 3:16).

Psalms by nature, being songs of praise and petition, are *the voice of Christ and of the Church at prayer* and should always be sung, just as noted in the *Laudis canticum*, on Liturgy of the Hours. St. Augustine, like the Fathers of the Church, affirms that "the *Psalter* is a prolonged prophecy of the life, passion, Resurrection of Christ and of the pilgrimage of the Church in dialogue with God, that enable us to experience Christ in the Psalm, Prophet and in the Law"¹⁰².

Local hymns today, help to accompany processions. The entrance hymn helps us to prepare our hearts to listen to God's Word; then the presentation of gifts. "The Communion hymn fosters a sense of unity as we partake of the sacrament of unity"¹⁰³. It enhances a personal and a community way of praying:

When the distribution of Communion is finished, as circumstances suggest, the priest and faithful spend some time praying privately. If desired, a Psalm or other canticle of praise or a hymn may also be sung by the entire congregation¹⁰⁴.

¹⁰² Augustinus Hipponensis, *Enarrationes in Psalmos* 98, 1, 1378.

¹⁰³ IGMR 46.

¹⁰⁴ IGMR 88.

Such a spirit of recollection with prayerful silence or with music if required, i.e., after receiving communion, enables the worshipping community to gather the fruits of the Word of God and assimilate Jesus' presence in the Eucharistic celebration so as to cherish and share God's life with others *out there* in the world.

St. Augustine opens to an anthropological and psychological understanding of music as an experience of wisdom. "Psalms are at the center of *Ennarationes*, and of his reflections on the Israel songs that structure the final praise in the *Sanctus* of the earthly Liturgy"¹⁰⁵. St. Augustine insists that "the praise of God, being at the center of man's activity, leads him to transcendence"¹⁰⁶. Praise is a fruit of admiration and surprise of the marvels of God! The "earthly *Alleluiatic* praise is an anticipation of that of heaven: the unique Pilgrimage"¹⁰⁷. The new song of St. Augustine is identified with the apocalyptic song of the heavenly Liturgy:

The new song is the *Alleluia* sung dialogically once and forever by those who contemplate the Mystery without any veil. Furthermore, one Choir sings «*Sanctus*» and another responds «*Sanctus*», while everyone bows to the only Saint¹⁰⁸.

At the same time, St. Augustine develops the "festive musical relationship and meaning between the *vox* (mind),

¹⁰⁵ Jordi-Agustí Piqué i Collado, *Teologia e Musica*, 41.

¹⁰⁶ Augustinus Hipponensis, *Sermones in Mathaeum* 67, 6, ed. P.P. Verbraken, B. Coppeters, R. Demeulenaere and F. Dolbeau (Brepols: Turnhout 2008), CCSL 41A, 425.

¹⁰⁷ Augustinus Hipponensis, *Sermone* 255, 1, 796.

¹⁰⁸ Jordi-Agustí Piqué i Collado, *Teologia e Musica*, 43-44.

flatus (spirit), *pulsus* (pulse)”¹⁰⁹. He insists on the holistic aspects of the song, i.e., exterior and interior realities.

In his book, “*Introduction to the Spirit of Liturgy*”¹¹⁰, in which he contrasts his thoughts with “*the Spirit of Liturgy*”¹¹¹ in Romano Guardini, Ratzinger does not forget the music, but “he analyses it together with the liturgical context as a feast of faith based on the Word of God”¹¹². Ratzinger reflects further:

Liturgical music with its theological foundation should be: catholic; universal; participatory in the song, in silence and in the listening; creative; fruitful of the musical patrimony¹¹³.

As one of the practical criterion, music is selected by referring to the daily Mass Readings and Prayers, and according to the nature of the celebration. We should consider the *liturgical perspective* as to whether the music matches with the ritual action or not. *Pastorally*, we may ask as to whether the chosen music draws people closer to the mystery they celebrate in forming their faith or it is a hindrance! Whether the chosen music is sensitive and respectful to the age, culture, language, education of a particular assembly, etc! On the musical artistic and theological view, we consider as to whether the chosen music is based on the Word, with aesthetic traits that correspond to the Mystery we celebrate:

¹⁰⁹ Jordi-Agustí Piqué i Collado, *Teologia e Musica*, 44-50.

¹¹⁰ Joseph Ratzinger, *Introduzione allo spirito della liturgia* (Cinisello Balsamo: San Paolo 2001).

¹¹¹ Romano Guardini, *Lo spirito della liturgia. I santi segni* (Brescia: Morcelliana 2007).

¹¹² Jordi-Agustí Piqué i Collado, *Teologia e Musica*, 103-111.

¹¹³ Jordi-Agustí Piqué i Collado, *Teologia e Musica*, 113.

While the Church may applaud Gregorian Chant, it has never adopted any one particular musical style, but has admitted styles of music from every period. [...]. Provided that it adorns the sacred buildings and holy rites with due reverence and honor; thereby it is enabled to contribute its own voice to that wonderful chorus of praise in honor of the Catholic faith sung by great men in times gone by¹¹⁴.

The assembly participates in singing during the liturgical celebrations, though at respective and well-defined moments! Christ is the basic musical Minister who sings through the voices of the assembly, that consists of the young and old; with a good voice or not, as a mediator between God and man, Christ is also the one who conducts the liturgical music. The earthly Liturgy thus anticipates the heavenly one when we raise our hearts, minds and voices to God through music!

3.2. Eschatological Proclamation and Foretaste of the Heavenly Liturgy with the Paschal Music of Christ's Spirit within the Church

Paschal music is *Christological, Pneumatological, Ecclesial-sacramental and Eschatological*. In the first place, the paschal time has a *Christological music* because "Christ is our Passover Lamb" (1Cor 5:7). The Paschal time is a music of "Christ, the *true Lamb*, from whom the ancient promises are fulfilled"¹¹⁵. The *Paschal preface I*, that comes from *GeV* 458, inspiring itself from *Jn* 1:29, says:

We praise you with greater joy than ever on this Easter day, when Christ became our paschal sacrifice. He is the true

¹¹⁴ SC 123, AAS 56 (1964). Austin Flannery, ed., *Vatican Council II*, 35.

¹¹⁵ Matias Augé, *L'Anno Liturgico*, 155.

Lamb who took away the sins of the world. By dying He destroyed our death; by rising He restored our life¹¹⁶

Christ is noted as the *true Lamb of God that fulfills the ancient promises*:

By the oblation of his Body, he brought the sacrifices of old to fulfillment in the reality of the Cross¹¹⁷ (*Heb 10*).

In a loud voice the angels sang: «Worthy is the Lamb, who was slain, to receive power and wealth and wisdom and strength and honor and glory and praise» (*Rev 5:11-12*)! In Christ, the universe arises and it is renewed, and man returns to the sources of life. The *Preface of Easter IV* that originally comes from *GeV 487* shows the doctrine of the restoration of the universe through the Paschal Mystery. The Paschal experience is of a qualitative leap in the history that involves in its dynamism the life of man and the entire universe. “The *Paschal music proclaims and celebrates Christ’s presence among us; his dynamic presence through the signs that become, after his Ascension, an extension of his glorious Body: the Word, the sacraments, more especially the Eucharist*”¹¹⁸.

The Paschal time is a *music of the Spirit*. The Easter Liturgy of the hours emphasises the role of the Holy Spirit in our participation in the new life of the Risen Lord. “More pneumatologic texts are found in the VII week that precedes the Solemnity of Pentecost”¹¹⁹. Christ is risen by

¹¹⁶ Concilium Vaticanum II, “Praefatio Paschalis I” in *Missale Romanum. Editio typica altera* (Città del Vaticano: LEV ²1975).

¹¹⁷ Concilium Vaticanum II, “Praefatio Paschalis V” in *MR*² 1975.

¹¹⁸ Cf. SC 5-6, AAS 56 (1964). Austin Flannery, ed., *Vatican Council II*, 3-4.

¹¹⁹ Matias Augé, *L’anno Liturgico*, 156.

the work of the Spirit. The Risen Christ is the source of the Spirit.

The Paschal time is a *music and feast of the Church, new people of God* (cf. *Ex* 19:5-6). The Mystery of the Church finds its origin and its strength in Easter. Christ's paschal sacrifice brings together those who were scattered and makes us one family, protected in love and animated by the Spirit. The Spirit of the Risen Lord unifies the Church with the love of the Trinity. The first Collect of the Vigil and the preface of Pentecost Sunday, derived from *GeV* 637 and 634+641, invokes the Spirit that reunites the languages of the human family in the profession of the one faith (cf. *Gen* 11:1-9; *Acts* 2:7-13).

In all, the *Church participates in the Liturgy by synergy*. The agent who makes participation possible is the *Holy Spirit*. "When the Spirit encounters in us the response of faith which he has aroused in us, he brings about genuine cooperation in the Liturgy"¹²⁰. The "Holy Spirit prepares the faithful for the reception of Christ"¹²¹; "recalls Christ's mystery"¹²²; "makes present the mystery of Christ"¹²³ and "brings about that communion which is an anticipation of the fullness of communion with the Holy Trinity"¹²⁴.

The Paschal time is a *proclamation of the eschatological music*. As noted in the second Chapter, especially on the

¹²⁰ CCE 1091.

¹²¹ CCE 1093-1098.

¹²² CCE 1099-1103.

¹²³ CCE 1104-1107.

¹²⁴ CCE 1107-1109.

theme of the *Exsultet* song, the eschatological Paschal music is expressed in the real expectation of the second coming of Christ during the Paschal vigil celebrations. On this, St. Augustine says:

[...]. The Resurrection and Glorification of the Lord sets forth to us the life which we are to have hereafter, when He shall come to recompense due rewards, evil to the evil, good to the good. [...]¹²⁵.

The Easter song is thus an anticipation of the new and free life with God and an expectation of a definitive fulfillment in and through Christ's *Parousia*.

When Israel was freed from Slavery, she experienced God's salvific power in a desperate situation. Just as Moses was saved from the water and given life, Israel now feels free again from the waters by the saving hand of God. In the «celebration of the Paschal night, we Christians unite to that *Paschal or liberation song*»; we sing it again as our hymn, because we know that we were also taken (saved) from the water, thanks to the Divine power; God freed us for the true life and that is why we sing the new song in Christ»¹²⁶ until he comes in glory.

The song that proclaims forgiveness of our enemies fills with shame the devil and recalls in us the image of God, hence the song of the Psalms puts to flight the evil spirit, stimulates conversion and has a contagious spirit of Joy:

¹²⁵ Augustinus Hipponensis, *Enarrationes in Psalmos* 148,1-2, 2165-2166, in Latin: [...]. Resurrectio vero et clarificatio Domini ostendit nobis vitam quam accepturi sumus, eum venerit retribuere digna dignis, mala malis, bona bonis. [...].

¹²⁶ Joseph Ratzinger, Benedetto XVI, *Lodate Dio con arte*, 137.

The songs of a believer like those of Paul and Silas (Acts 16: 25), can generate in whoever listens, conversion and salvation. A voice that speaks of God through the song stimulates conversion of whoever listens. The song frees us from the spiritual prison and guides the times of the assembly. The song makes us to enjoy better the wonders of the Lord. Hymns and canticles are voices of the church that fill the heart with a great yearning for purification. The song, inspired and accompanied by good works confirms the effusion of the Spirit that makes us young. The song is a good sign of joy when it moves us to do good¹²⁷.

The value of the song is expressed in the new life of the person who sings. The song relieves us from the afflictions and calms our anxieties. Music is a weapon that protects us in the night; teaches us in the day; shields us in fear; fills with a festive spirit the journey to sanctity; manifests serenity. The song is a pledge of peace or concord, through one melody with different voices. *The inspired song leads the singer or listener to it, to virtue, to sing with one's life and forever.*

3.3. Pray-Singing forever with One Heart to God in the Liturgical African Cultural Context

The “scope of music is to offer dignified sound means for the undertaking of the rite that helps one to find through the music, a true, lively, celebrative and efficacious means of praying while singing”¹²⁸. St. Augustine testifies and renders this reality more concrete. He reminds us to sing with one heart and soul:

¹²⁷ Giuseppe Bentvegna, *I carismi del canto e della danza*, 26-56.

¹²⁸ Falsini Rinaldo, *Riforma liturgica e Vaticano II: Un testimone racconta* (Milano: Ancora 2005), 23.

Those who live together in order to construct one man, so that it is adapted to them the words “one heart and one soul” – that is, many bodies but not many souls, many bodies but not many hearts – such can really be defined *mōnos*, that is only one¹²⁹.

Praising, praying while singing, means loving the Lord. Through/ with/ in/ for Jesus, we live, rejoice, sing, dance and pray together to God our Father. In promoting a full, conscious, and active participation, it is thus essential to consider extra-liturgical celebrations that make this participation authentic. At heart, it is a question of liturgy and life. A prerequisite for the authenticity of lay liturgical participation is the legitimate participation of all the baptized in the life of the Church. Mark Searle stated it well:

It has become increasingly clear that active participation in the Liturgy on the basis of baptism is something of a sham if it does not mean active participation in the whole life of the local Church and the assuming of wider responsibilities of the Church towards its members and the larger society which flow from the liturgy being merely the source and summit of Christian life. The faithful will not be able to make the desired connection between Liturgy and daily life if their participation in the life of the believing community is restricted to liturgical role playing¹³⁰.

The aim of liturgical participation, especially through music is conversion, Salvation and life, i.e. how do we see in Christ’s Passion, Death and Resurrection the pattern and promise for our own lives – that we might live no longer for ourselves, but for Christ (2Cor 5: 15)? Years before Pius

¹²⁹ Augustinus Hipponensis, *Enarrationes in Psalmos* 132, 6, 1930-1931.

¹³⁰ Mark Searle, “Reflections on Liturgical Reform”, in *Vision: The Scholarly Contributions of Mark Searle to Liturgical Renewal*, ed. Anne Y. Koester and Barbara Searle (Collegeville MN: The Liturgical Press 2004), 90.

XII's *Mystici Corporis*, Catherine de Hueck Doherty, one of the lay voices for social justice, expresses:

The daily sacrifice, fully participated in, will open to us the mind of Christ, and we will radiate him in our lives. And then we shall be able to go forth and fight the good fight of Christ against poverty, misery, injustice. Participation in the Mass will teach us the full understanding of the Mystical Body of Christ, leading us to a Christian sociology which is the cornerstone of the Christian social order and which alone can save our mad world from destruction¹³¹.

Pope Francis, in his first homily to the Cardinals, invited the Christians to reflect on the value of the Cross and sacrifice in following Christ:

If we walk without the Cross and build without the Cross and confess in Christ without the Cross, then we are not our Lord's disciples. We are a worldly people. We may be bishops, priests, cardinals, popes. But we are not disciples of the Lord¹³².

Liturgy, Scripture, anthropology, culture and music have been and should always be seen as closely linked together. Actually prayerful music enables people present to God whatever is moving in their hearts. In all our life situations, one notes that using only words in prayers is not enough to praise / glorify our living and loving God for the gift of the entire creation. Our human speech cannot suffice when it comes to speaking to God. Liturgy therefore has always relied on music, singing through the melodic voices of the entire creation as well as with instruments. To praise and worship

¹³¹ Catherine de Hueck Doherty, "I Saw Christ Today" in *Orate Fratres* 12 (1938), 309-310; Gilbert Ostdiek, "Liturgy and Justice: The Legacy That Awaits Us" in *Liturgy and Justice: To Worship God in Spirit and Truth*, ed. Anne Y. Koester, (Collegeville MN: The Liturgical Press 2002), 6.

¹³² Pope Francis, "Church without Christ 'like an NGO'" in *The Tablet* (2013), [retrieved on 15 march 2013 at 18:07]. <http://www.thetablet.co.uk/latest-news.php>.

God in the heavenly Liturgy involves journeying together with what the entire creation is and what it proclaims and sings through the earthly Liturgy.

St. Augustine reminds us to sing to the Lord with our voices, our works and with our lives so as to glorify only God and not ourselves:

[...]. If you therefore jubilate so that God may hear; play also something that men may both see and hear; but not to your own name. [...]. "Let your works shine before men" (Mt 5:13-16). [...]. Sing Psalms; let Him (God) be praised: live well; let Him be glorified. [...]. "Give glory to His praise". He directs our whole attention upon the praise of God; nothing for us is left when we praise Him. [...]¹³³.

Job's praises to God, be it in the good times or in the misfortune, remind us of how we should faithfully and lovingly take up our daily cross in blessing and following the Lord at all times in our lives through our good conduct:

I will bless the Lord at all times; His praise shall be ever in my mouth. Just as Christ speaks, so let the Christian speak as well; for a Christian is in the Body of Christ; and therefore was Christ made Man, so that the Christian may be enabled to be an Angel that said, "I will bless the Lord at all times". [...]¹³⁴.

In summary, at all times, our anthropological-liturgical-theological-musical experience reminds us to *express and live a more unified vision as people created in God's image*. In all life situations, we are invited to discern, understand

¹³³ Augustinus Hipponensis, *Enarrationes in Psalmos* 65, 3-4, 839-842.

¹³⁴ Augustinus Hipponensis, *Enarrationes in Psalmos* 33, 2, 274-275, in Latin: *Benedicam Dominum in omni tempore, semper laus eius in ore meo. Dicit Christus, dicat et christianus; quia et christianus in corpore Christi est; et propterea Christus homo, ut posset esse christianus angelus, qui ait: Benedicam Dominum. [...]*.

deeply, commemorate, celebrate and live what we celebrate in order to reach an *authentic* level of participation in God with us. St. Augustine is inspired by St. James to *pray and to sing songs of praise* at all moments, especially when he affirms: «*Is anyone among you in trouble? Let them pray. Is anyone happy? Let them sing songs of praise*» (Jas 5:13).

It is clear that the song, as a liturgical sign is one of the most sensible means of worship. *If liturgical music is a sign of mystery, it should, like other signs, lead us beyond itself, to transcendence.* The Sacred song is a sign: that pleads, of praise, of meditation, of thanksgiving, of love, etc.

Liturgical music consists of all the expressions of man and of his being seen in the light of Christ's Resurrection and in view of God's glory at the end of time. African music should always and everywhere emulate music that is authentically the Liturgical music of Christ. *A heart that sings of God in every circumstance in the earthly Liturgy, praises in festivity and loves at all times in the beatific heavenly Liturgy.*

CONCLUSIVE FINDINGS

AN ANTHROPOLOGICAL-CULTURAL LITURGICAL-THEOLOGICAL-AFRICAN MUSICAL RELATIONSHIP:

A LEAP TO TRANSCENDENCE THROUGH THE EUCHARIST

In realizing the relationship between African music and anthropology, culture, Liturgy and Theology, in the African's daily life as a means to foretaste the heavenly Liturgy, several questions were aroused during our research, e.g., How is music an instrument for a holistic formation of an African or any other Christian? How is the New Song of Christ a means to foretaste an African's liberation towards a life of freedom and transcendence? How is music a way to celebrate and live the Lord's day always? In today's secularized world, culture, Liturgy and faith seem to be strongly challenged!

In attempting to respond to the above raised questions, I highlight some findings and conclusive reflections on how an African, like any other person, can live better the human, cultural and Christian values "*hic et nunc*", here and now, through *music as one of the instruments of tasting how good our God is* no matter whatever situation we encounter in our daily lives. The following proposals are at the same time fruits of the historical-anthropological-analytical-theological-liturgical method which I have employed throughout this research.

1. Music as an Instrument for a Holistic Formation of an African

An African is a subject that celebrates Liturgy with all senses; body, soul, spirit, external and internal faculties. Rooted in a particular cultural setting, every African has a story that encompasses his personality. That explains why we had African culture as a point of departure for building strong convictions in human and eventually the Christian values too. Besides the musical tonal mode of speaking in Africa, many African languages do not necessarily only use words for music, but instrumental music with dance that is born from body movements. It is then that music, song and dance, create almost a magical space of expression and of creativity in which the individual recognizes himself, existentially, as a living member of a particular culture and as a celebrant of Liturgy. In this way, *singing, dancing and art in Africa become ways to express and feel as individuals and as community; to gradually build the Church, the society and the entire world.*

In Africa, one attempts to foretaste and live the Liturgy, not only by the five senses, but also through reason, feelings, emotions, aesthetic appreciation of beauty, associations, intuitions, etc. An African comes into God's presence *with his body and mind, i.e., the way one is; with his strength as well as the limitations.* Liturgy flows not from words alone, but from "*ritus et preces et sacram actionem*" as well.

Vat. II appreciates and recommends the role of those, who with their song, contribute to the beauty of the Liturgy. In expressing the forms of Christ's presence, SC 7 reminds

us that the Christ we foretaste and celebrate is present: in his Church, especially in her liturgical celebrations; in the sacrifice of the Mass, in the minister, in the Sacred species; in the sacraments; in his Word, since it is He himself who speaks when the Scriptures are read; when the Church prays and sings.

St. Augustine inspires an African with a music that reveals God's intelligence, illumination, rationality, art, beauty, goodness and truth: *Music is a language that one understands because it reveals, illumines and touches hearts.* Music, dance and art are noted as a privileged medium of encounter; of a reciprocal knowledge and esteem between populations and different cultures.

African music is known for *interpreting every situation as it comes*, e.g., the good, beautiful and true universal feelings of the human soul that ought to go beyond the limits of every culture. Music is a codified language that permits a dialogue and communication, characterized by: efforts and contacts; emotive or subjective expressions; impact on the recipients; contact with the external reality; poetical or esthetic-artistic manifestations, hence making our own memory as well as the Lord's Memorial alive in us.

2. The New Song of Christ; a means to Foretaste an African's Liberation

African music gives a tone to the festive character of the Eucharist that we celebrate and live. In reconciling the relationship between the ancient Paschal feasts (*Ex* 12:1-13:16) with the first narration of the Eucharist (*1Cor* 11:17-34), we are reminded that God always takes the initiative to save the person he created in his own image and likeness. With the music of the Paschal *Memorial*, God continues to free us and to lead us to the Promised Land. Liturgy, through the music of Christ actualizes the ancient Exodus.

The Eucharist is not a mere remembrance of the Lord's Death and Resurrection, neither is it a repetition. It is we who become carried through the ritual to live and participate in that unique event of the Lord's Supper that makes us free and new creatures in God in the *here and now* of the liturgical celebrations, especially when we gather to celebrate the Eucharist and the Liturgy of the Hours.

In *1Cor* 12, St. Paul compares the Church to the human body composed of different parts but all are essential. In the same way, the *Orchestra is constituted of different instruments and voices, that when properly tuned offer a harmonious melody, pleasing to the ear and to the spirit*. In celebrating Christ through the Eucharist, an African is reminded to harmonize himself with others so as to offer to God a quality musical festivity, typical of his daily life activities.

Music in Liturgy is also a Mystery and Covenant. The Divine is incarnated in the rites and in the African community that celebrates. The *Word made music* reveals

the beauty of the *Word made flesh* as a perfect praise of creation to the Creator. This continues to resound through the Spirit, in the lives and songs of the Christian Liturgy. Songs are a proclamation of the heavenly praise where the eternal music will be unveiled forever. The African song that comes from the heart through the mouth so as to rise to God in petition and thanksgiving, is a response to God's call, a God who reveals himself to man.

The *basic liturgical music is the Scripture*. Vat. II through SC 10 reminds us that Liturgy is the source and summit toward which the activity of the Church is directed. It is in the Liturgy that we *lift up our hearts*, opening ourselves to God's Word as we gather in a prayer that rises within us, and that is directed to the Father, through the Son, in the Spirit.

Music harmonizes the entire creation: heavenly and earthly, to the Divine. St. Augustine says that when one who is created in the likeness of God, evades God in whom we are an image, he becomes dissimilar to God, and to himself, from his own true being. An African should recognize with his *ears of the heart* the basic music implanted by the Creator in his creation, especially in man, and find the music worthy of God, that at the same time is worthy of man because it really reechoes in a pure way man's dignity through Christ.

The "*Exsultet*" music, for instance, is a *masterpiece* of Christian life. The *Praeconium Paschale* is one of the greatest songs that highlight the *happy fall* and *Christ's redemption*. St. Augustine affirms that this song of the night Vigil is in honor of the Lord. In this night: the Lord passed to free his

people from slavery; Christ passed from death to life; we celebrate a memorial of our own *passage from the evil one to a good loving God* through Christ.

The New Song of Christ makes the person's heart sing. *For St. Augustine, the song of the heart is of him who loves and feasts while connected to the earth, but in pilgrimage to heaven.* Creatures and true lovers sing, and such is a song that comes from the Wisdom of the Creator.

An African, in all circumstances, ought to sing with his life because he feels loved and rejoices in the presence of the beloved. Just as in his Confessions St. Augustine found in the Psalms the most realistic way to relate the events of his life to the goodness and mercy of God, so also the themes in the Psalms are woven in his City of God, recalling the spiritual drama of all humanity.

St. Augustine focuses on God's unconditional love for all, through Christ, that enables pilgrims to travel to the City of God. Like a magnet, this love draws the soul to God just as it drew St. Augustine from *darkness to God's marvelous light of truth and goodness, thanks to the role of music.* By God's grace, St. Augustine taught that all restless hearts even on earth can find in this light an eternal rest and happiness in God. St. Augustine continues to inspire an African and all of us that the praise of God, being at the center of man's activity, enlightens us and leads us to transcendence in a God who emptied himself and came into Our human life so that we can share the riches of His Divine life.

3. Music as a way to celebrate and live the Lord's Paschal Day always

Music reveals the taste of the Paschal Mystery: As we journey towards the heavenly City, our wisdom through various disciplines, even that of music, ought to guide us towards celebrating unceasingly the Liturgy of life in Christ based on Love. In the Eucharist, we unite with Christ in offering to the Father all that we have and all that we are. *Christ raises what is human, e.g., our lives, music, art, dance, all life situations, our everything and our nothingness, etc., into the realm of what is divine and eternal.* While we are truly citizens of heaven through Liturgy and the Eucharist, we remain citizens of earth with a mission of bearing witness of God's love to humanity. Christ in the Eucharist remains with us as we fulfill each one's earthly vocation.

Liturgical music leads us to a foretaste of a beautiful, esthetic, cultural and transcendental experience. In God's symphony, playing together harmoniously requires not only a commitment with one's technical and musical capacity, but also it entails cognition of how to withdraw in an attentive *listening to the rest* (others). We should be ready to *listen to the rest* especially if the other seems to be out of tune with Christ, our Song, so that the thought of the composer, Jesus' Word, becomes the sound that reaches and touches people's hearts. Like this, Jesus' love through us, becomes contagious to all those we encounter. It is only then that music leads us to prayer. Music invites us to elevate our hearts and minds to God so as to find in him the reasons to live in hope, and support in the challenging moments of our lives.

The “*Ritual-dialogical*” relationship in liturgy “*through, with, in and by Christ*” is enriched by music. Liturgy is often characterized by dialogues between the presiding priest and the assembly. God speaking in the Scriptures teaches us how to speak with him. In the Psalms, God gives us words with which we can turn to him in a dialogue that transforms our lives. This participation has “*words that do things*”; “*per-formative*”, i.e., they fulfill what they express. These words do not only describe things, but also transform and make things happen.

Music enables us to realize a full, active, conscious, silent, adaptable, easy, simple, appropriately brief, fruitful and authentic participation in liturgy. Music: manifests and enriches our praise to God in a noble way; favors prayer and meditation; rediscovers the bonds of love among the sons of the same Father. Liturgical music helps the rite to express itself with truth and in such a way leads one to an *authentic participation*.

Through music of the “*heart and of the Word of God*”, the daily life of an African and any Christian becomes prayer. SC 112 confirms that the Sacred song, united to the words, forms a necessary or integral part of the solemn Liturgy. Sacred Music is one of the adornments and actualization of Liturgy; it is itself Liturgy. The more we let ourselves be transformed by Christ, the more we are able to transform even the world, radiating goodness, mercy and love. Like this, our life becomes prayer because we sing, celebrate, live and radiate the “*Love rays of Christ*”.

Music enables an African to *pray-singing and live-praising the Lord at all times within his cultural context*. For an African,

each day is a weaving of joys and sorrows; of hopes and disappointments; of expectations and surprises that awaken in our hearts fundamental questions: *from where* and *towards where* is the true sense of our own existence? The music that expresses the fullness of our feelings from joy to sadness; from praising to lamentation as perceptions of the soul, offers us the possibility to scrutinize and evaluate the events of our story of life. Through its sounds, music united to God, the Master of the Orchestra, takes us "*into another world*" and harmonizes calming the intimacy of our hearts.

It is rather unfortunate that today's music of life seems to disfigure God's image in man. In Africa, and not only there, we notice an alarming state of many suffering innocent lives. The Music of the Eucharist should lead us to a sensibility, generosity, solidarity, justice, development and a concrete response to these challenging life situations so as to defend the dignity of man, God's image and likeness.

The Paschal music leads us to an eschatological proclamation and foretaste of the heavenly Liturgy, already and not yet. Jesus assures eternity to those who believe in him when he says: «Heaven and earth will pass away, but my words will not pass away» (Mt 24:35). In view of the heavenly Liturgy, Worship demands singing in order to praise God and to give joy and hope to the assembly. With the Incarnation and Resurrection, God gave us the true gift of himself. Like this, he invites us to offer our hearts to God and to others; and also to offer the beauty of music as a universal artistic language, as an inspiration towards constructing a world of love, of solidarity and of peace.

We are familiar with the fact that God created us to know, love, serve and live with him forever in this world and in the next. Liturgy helps us keep our eyes fixed on this eternal goal. Christ uses sacred signs and symbols to enlighten and share his life with us. Sacred music, dance and rites are means by which an African encounters and shares communion with God and with others.

As a contribution to liturgical science, our research invites us to give flesh to God's Word so as to make it alive in the liturgical actions especially in the Eucharist and in our lives. Music is one of the instruments that can sound and revive God's Word in people's hearts. The African feels more alive with music and he feels it sounding directly in his heart through the medium of all the senses. For him, even creation, amidst his daily activities, is presented as a language that enriches the musical harmony of his rhythmic life. An African spontaneously with his music, art and dance involves, his whole being in Liturgy without making many calculations or suppressing feelings. It is noted that today, it wouldn't suffice only reciting the Word of God! Since the Scriptures are born to be proclaimed and sung, the African culture with its linguistic tunes, rhythms and melodies, offers an inspiration on how to live proclaiming and singing the Word of God in the daily Liturgy of life with Christ.

If one intends to remind an African on the centrality of the Passover, as it is in our case in this work, one should consider, as an instrument, that which beats rejoicing his soul, i.e., music, even in its natural forms. I can say that evangelizing an African without music, is like teaching a

boring theory that does not touch his inner life. That is why the liturgical celebrations in Africa are characterized by a strong participation with music and dance.

In summary, the African in his daily life reminds us that the prayer, the Eucharist, the Paschal celebration, as a Memorial of the Lord's Day, involves the whole person in his integrality of the body, of the soul, the mind, the spirit of the good or not good feelings, etc. In foretasting the heavenly Liturgy, we involve all the faculties of the entire person because the togetherness of creation, with the person at the center, is offered as a sacrifice pleasing to God, in the Eucharist, through the Spirit of Jesus our Passover, thereby blessing the Lord at all times with our lives.

THE BEAUTY OF SCRIPTURAL MUSIC IN THE RITE

Sometimes it's good to ask whether during the Eucharistic celebration, in the African context, the liturgical rite, prayers, music, gestures, words, silence, etc, have served in creating an experience of tasting the goodness of God as well as the spiritual joy, hope, love and serenity, or not! Oftentimes there is a well presented music, art and dance that *move and "shake"* many leaving them with wonder! Music should recover its powerful impact in Liturgy! Unfortunately, today, many liturgical Christian communities risk to be deprived of the mystic vibrating power that the authentic Christian music offers as it communicates Christ's Good News.

Our research, through the inspiration of St. Augustine and SC, has enabled us to reflect on the participation of the faithful by sustaining the value of using simple but profound songs in Liturgy with a valorization of the ancient musical patrimony in order to construct a live Liturgy adaptable to today's situation in tune with the moments of the liturgical celebrations and the seasons of the Liturgical Year. Singing, more than a musical problem, is a spiritual, liturgical and theological challenge. *Man seduced by God's love, prays and praises.* Such a prayer inspired by the Spirit becomes a spiritual song. The vibration and awakening of the Spirit within us, therefore, is realized by the song, expressing the feelings of joy and pain; supplication and adoration; jubilation or the *Alleluia*. Ours is not merely singing, but it is *pray-singing*, especially when we sing sweetly in the Liturgy. *When one sings with his entire being and from his heart, he comes out of himself and communicates to others and to God with a deeper effect.*

However, though rich in content, our theme was so wide that we could not expose exhaustively some of its aspects. Our research suggests some possible future prospects on how one can deepen, celebrate and foretaste the heavenly Liturgy already on earth: *Formation of the entire family to ensure solid human-Christian values based on the New Song of Christ, Love; Analysis, with samples, on the quality and content of music in line with the Word of God and the Eucharist so as to give taste and variety for a better worshipping tone; Liturgical and Biblical formation in groups through music to ensure a quality close participation and active sense of belonging to the Church; Synergy in "Evangelising by educating" and "Educating by Evangelising" the culture through language*

and music; *Formation in theoretical-practical music, a guide in animation towards realising a “musical mens” in Liturgy; Reconciling African traditional beliefs with Christian worship, through music; Liturgical musical life in Christ, a concrete action to Africa’s alarming social, human, religious, political, economical situations.*

Liturgical music should be a prayer that forms an indissoluble *harmonious union between silence and sound; Word and song; prayer and beauty; rite and music.* It is the Liturgy and the Word of God that give sense to the music. Liturgical music is not inserted in a context like that of the concert, i.e., mere listening; but it is within the sacramental symbolical reality. Liturgical music leads us to an encounter with Christ and does not substitute him. Music opens a door that makes us enter in the light of the Mystery. But we have to enter with a heart and not only with the lips or the mind. The song is an instrument that the Spirit uses to win and move hearts of individuals and of the community to praise.

St. Augustine stimulates and exhorts Africans and all of us when he invites us to *sing to the Lord a New Song with the voice, with the mouth, with the heart and with a correct way of conduct, i.e. with facts.* The singer himself is the praise that should be sung, if one lives in the right way. St. Augustine insists that we can sing the New Song if we always have a new heart. Christ is the Hymn of the Father. With the Incarnation God submitted to the Church the Christological Hymn so that we can perpetuate Christ until his return. Every Christian is invited to participate making himself the New Song in Christ to God the Father. Such a New Song

that resounds in us is an extension of the eternal hymn, and should be in tune with the way the Son is to the Father, so that in life, in the affections and in the beauty of music and dance, one realizes the unity among ourselves, living members, with Christ.

It is my hope and prayer that our reflective contribution on the music of the Scriptures through Liturgy, finds a place in the hearts of God's people who intend to taste and respond to how good our God is, within our own respective cultural contexts. As witnesses and testimonies of the Risen Lord, may Africans and all in every culture continue to commemorate, celebrate and live the treasure and beauty of the Scriptures that we touch concretely through our Liturgical celebrations especially the Holy Eucharist and the Liturgy of the Hours, so that God's Mystery continues to transcend and incarnate in our hearts, in our communities and in the World, through the festive melodies that music offers in revealing the goodness and riches of the Word of God, Christ himself, the God who is with us till the end of time.

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APPENDIX 1

Map of Africa showing the Sub-Saharan Countries



In spite of the historical, political, economical, social and religious challenges that have evaded the African continent over the past years, and unfortunately even up to now in some areas, one can note that there is much more to appreciate, to develop and to receive especially from the cultural simplicity, uniqueness, diversity and multiplicity of the 49 Sub-Saharan African countries. Africa has about 54 countries in total.

The Sub-Saharan African countries refer to the regions south of the Sahara (those mentioned by names on the map above), and this is our area of concern throughout our research, since it has many common similarities among them, e.g., on music, art and dance.

APPENDIX 2

Ekitaguriro dancing style of the Ankole tribe in Western Uganda, quite similar to the Rwandan and Burundian cultural dances



These dancing styles with the *characteristic foot stamp and waving of hands* are an imitation of cattle, since cattle keeping is an activity in the Ankole as well most of the Western Ugandan region. Reflecting on these dancing styles, and looking at the

horns and feet of the Ankole cows in the perspective of the cosmic liturgy, in line with our theme on the foretaste of the heavenly Liturgy, I made an allusion of how the Ankole people plus some related cultures, among others, ought to celebrate life as individuals and as a community, with *their feet on earth and their hands praising and pointing to heaven*.

Similarly, applying to us people of God, our Father invites us his own children as Pilgrims, to *celebrate our Liturgy of life in Christ*, like in the above mentioned cultural context or rather in our own contexts, by being concretely *grounded in our lives of humble loving service on earth* and at the same time keep focusing our entire being, by openly surrendering and trusting our hearts to our Creator in heaven, our final destination and our reason to live.

APPENDIX 3

Some Ugandan traditional and cultural musical instruments

A.



B.



C.



- A. *Adungu, Adeudeu*, bow harp - arched harp - string instrument

The eight-stringed or more *ennanga* of the Buganda, Busoga, etc., and the six-stringed *adeudeu* of the Iteso and west Nile cultures are similar in shape. The curved wood is covered with by an animal skin and a small whole is made to ensure the production of sound. Strings are tied to a long curved stick that is inserted into the skin covered body.

- B. *Endingidi-Adigirgi*, tube fiddle - one-string-fiddle - string instrument

This instrument is popular in Uganda and it consists of a single string, that is attached to a flexible stick and connected to resonator. It is played with a bow.

- C. *Enkwanzi* or *oburere*, panpipe - wind instrument

The *enkwanzi* is a panpipe instrument that comes from the Busoga region. It is made from bamboo or elephant grass. In determining the pitch of the pipe, the tubes are arranged from lowest to highest flutes and tied up together with a string.

D.



E.



F.



G.



**D. *Akadinda-Embaire-Entaara-Amadinda*,
Xylophone - percussion instrument**

The xylophone, among the Bantu has keys separated by either long sticks or short ones and are assembled on banana stems or on long pieces of wood. The keys are tied by making small holes in the wood. Musicians strikes the left-hand keys (the bass) with fairly soft sticks and the right-hand keys with hard wood.

E. *Engalabi*, long drum - percussion instrument

The long drum has a head made of reptile skin, e.g. of a crocodile, nailed to a wood with a long open sound body. The engalabi from the Buganda region plays an important role in respective ceremonies in the life of an African.

F. *Engoma* - Uganda drumset - percussion instrument

African drumming, music and dance are not only for entertainment, but also for visual, dramatic arts and a wider fabric of life. They stimulate a power that move performance in societal celebrations. Drums are used as «communication», i.e., for sending information and signals through an imitation of speech. Many African languages are both tonal and rhythmic, thereby giving speech a musical quality that may be imitated by drums and other instruments.

G. *Ensaasi-Enseege*, Shakers - percussion instrument

Shakers are usually made from gourds, usually with stick handles. They often accompany other traditional musical instruments in Uganda. Some small objects like beads, pebbles, stones, etc., are placed inside the gourds and as they are shaken and rattled from side to side, they produce a continuous sound.

All in all, we notice that all the materials of these musical instruments as well as the composition of the entire physical structure of the Church in Africa as a house of prayer, are basically taken from the nature and life style of the people within their cultural domain. This shows that all creation (represented by the components of these instruments, together with the person who makes and uses them) participates in the liturgical celebration, hence giving back to God what he created.

APPENDIX 4

Some aspects of inculturation during the Liturgical Eucharistic Celebrations in Eastern Africa

- A. Liturgical *Monitions* or introductory remarks by the Catechist before beginning the Eucharistic Celebration at Kamuli Parish Uganda on the 21st August 2011



- B. Entrance song and Procession with the Participation of the Faithful at Kamuli Parish, Uganda on 21st August 2011





C. Joyful Gospel Procession with Music and Dance in Don Bosco Shrine of Mary Help of Christians Upper Hill, Nairobi, Kenya on the 31st May 2014



D. Offertory Processional Music and Dance in Uganda and Rwanda



E. Faithful Christians receiving Holy Communion at Don Bosco Kamuli (St. Joseph VTC), Uganda on the 20th August 2011



F. Praying, Singing and Praising God with some modern and traditional musical instruments at the Salesian Theological Community Church, Ratisbonne in Jerusalem on the 9th November 2014



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Culture,

Bible and Liturgy animated by Music are inseparable realities that express and reveal a deeper sense of belief and feeling of what an individual or a community experiences from within one's heart or within the society. An African, like any other Christian, is called to a Liturgy of life in Christ: "*Commemorate, Celebrate and Live*". It is clear that when one comes into contact with the God who loves us, mere speech is not enough to express the inner feelings of the heart. One genuinely sings from his heart, especially when he feels loved so much more than he deserves; or even when he is troubled, he cries out! Sacrosanctum Concilium 8 offers us the base for our reflections when it reminds us that "*as pilgrims in the earthly Liturgy, we take part in a foretaste of the heavenly Liturgy*". Inspired by St. Augustine and Sacrosanctum Concilium, this book aims at offering some reflections on African music, and how the African values can be enriched by Biblical values, bearing in mind the liturgical and musical language of perception; sacramental experience; aesthetics in beauty and authenticity; transcendence and presence of God. Music with Dance unfolds a communication, love dialogue and union between: one person and another; persons and the universe; persons and God. May we always appreciate: *Liturgical music as an instrument for a holistic formation; the New Song of Christ as a means to foretaste God's love and liberation hic et nunc, here and now; Liturgical music as a way to celebrate and live the Lord's Pasch amidst our beautiful but often challenging global realities today*. This book is prepared for all God's people.

Fr. WANJALA Moses, SDB is a Ugandan Catholic Priest belonging to the Religious Congregation of the Salesians of Don Bosco, whose charism is to work with and for the young throughout the world. He did his initial formation and experience in the countries and cultures of Eastern Africa, especially in Uganda, Kenya, Tanzania, Rwanda, Burundi, among others. He obtained his Bachelor's Degree in Philosophy and Education at Don Bosco College Moshi – Tanzania, an affiliate to the Catholic University of Eastern Africa (CUEA), Nairobi – Kenya. He completed his Bachelor's Degree in Sacred Theology at the Salesian Pontifical University, Rome – Italy. He accomplished his Licentiate / Masters Degree in Sacred Liturgy (LSL) at the Pontifical University of Saint Anselm (Pontifical Institute of Liturgy), Rome. He served as a Formator and Lecturer at Don Bosco Utume, Nairobi – Kenya, an international Salesian Theologate of the English speaking African Region, affiliated to the Salesian Pontifical University, Rome. He is currently rendering his ministry and service as a Professor in Israel at the Studium Theologicum Salesianum, Salesian Pontifical University, Faculty of Theology – Jerusalem Campus. He is working on his Doctorate.

Email: wanjala@jerusalem.unisal.it