

## English summary

### The Word Became Song – Liturgical Song in Catholic Monasteries 2005–2007

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This dissertation will mainly be concerned with approximately 20 Catholic monasteries in six European countries and their liturgical music. The background for the dissertation is Gregorian chant and the rapid change of its position, which was significantly weakened after the Second Vatican Council (Catholic Council 1962–1965). One of the conciliar decisions was to give vernacular languages a larger role within liturgy and therefore make way for other musical forms than Gregorian chant. The main reason for granting vernacular languages more room was that the Catholic church saw a decline in the comprehension of Latin and wished to engage congregations to a greater degree. The question raised is how this opportunity has been used? How has the position of Gregorian chant within the Catholic Church, and especially within monasteries today, been affected? What is Gregorian chant; what divides and unifies it – both ideologically and musically – with other types of liturgical song in Catholic monasteries? Which other music is sung besides Gregorian chant in monasteries? How and why has this music acquired its special sound? How do the monasteries teach music and what thoughts are conveyed during these lessons? These are questions that this dissertation will attempt to answer by applying an ethno-musicological view based in the Sociology of Knowledge and cultural analytical theories and methods. A cd with musical extracts from the monasteries will accompany the dissertation.

## Part I

### *Chapter 1*

The dissertation will examine three overall questions:

1. Praxis: What is included in the liturgical repertoire of the subject monasteries? How has the repertoire changed since the Second Vatican Council?
2. Pedagogy: How do the monasteries learn, teach and maintain their repertoire? Why is the maintenance of certain repertoire important?

3. Ideology: What does the praxis and pedagogy say about the ideology surrounding liturgical music and in particular Gregorian chant? What do the monasteries themselves say? How has this view come to exist and does it have any equivalents in other areas of Western culture?

The theoretical framework is taken from the Sociology of Knowledge and Cultural Analysis. The sociologists Peter L. Berger and Thomas Luckmann's concept of the symbolic universe will be used to discuss the legitimization processes that create and maintain the liturgical song in the symbolic universe. The term symbolic universe describes a group's collective views and ideas which explain and unite their reality. It is into this universe that all individuals are socialized, to a reality that appears objective even though it has strong subjective elements. The type of legitimization I am interested in relates to how occurrences are given an objective meaning and how the processes surrounding legitimization subsume occurrences within the symbolic universe. Studies of the legitimization process answer the questions of who holds the power to change the liturgical musical repertoire, how new music becomes accepted and how subjective views on music are made objective.

The cultural analytic perspective represents the view that culture is an ongoing creation and transformation of collective rules, thought forms and value patterns. In my study the changes within the musical repertoire can be seen as just such an ongoing creation just as the successively changing valuation of Gregorian chant. Both cultural analysis and the sociology of knowledge mainly study everyday occurrences and the seemingly unproblematic. It is in the everyday occurrences that the culture's central beliefs can be seen most clearly.

The collected data will be discussed in three categories:

1. Recreated: Song in Latin to Gregorian melodies published by the French Benedictine monastery Abbaye St Pierre de Solesmes. Recreation means striving to resemble the original.
2. Reshaped: Adaptations of Gregorian melodies with lyrics in the vernacular language, where the melodies might have undergone major or minor adjustments to fit the language. The lyrics can either be direct translations of the Latin original or taken from other sources.
3. Renewed: New melodies set either to new lyrics, or lyrics taken from the Bible, created after the Second Vatican Council. This category combines new musical elements with a visible context within the traditional frame.

The dissertation also contains several examples of musical extracts that are analysed and discussed. The main purpose of the musical analysis is to examine how the reshaped and renewed liturgical music relate to Gregorian chant.

To discuss the silent practice that exists in the monasteries side by side with the verbal one we have Ludwig Wittgenstein's theory about language games been employed. The theory is based on the idea that our lives are held up by an intricate pattern of language and actions that together creates a whole. This means that there is a certain kind of knowledge that remains unspoken and thus can be called tacit or even unmentionable. Thus it creates a dimension which cannot be included in language.

### *Chapter 2*

The empirical data consists of interviews, a selection of sheet music and CD recordings that have been gathered through fieldwork the years 2005–2007. The study includes monasteries from Sweden, Norway, the Netherlands, Great Britain, Italy and France. The orders that have been studied are Dominicans (two monasteries) Benedictines (nine monasteries), Carmelites (three monasteries), Bridgettines (five monasteries) and Cistercians (one monastery). Moreover an Anglican monastery and a monastery within the Church of Sweden have been visited to give perspective to monastic life outside the Catholic Church. The interviews have mainly been conducted with choirmasters and other members who have been involved with the musical life within the monastery, for example former choirmasters and composers. In addition to the visits to the monasteries I have also been in contact with some private persons who in different ways work with Gregorian chant outside the monastic context or who have taught singing in a monastery.

#### Sweden:

1. S:ta Birgittas kloster, Djursholm (Bridgettines, nuns)
2. S:ta Birgittas kloster Pax Mariae, Vadstena (Bridgettines, nuns)
3. Rögle kloster (Dominicans, nuns)
4. Klostret Den barmhärtiga kärlekens Karmel, Glumslöv (Carmelites, nuns)
5. Karmelitbröderna i Norraby (Carmelites, monks)
6. Heliga Hjärtas kloster, Omberg (Benedictines, nuns)
7. Östanbäcks kloster (Benedictines in Church of Sweden, monks)



Map of fieldwork. (Map image Tony Axelsson.)

Italy:

- 8. Casa di Santa Brigida, Rom (Bridgettines, nuns)
- 9. Carmelo, Lodi (Carmelites, nuns)
- 10. Abbazia Mater Ecclesiae, Isola San Giulio (Orta, Piemonte) (Benedictines, nuns)

The Netherlands:

11. Maria Refugee, Uden, Nederländerna (Bridgettines, nuns)

Great Britain:

12. Syon Abbey, Devon (Bridgettines, nuns, only by mail)  
13. S.t Cecilia's Abbey, Ryde, Isle of Wight (Benedictines, nuns)  
14. Ampleforth Abbey and College (Yorkshire) (Benedictines, monks)  
15. Pluscarden Abbey, Elgin, Skottland (Benedictines with cisterciensian influence, monks)  
16. Mount Saint Bernard Abbey, Coalville (Cistercians, monks)  
17. Community of the Resurrection, Mirfield (Benedictines, monks, Church of England)

Norway:

18. Katarinahjemmet, Oslo (Dominicans, nuns)

France:

19. Abbaye St Pierre de Solesmes (Benedictines, monks)  
20. Abbaye Ste Marie de Maumont, Juignac (Benedictines, nuns)  
21. Abbaye Ste Scholastique, Dourgne (Benedictines, nuns)  
22. Abbaye En Calcat (Benedictines, monks)

Private persons:

- Stockholm, Viveca Servatius (PhD in musicology, specialist in Gregorian chant and Bridgettine liturgy.)
- Lodi, Piero Panzetti (Secular priest and choirmaster.)
- Paris, Alain Rivière. (Left the Benedictines during the 1960s, ancient choirmaster in En Calcat, France.)
- Paris, Sylvain Dieudonné. (PhD in musicology, teacher and conductor in La Maîtrise de Notre Dame in Paris.)
- Tours, Marie-Dominique Pacquetteau. (Singing teacher and singer who only works with monasteries in France and in French speaking countries in Africa.)

*Chapter 3*

In this chapter I will discuss defining Gregorian chant as a genre. Depending on the period and context, Gregorian chant has had different connotations and interpretations. Here I will use Wittgenstein's theory of family resemblance which is a complex pattern of similarities. These similarities cross paths and merge with one another, so that certain features can represent a typical family trait (for example stepwise melodic motion) but not all melodies in the family-

tree have to have this prominent feature to be related. Furthermore, family resemblance can be dynamic. Certain features die out and disappear from the list of family traits just to re-emerge a few generations later and be reincorporated. An example of the latter was the interest in using neume notation which was revived during the nineteenth century.

From this principle of family resemblance I will discuss both Gregorian chant's *non-musical* and *musical criteria* in order to distinguish a number of characteristic features. These should not be viewed as an exclusive criteria that is unique for this genre, but together they constitute a genre recognisable as Gregorian chant. Rather than to take a subjective position about what Gregorian chant is, the question becomes how it can be defined. In this dissertation the working definition that Gregorian chant is the music represented in the editions from Solesmes is used.

#### *Chapter 4*

To understand Gregorian chant's position today, it is necessary to know something of its history. Especially interesting is work undertaken during the 1900<sup>th</sup> century to restore Gregorian chant back to an idealised state from the middle ages. The chapter will give a brief historical background as far as the 1900<sup>th</sup> century and will then deal in more depth with this 'reconstruction' behind which the Benedict monastery Solesmes emerged as the leading force. A longer section will also be dedicated to the Second Vatican Council and its affect on and consequences for the liturgy and Gregorian chant. The discussion will also touch upon the use of Solesmes publications within musicology and the non liturgical scene for Gregorian chant as a possibility and a problem. The chapter will give unfamiliar readers necessary background information for the results of the study, in particular the discussion surrounding Gregorian chant's ideological aspects.

## Part II

#### *Chapters 5, 6, 7, 8, 9*

These chapters contain case studies of five musical strategies in six monasteries. Their purpose is to demonstrate how liturgical music today can be represented in Catholic monasteries. I have aimed to spread out the data between countries, orders and monasteries and nunneries. The monasteries' numbers in the map image above are as follows: 2, 4, 5, 10, 15 and 22. I will discuss the material according to the division in to the categories: Recreated, Reshaped and Renewed.

The category concerning recreated works will be represented by the Be-

nedictines in Pluscarden Abbey, Scotland. There are few monasteries today within the Catholic Church which apply a completely recreated liturgy and only three are included in the material of the study (Pluscarden Abbey, S:t Cecilia's Abbey and Solesmes).

The Reshaped category will be represented by the Swedish Carmelite monks and nuns in Norraby and Glumslöv. The monasteries' adaptations to Swedish are in most cases very close to the Gregorian originals. The Carmelite nuns also compose some music of their own. The Bridgettines in Vadstena (Sweden) and Uden (The Netherlands), who have considerably more far-reaching adaptations of their own unique office *Cantus sororum*, will be discussed in a longer chapter. The Bridgettines recreated *Cantus sororum* is the dissertation's most far-reaching adaptation and it raises the question of how extensive alterations can be before the result can be considered a new composition.

The Renewed category is represented by two monasteries that to a great extent use music composed in the monastery side by side with Gregorian chant in the liturgy. The first example is Mater Ecclesiae (Italy) where the choirmaster Sr Maria Elisabetta has composed music for the community for about thirty years. This music is inspired by Gregorian chant and to certain degree Slavic-Orthodox music and is mostly polyphonic. The second example is Abbaye d'En Calcat (France) where the monk Clément Jacob's music will represent this monastery's renewed compositions. This music also is polyphonic and claims to be inspired by Gregorian chant. In the musical analysis, both cases are considered as having a weak music theoretical bond with Gregorian chant, in particular the music from En Calcat. The connection between Gregorian chant and the newly composed music in these monasteries is more on an imagined, ideological plane than on a traceable music-theoretical one.

## Part III

In the third part of this dissertation the Recreated, Reshaped and Renewed categories are discussed based on broader material and with a greater focus on the ideological perspective.

### *Chapter 10*

This chapter discusses the recreated category and begins by questioning why some monasteries today choose to keep and partly revert back to the Latin liturgy with Gregorian melodies. I will attempt to view the Recreated category as a strategy where Gregorian chant is treated like a cultural inheritance. Viewing Gregorian chant in this way makes the question of the role of recreation

in the symbolic universe more understandable. Through this, it also becomes more clear why it can be given an objective function. The cultural inheritance tactic plays an important part in the legitimization process in that it strengthens Gregorian chant's place within the symbolic universe. The perception of time is of great importance in this, because a cultural inheritance is chiefly legitimized by its (often great) age. The practitioners view Gregorian chant as the Catholic Church's first and foremost music; it is inspired by the divine and has been anonymously passed on throughout the centuries as a gift to the people of today. The tradition and the anonymity are important aspects of this and are regarded as positive features that enhance its objectivity.

### Chapter 11

In this chapter the adaptation or so called reshaping strategy is discussed. This category is a considerably larger and harder one to grasp than the Recreated since it contains many different ways to relate to Gregorian chant's melodic formula. The mutual starting point for adaptations is the language problem that is considered to arise during the transfer process to the vernacular. It is the *textual properties* that are the cause of the reworking of the melodies. These textual properties often stem from the fact that vernacular accent patterns are considered incompatible with Gregorian chant. The often close relationship between word and tone in Gregorian chant is difficult to transfer to the adaptations. An important starting point is the desire to avoid stressing unaccented syllables in the vernacular. The melisma is considered to be an important way of achieving stress on lyrics and should not be placed on unaccented syllables in the vernacular language. Long melismatic sections are often considered inappropriate for the vernacular language and are often discarded in the adaptations. My discussion will have its starting point in the *perception of Latin's accent pattern today* as I have come across it during interviews, even if the Latin's pronunciation and accent pattern has varied over time. The adaptation of Gregorian chant to the vernacular language is a compromise making it possible to maintain Gregorian chant and its rich tradition but adapting it to a reality where few understand Latin. Two main strategies arise in the creation of the adaptations:

1. The melody constitutes of *all* the original notes but the melismatic sections can be changed in order to be adapted to the accent pattern and the number of syllables. Consequently, no note may be removed in the adaptation process unless a section has substantially less text in the vernacular version.
2. The melody constitutes of a skeleton which can be produced by removing superfluous notes, the so called skeleton melody principle. All notes are



not equally important; some are to be seen as ornamentation. This skeleton melody can also be adorned with other notes than the original to create an easily sung melody. This is to be considered a more subjective principle than the former, because there are no objective criteria of how to achieve it.

In reality however, it is not always easy to define which category an adaptation belongs to. The division above is a simplified way of classifying material that in real life is blurred at the borders and might overlap. Another way to discuss the material could be from a sliding scale.

No matter how far reaching the adaptations are, the question of if it really are the same melodies that reach us in their reworked forms arise. Is it only the order of the notes that decide if it is the same melody? Does a melody not change when the notes are regrouped into new melismas? And how important is the relation of the word and tone when the lyrics are in the vernacular? The adaptations clearly show that Gregorian chant today is in the process of being reshaped. Gregorian chant in a vernacular language results in the Catholic Church being able to add an additional family feature to the Gregorian family in accordance to Wittgenstein's family resemblance theory.

### *Chapter 12*

In the Renewed category Gregorian chant is a toolbox which supplies the composers with different tools – including ideological ones – to create new music for the liturgy. For a composition to be grouped into this category, it must have a known composer or monastery and not be able to be traced back to a sole Gregorian chant.

The renewed compositions are attached to Gregorian inheritance but do not claim to be Gregorian chants. The Gregorian attachment might work more on an ideological plane rather than a traceable musical one. Much of this music has been composed by monks and nuns who have resided several years in the monastery before they started to compose music of their own. During this time they interacted with Gregorian chant daily and internalised it through something that the informants call *impregnation*. This means that they have interacted with Gregorian chant for such a long time that they have internalised its modalities and formulas to later use it in their own creative processes. Far from all of the people who reshape or create new music who have gone through any higher music studies, which is why this impregnation can be said to be a substitute or a complement to more explicit music theoretical knowledge. The informants have referred to the impregnation mechanism as an important factor both in adaptations and new compositions. Some songs can be seen as paraphrases on Gregorian modi or melody formulas, while others are sub-

stantially more freely linked with Gregorian chant. In most cases however the music theoretical connection with Gregorian chant is weak.

I believe that the reason as to why there is such a gap between what the composers claim to want to produce and the resulting songs is that the composers first and foremost are shaped by our Western major/minor tonality. Not until after this shaping has occurred have they met and become impregnated by Gregorian chant. In the study material it is the homophonic compositions where the parts move as block chords that are the most common, and self-sufficient parts in counterpoint are almost nonexistent. I surmise that this is caused by the following four reasons:

1. Homophony brings out the text better than compositions with independent melodic voices.
2. Homophony causes people to pray together in the same rhythmical event.
3. Homophony is rhythmically easy to follow.
4. A homophonic part that does not carry the melody is easier to learn than an independent one.

The result is most often triads which are easy to refer to major or minor tonalities.

Another reason that the new composed polyphony often becomes tonal is that it is very difficult to combine Gregorian chant's horizontal approach to music with a vertical polyphonic one without studies in modern polyphony.

### *Chapter 13*

This chapter will discuss the psalmody – the singing of psalms – in the vernacular language, since it plays a central part in the Divine Office. Today there is a significant amount of new psalm tones composed and I have visited monasteries that have had as much as 40 different new composed psalm tones in their repertoire. There are also monasteries that have kept Gregorian psalm tones sung in the vernacular. The psalmody in the vernacular can function together with antiphons that can be recreated, reshaped and renewed in accordance with the following division:

- A) Gregorian antiphons with Latin lyrics.
- B) Adaptations of Gregorian antiphons to lyrics in the vernacular language.
- C) New composed antiphons to lyrics in the vernacular language.

Examples from all three categories are included from French, English and Swedish material. The purpose is to show how the psalmody in the vernacular language can relate to the three categories recreated, reshaped and renewed. These are three common methods but not the only ones. The psalmody composers have clearly had knowledge of the Gregorian modi when they have composed their psalm tones, but perhaps that knowledge has more generally concerned the Gregorian repertoire than how specific psalm tones are constructed. Noticeable is the frequency in which the new composed psalm tones consist of more than the two segments that the Gregorian psalm tones consistently use. This might be based on a desire to create a wider variation in the psalmody which otherwise might be experienced as monotone. Moreover, the features *initium* and *flexa*, which are distinct features of Gregorian chant, are always excluded. Neither has any system that emulates the Gregorian psalmody's *differentiae* been found in the material. Often there is a correspondence in the recital tone (tenor) which probably can be explained by that at least the mixed liturgies connects to Gregorian antiphons which in turn are controlled by an already existing melody and tied to its »melodic rules«. In reality the same psalm tone is applied to more than one recital tone which makes it difficult to deduct which one is the main recital tone, however this might not have been the intention. Despite references to the Gregorian psalm tones it seems to be difficult to create a new, simple system that can be adapted to both Gregorian chant and to the new composed antiphons. Perhaps a longer use of new composed psalmodies in a longer perspective can give a more lucid system.

## Part IV

In the dissertation's fourth and final part I will refer to the theory of the symbolic universe from the ideological perspective to a higher degree than previously.

### *Chapter 14*

I assumed at an early stage in the study that the learning situation of the liturgical song was an important key to not only the understanding of how the symbolic universe is constructed, but also to the ideology and conception around Gregorian chant. I started by investigating how often the members of the monasteries rehearsed their music per week. A mapping of the rehearsal frequency showed that the monasteries rehearse about thirty minutes per week which is very little in comparison to the three to four hours a day that the liturgy normally claims. There are also monasteries that have no regular

rehearsals at all. There are also a number of informal learning opportunities in the liturgy. By partaking one learns within in a master-student relationship. In this learning situation the role of tacit knowledge is both important and palpable since the knowledge passed on here not only is of a musical nature but also about customs in the church and during the song: how one stands, sits, kneels and so on. The rehearsals have a strong touch of pragmatism, but are at the same time driven by an advanced thought system impregnated by thoughts on theology and aesthetics. The choirmaster's responsibility is to distil these thoughts into practical knowledge that can be passed on during the short rehearsals. In the sociology of knowledge this is called recipe knowledge: pragmatic competence in routine actions.

The choirmasters' different learning goals with the exercises can be summarised into four groups:

1. *Short term goals*: Prepare music for the following week. Give simple tips on breathing, phrasing and pronunciation.
2. *Long term goals*: The improvement of the community's way of singing. Finding the choir's authentic voice, a voice freed from tension and flaws. Long-term goals can also include questions about interpretations to, for example, clarify a melody's structure.
3. *Social goals* to get the community to sing better. The intention is to create a better atmosphere, give positive comments, make people laugh and persuade everyone that they can sing. Here the learning opportunity and the socialization through singing can be seen as ends in themselves to promote closeness, rather than a way to teach musical knowledge. These goals can in real life be difficult to separate from the others since a good atmosphere is important for gaining knowledge
4. *Music theoretical goals* which refers to reading of music and perhaps explaining Gregorian chant according to Solesmes principles. There are however few monasteries that have resources enough to include a goal of this music theoretical nature.

Therefore the rehearsals result in the choirmaster conveying what for the community is *objective knowledge*, for example when to breath, basic note reading, beginning and ending at the same time and simple phrasing but also a liturgical music canon.

In several monasteries help in the form of professional singing teachers is used with more or less regularity. These singing teachers are often, but not always, specialised or at least interested in Gregorian chant. Their work mainly consists of teaching vocal technique, and my informants testify that these short visits with long intervals in between are not enough to maintain a good quality

of their vocal technique. External singing teachers can also be helpful if the choirmaster and choir experience communication problems. The obvious musical benefit of an external singing teacher is that the monastery inhabitants get a possibility to work with their voices in a technical way that the choirmaster often does not have enough knowledge to teach. The choirmaster also might experience the relief of being »one of the crowd« for a few days and be able to focus entirely on his or her own singing. But there are also drawbacks, the main one being that the singing teacher comes with an outside perspective which can be seen as troublesome. The communities can experience the singing teacher as insensitive to their special needs as a monastery choir and thus treating them as an ordinary church choir.

Several monasteries empathise verbal teaching as an important method, both because many people are not able to read notes and because by learning the music by listening to it, it is simpler to work on things such as phrasing and pausing. Here they often like to join the church's tradition that emphasize Gregorian chant as an originally verbally transferred tradition. The ability to read music in monasteries is generally low.

### *Chapter 15*

As the monastic way of singing so greatly differs from an ordinary secular choir, this chapter will investigate which technical aspects and ideological factors have shaped such a distinctive song ideal. The typical monastic choir sings with a weak voice, has a whispering quality caused by poor vocal cord adduction, inactive body and often bad articulation. The flow of air is weak and they often sing in their throats instead of allowing the singing to come from the body. The inactive body results in among other things poor intonation in phrase endings. The result becomes a weak, airy and ethereal sound with »angel-like qualities«. A practical explanation to the monastic choirs' special sound is among other things that they include a wide array of different ages where the average age tends to be high. Moreover, a monastic choir does not recruit its members based on vocal capacity. But there is also a deeper explanation for this way of song other than the purely practical one.

In the interviews the monastic vocal ideal is presented as an ideal that strives for an authentic voice. This voice is candid and honest and comes from the body and the true self. It is the opposite of an opera voice. In the interviews the body is often mentioned, but the way of singing has little to do with the body. It is hard to understand why something is emphasized as so important when it is not used in real life, but underlying causes such as a conflict between the body and the spirit can be at work.

The monastic way of singing is carried by several prescriptions that encourage small thin voices with ideals of humility and voices that do not drown

the other voices. This is demonstrated by quotes from Augustine, Bernard of Clairvaux and Saint Bridget which encourage the humility ideal, but not necessarily the use of a weak voice with no anchorage in the body. The idea of the music as a servant of the lyrics (*ancilla verbi*) often creates a thoughtful and introvert way of song where you meditate over the lyrics during the singing, a sort of rumination (*ruminatio*) of the lyrics.

This chapter will also discuss the reasons as to why monasteries record their repertoire on cd. Three main reasons are discernible:

1. Request from guests. Guests want to be able to take the liturgical music home and keep praying with the monastery they have visited.
2. Evangelism. The recording is a way of spreading the Word of God through music.
3. The preservation of a cultural inheritance. This refers to Gregorian chant and is a parallel of the traditional recordings of folk music. The monastery in Solesmes claims that the need to record Gregorian chant is a survival issue for the music itself.

The repertoire recorded by the monasteries is of Gregorian chant and newly composed music but almost never the adapted type.

### *Chapter 16*

One of the most interesting and clear results of the study concerns the reinstatement of the Gregorian repertoire, a phenomenon I call *re-gregorianisation*. There are causes for the rising interest in Gregorian chant both outside and within the Catholic Church. Gregorian chant today is a commercial product and there is an interest both from secular artists and laymen for the music. Within the Catholic Church the Vatican and particularly pope Benedict XVI has encouraged the use of Gregorian chant to the joy of many monasteries, but I do not believe that it is the Vatican that creates the foundation of re-gregorianisation. Rather it can be seen as a grass root movement where the Catholic Church constitutes a part of the Western world which is interested in its own roots

In the interviews two reasons are given for this re-gregorianisation. The practical reason is that after a few years several monasteries felt that the new composed music did not keep a high enough quality and was not musically interesting enough. The second reason is that when the Gregorian liturgy, as it is arranged in Solesmes editions, is broken up and mixed with other music material, the liturgy created has many different elements which give a divided impression. A strong ideological reason is the wish for wholeness and a spirit of community that Gregorian chant is thought to give. The liturgy is seen as

a gift for the people of today, a gift that is not something created but received through the tradition of the Catholic Church. This tradition is musically passed on via Gregorian chant.

In a number of music examples the possibility of keeping the Gregorian melody intact and adding lyrics in the vernacular is shown. This indicates that the Latin language is thought to have a special value even if it is not consciously possible to assimilate the meaning of the words. Gregorian chant is also thought to have an intuitive expression of many things that we are not capable of expressing otherwise, and that Latin is thought to have a transcendental character. The tacit knowledge as something one cannot say or perceive with words in other languages thus becomes one of the characteristics of Gregorian chant. This contradicts the view that the main reason for the adaptation is that few understand Latin. These are two contradictory but fully provable patterns in the study material.

Gregorian chant in Latin in monasteries might seem a minor offence, but really it mirrors the whole Western world's romanticized historical interest where the Middle Ages play an important part. This symbolic universe within which Gregorian chant exists is of course partly shared by the Western world that the monasteries are a part of. Re-gregorianisation naturally follows the contemporary interest for historical music and its search for authenticity. I claim that re-gregorianisation is a logical consequence of the ideology surrounding Gregorian chant in combination with the increasingly divided musical situation after The Second Vatican Council.

### *Concluding discussion*

The title, »*The Word Became Song*« refers to the central role of the lyrics in the liturgical music and the ideas surrounding lyrics and language. The word is the Word of God that is perceived to be given a unique quality by being sung. The subtitle »*Liturgical Song in Catholic Monasteries*« refers to the source of the empirical data: Catholic, monastic liturgical music. The years 2005–2007 refer to that the empiric data is gathered during these years and that the results mainly represent these three years. The field is constantly changing and a new study would have different details, but the over all results would likely remain.

### *Two main functions*

From a bird's perspective two superior functions emerge for liturgical music in the symbolic universe of the monasteries. The concept comes from Gregorian chant but includes all three musical categories recreated, reshaped and rene-

wed. Here scientific truths are mixed with beliefs as a credo for a symbolic universe. The liturgical music is to be seen as a tool, a way of prayer, and as such it has functions in two directions: inwards and outwards.

1. *The liturgical songs inward effects: liturgical song as spiritual edification:*

- Liturgical song is *Lectio Divina* (divine reading) and *Exegesis* (interpretation of the Bible).
- To constantly sing this music is to contemplate and allow the Word of God to come close which means *internalisation*. Associated with this is where the idea of being *impregnated by* Gregorian chant occurs, which means that you *leave yourself open to be affected by the song*. This can then be used to create adaptations or new compositions.

2. *The liturgical songs outward effect as a medium between man and God: liturgical song as prayer and praise:*

- Liturgical song is a sung prayer where Gregorian chant can work as a school of prayer.
- The liturgical song expresses the relationship to Christ
- The liturgical chant *intuitively* expresses many things that we are not capable of saying in any other way. The tacit knowledge can be seen as one of the liturgical song's (and especially Gregorian chant's) character traits.
- The liturgical songs outward influence is also an important reason as to why many records are released, for the purpose of evangelization.

### *Future Research*

Very little research has been undertaken in the monastic, post council, liturgical field. My work has only brushed the surface of a very large subject. The study has mainly discussed general tendencies and not delved into any particular genres of song. The genres of song that I have studied are mainly antiphons, hymns and the psalmody. One could ask why 40 years after the Second Vatican Council no one has assigned more time to investigate this field. Some possible reasons could be:

- A strong pragmatic aspect is imprinted on the monastic music practice. It is possible that there is an all too clear practitioner's perspective and that those who perform the music see no need to research it.
- Difficulty in obtaining the material, since it is not published to any great degree. It is solely by personal contact with monasteries and preferably



by visiting the monasteries themselves that one can get access to the material

- The Catholic Church emphasises Gregorian chant as the main music of the mass which makes other music invisible. I myself had before my study the impression that only Gregorian chant is sung in monasteries today.
- It is possible that the liturgical song and especially Gregorian chant are so ideologically charged that an impartial discussion about, for example, adaptations is difficult to sustain.

Translation Kristine Pettersén.