



**NATIONAL
ASSOCIATION OF
PASTORAL
MUSICIANS
ARCHDIOCESE
OF KANSAS CITY
IN KANSAS AND
KANSAS CITY/
ST JOSEPH**

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**MARK YOUR
CALENDARS**

October 18, 2018,
12:30 pm
Open Board Meeting
Church of the Nativity,
3800 W. 119th St,
Leawood, KS 66209
Nov 15, 2018,
12:30 pm
Board Meeting

January 19, 2019
Cantor Intensive
Workshop
March 1, 2019
Chapter Social
May 3, 2019
David Haas Concert

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NPM News

Volume 1, Issue 2

October 1, 2018

Meet Your Chapter Board: Missouri

Diocese of Kansas City/St. Joseph Board

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Our first issue of the NPM News for our region listed the Archdiocese of Kansas City in Kansas Chapter Board. Kansas has reaped the fruits of the KC/St. Joe Chapter for many years, working together with the "Missouri side," to provide workshops and networking opportunities. Even though we have two official chapters that meet national NPM as well as Diocesan requirements, we still work together as a team.

We still need ministers of music of all types to come forward and host meetings, volunteer for single events, put forth ideas and constructive feedback, and more. Please contact a board member to offer your creativity, expertise and energy.

A merry band of about 10 pastoral musicians traveled from Kansas City to Baltimore for this past year's convention.

Why go to national? This year's participants call it "energizing, reinvigorating, centering and renewing." Meeting musicians from all over the country and world, as well as composers whose music you love, while reveling in being part of a 1000-plus voice choir that breaks out in 4-part harmony, sends one home with joy. The breakouts were "varied and interesting." The DMMD Institute with Dr. Jerry Blackstone was "challenging, moving to the point of tears, but filled with practical applications one can carry back to your home choirs."

Dan Klocke said he "came away with a renewed appreciation for the importance of our work as pastoral musicians. The choices we make on a daily basis have a profound impact with a broad range of consequences. Beyond the necessary connection music has to the liturgical time, season, and the rites being celebrated, music is also at the forefront of our evangelization efforts." As Diane Schell said, at this time and place in our long history, it is critical that "pastoral musicians serve as a living bridge to every human heart through our music and our actions." The respite of not being in charge of the choir or the keyboard and following others is a relief. And, of course, fresh seafood in Baltimore's wonderful Inner Harbor tourist area was a treat!

Plan now to attend next year's convention in Raleigh, NC, July 16-19, 2019. Every convention has concentrated Master Classes and Institutes; the opportunity to earn Certificates in Cantor, Piano and Organ; organ crawls and retreats, as well as much opportunity for prayer of all styles—from Mass to Liturgy of the Hours to Taizé.

Upcoming NPM Events

Our next Chapter Board Meeting on Thursday, October 18, 12:30 pm is open to anyone who wishes to attend. You are welcome and encouraged to come and contribute to the ideas, discussions and details of our chapters.

Our next workshop, hosted by St. Elizabeth's in KCMO, will focus on the Cantor ministry. Those who serve currently, those who want to prepare for

the ministry, and choral singers or directors wanting to improve their technique and vocal knowledge will all benefit.

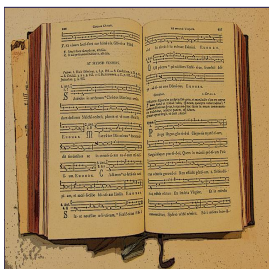
Friday, March 1, NPM will have a social of some sort. Send your ideas for happy hour, potluck, or an activity to your chapter director (see left sidebar for contact information)

Nativity of Mary Parish in Independence, MO, is hosting David Haas on tour in the con-

cert: I Will Bring You Home: Songs of Prayer, Stories of Faith, on Friday, May 3, 7 pm.

WEBSITE CREATED!!

Please visit our local chapters' website at www.npminkc.com. Thanks to the expertise and work of Ron Sondag, it is off and running. You will be able to register and make the suggested donation in advance for the next workshop and much more.



Check out *Liber Usualis* or Fr. DeAngelis' *The Correct Pronunciation of Latin According to Roman Liturgy* and ignore other sources as they don't apply .

Have you joined our Facebook page yet?

To find the Kansas NPM page, go to "National Assoc of Pastoral Musicians Archdiocese of KC in KS."

To find the Missouri NPM FB page, go to "NPM Kansas City/St. Joseph MO Chapter."

Roman Catholic Pronunciation of Latin in Liturgy

Latin—our common, global Roman Catholic language. But how DO you pronounce it for liturgy? Books in print can be very confusing to musicians, as even reputable publications differ. Sometimes authors are using incorrect sources, especially classical Latin texts. Some choral directors think it is more effective to use British/Anglican, German, French or Italianized Latin pronunciations when singing works written by composers from these cultures or traditions. Other pronunciations may have arisen in attempts to purify and beautify the choral sound.

Experience may lead you astray, as getting a choir to sing a pure, in-tune "Eh" vowel or "ee" as in the Latin word "in," is extremely challenging, so you may have a lot of incorrect pronunciation rattling around your memory bank.

The majority of reputable sources state that the standard Latin pronunciation of Liturgical/Ecclesiastical Latin is that found in *Liber Usualis* (the largest collection of historical Roman chant) as directed by Pope Pius X, and/or the book by Fr. Michael de Angelis, C.R.M., PhD, *The Correct Pronunciation of Latin According to Roman Usage* (available online free). These two references agree with each other for the

most part. John Moriarty used de Angelis' work for his textbook *Diction*, which is commonly used in colleges and conservatories to teach correct pronunciation of Italian, Latin, French and German. The below short guide is based on these three references. For more information, go to our local NPM website and download the longer article on this topic but some main points are below.

Vowels There are only five:

ah, eh, ee, aw and oo [a e i ɔ u]

A - pure, open "ah" as in father [a]

E - open "eh" as in men, let, bet [e]

I - "ee" as in keep, meet; never

altered to "ih" as in sin, pin [i]

O - open "aw" as in bought,

caught. Never "oh" as in go, so [ɔ]

U - "oo" as in soon, moon. Never

"uh" as in fun, sun, or "eeoo" as in pure [u]

Y - is pronounced exactly the same as "i," an "ee" sound [i]

The general rule is that each vowel is pronounced cleanly and with equal time value as a syllable of its own. aa, ai, ei, eo, ia, ie, ii, ua, ui, ou, uÆ (ooeh), uia

Two exceptions to this rule are Æ and Œ; they are NOT diphthongs, they are both pronounced as a pure, single "e/eh." The only exceptions to this are

when the second vowel of an "ae" or "oe" has a diaeresis on it, or when the words come from the Hebrew language. An example is: *Michaël* = MEEkah-ehl.

Some of the consonant rules:

C: Has two sounds, hard and soft. The soft, "ch" sound as in *cello* occurs when "c" precedes the vowels, e, i, y, and the diphthongs Æ, Œ and eu. The hard "k" sound as in carol occurs when the "c" precedes the vowels a, o and u and before consonants.

CC: Is a "tch" as in the word "catch" when the "cc" precedes the vowels e, i, Æ, Œ and y.

CH: is always the hard "k" sound.

G: Has two sounds, hard and soft. Like "c," "g" receives the soft sound as in "generous" when preceding the vowels, e, i, y, and the diphthongs Æ, Œ and eu. It receives the hard "g" as in go and get when preceding a, o and u and before consonants.

GN: has two sounds. Between vowels it has the "nyee" sound [] of the English word "lasagna." At the beginning of a word, the "gn" is pronounced the same as the hard "g" in English. H: is usually silent and unaspirated. J: often written as an "i" and sounded as a "y."

Cantor Corner—The Last Note



Let your proclaiming of the psalm always be about the text and not your voice.

The Church calls for a broad approach to music in the liturgy: "Liturgical music today must reflect the multicultural diversity and intercultural relationships of the members of the gathered liturgical assembly." (*Sing to the Lord, para 60*) But in contrast, "The Church recognizes Gregorian chant as being especially suited to the Roman liturgy (*para 72*). Often musicians think chant means singing the elaborate, melismatic chants in Latin and reading chant notation. Most parishes are singing a lot of chant during the proclamation of the responsorial psalm and perhaps the Gospel Acclamation and Communion hymn or psalm. Those phrases sung on one note with alteration on the first or final syllables are chant.

These static tone patterns are simple in order to give primary focus to the text—the text is all-important and must be sung with natural and expressive accent. The best preparation to chant a psalm is to say the lines in an expressive speaking voice at the tempo suited to the size of your space, then sing it with that rhythm. Most lines rise in the middle—the most important and strongest syllables are in the middle of the phrase, but not always. The final note is NOT A WHOLE NOTE. The use of our 4-beat whole note as the "rhythm" for the final note of a chant phrase has confused many to think it is four beats long. The open note-head gives the pitch and the duration of "1, 2, lift/breath." When the cantor sings long notes, listeners often begin to focus on voice quality rather than the text. The assembly begins noticing either the beauty or lack thereof of the cantor's tone rather than the Word of God they just heard. Many times cantors also force all the rest of the text into four beats, falling into quadruple meter.

Hymn Tempos—Dr Mario Pearson

There is much debate (and disagreement) about the tempos of hymns. There are, however, several practical techniques and elements to consider when deciding a tempo.

THE SIZE OF THE CONGREGATION- Generally, smaller congregations can sing faster and larger ones will tend to sing slower. When congregations are encouraged to sing and not dominated by amplification of cantors and choirs, they will sing more energetically!

THE ACOUSTICAL ENVIRONMENT- Larger spaces reverberate and the unfolding of phrases take longer. A live acoustical environment will help slower tempos sound more dynamic. Dryer spaces generally have lower ceilings and—God forbid, carpet. This environment will increase the monotony of a slow tempo.

LENGTH OF PHRASES – Consult the metrical index usually located at the bottom of the hymn. Take the time to read the text, and then read the

text again with the rhythmic notation.

HARMONIC STRUCTURE OF THE HYMN -Hymns with fewer chord changes can benefit from a faster tempo. This guideline would not apply to contemporary hymn styles by composers like Haugen, Joncas, and Haas.

FAMILIARITY WITH THE HYMN.- While musicians may quickly tire from repetition, congregations may take years to confidently sing hymns and Mass parts. Choose a seasonal repertoire accented by the occasional new piece.

MUSICIAN ABILITY-

Although common sense dictates that the musician not play a hymn in such a way that it hinders the

accuracy and effectiveness of the hymn, the musician's skill level must be considered when selecting hymns for the congregation.

Taking a page out of the essay *The Musician's Guide to Evangelical Lutheran Worship*, the author states: "Hymn playing is an art, not a science. While certain tempos will be more or less successful at a given time and place, it is not possible to give a strict metronome marking for each hymn."

In the end, consideration of the hymn's character, the congregation, worship space, and the musical leadership, musicians should always choose hymns and tempos that will encourage the voice of the assembly.

How fast does this song go?

Here are a few highlights in case you had to miss our September workshop for choristers:

—Choir members can learn to read music but it takes teaching it systematically: rhythm, intervals, then scales, and practicing sight reading regularly for a few minutes.

—Teach healthy and effective vocal technique at the same time you express the text—phrasing with energy on long notes, rising and beautifully falling dynamically with exquisite tone on the last note.

—Raising the soft palate and focusing the sound forward and higher in the

mouth while keeping the jaw and tongue relaxed improves tone.

—Clear diction, lovely tone and phrasing bring the spiritual message of the text to the assembly. It is not just notes and rhythms.

—Some ways to teach your choir more syncopated rhythms are to say the rhythm, clap the beat while saying and then singing.

—Beyond advertising, you will build your choirs in size and commitment by remembering you are building a small faith community within your parish. As John Rudzinski summarized, four essential elements are:

praying together every rehearsal and liturgy, providing FOOD occasionally beyond the Eucharist, emphasizing the sharing of varied talents within the group (who bakes great cookies?), and constantly emphasizing that we are Ministers of Liturgy, leaders of Song Prayer, guided by *Sing to the Lord*, our USCCB guiding document.

—A live acoustical space makes group singing even more beautiful. Many thanks to our presenters—Ellen Tuttle, Helena Vasconcellos, Dr. Timothy McDonald, John Rudzinski and John Winkels, and St. Joseph Parish in Shawnee for hosting.

Top Tips
from our
September
Choral
Workshop

Guitar—Tips for Using Guitars in Liturgy by Rick Worms

Since most music/choir directors are more familiar working with a keyboard player than a guitarist, here are a few tips to give you a bit more of an insight into the use of guitar in the liturgy.

I would consider Marty Haugen's book, *Instrumentation and the Liturgical Ensemble* (available on Amazon for \$12.99) to be one of the best books concerning the blending of the guitar into a church group. Haugen plays both in-

struments so he knows the strengths and limitations of the guitar in this setting. Some of his examples are a bit advanced, but his explanation of where the guitar fits in the ensemble is clear and insightful.

When a guitarist approaches a music director to join a group, the bare minimum skill is being able to play barre chords and maintain a steady beat. Being able to play the chords of F, F# minor, and B

minor with facility and speed is called for by many hymns.

The difference between guitar and piano music can be compared to having the basic measurements of a house or having the architectural blueprints—guitarists have only the barest outlines of the song. Most players have to come up with the rhythm and strumming pattern, accents, picking patterns, inversions, etc, all on their own. Listening to original

(continued on page 4)

If you have more than one guitarist, give them different registers or parts to play.



Have you read the GIRM?
GIRM—General Instruction of the Roman Missal

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npmlink.com

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A Litany for All Saints Day on November 1

November 1 is All Saints Day, a Solemnity and Holy Day of Obligation. This great feast is also an opportunity to invoke the prayers of our communion of saints in a special way by singing a Litany. The below information is from Dr. Paul F. Ford's "*When the Saints Go Marching In*"—the *When, Where, Why, How and Who of the Litanies of the Saints*, a comprehensive but concise summary of all the details in correctly assembling a litany for any occasion.

Litanies are "powerful forms of prayer; and the Litany of the Saints is one of the most beautiful liturgical prayers, reserved for special occasions." There are three types: shortest, standard (Easter Vigil, Baptism of Infants, Ordination, final Vow-Taking, Dedication of a church or fixed altar, blessing of an abbot or abbess) and solemn. Most ministers are accustomed to singing the Easter Vigil litany, fewer people sing one for baptism and the others are rare. The Church encourages the solemn litany as an entrance procession for the First Sunday of Lent (with saints added that are meaningful for your RCIA candidates and catechumens) and also for St. Mark's Day (April 25), the three days before the Ascension, and St. Isidore and his wife St. Maria's Feast Day (May 15).

The litany "may also be sung on All Saints Day as the Entrance Song or the General Intercessions." If singing it as the Entrance Song, it replaces the Entrance antiphon and all Introductory Rites up to the Opening Prayer, according to Liturgy Training Publications. The presider would wear the cope and incense the altar during the Litany, then remove the cope before the Collect/Opening Prayer.

For ease, you might use your Easter Vigil music and format. Litanies have five sections:

- I. Prayer to God:** a cry for mercy to Christ the Lord and supplications to the Trinity—include at least the Kyrie Eleison/Lord have mercy.
- II. Invocation of the Saints** in this order: Blessed Virgin Mary and angels; prophets and ancestors of the faith; apostles, evangelists and first followers of Christ; martyrs, bishops and doctors; priests and religious, laity (no Blessed) in order of their date of entry into eternal life.
- III. Invocations of Christ** including prayers against various evils and invocations of the power of the Paschal Mystery (Lord be merciful, etc)
- IV. Prayers for Various Needs** general and specific (baptism, etc)
- V. Conclusion**—at the Easter Vigil it is the "Jesus, Son of the Living God" and "Christ hear us" sections. The presider should have some possibilities for the prayer that closes and for which the response is "Amen."

Guitar continued

CD's or YouTube recordings of the music is almost essential to getting some idea of how best to play. Going to hear other guitarists playing in church, such as the Spirit & Song group at Ascension and the Sunday evening Youth Choir at Good Shepherd, show guitarists used with other instruments. Recording artists like Steve Angrisano and Dan Schutte occasionally come to the area to play or give workshops.

Just a word about young guitarists—they may not have the music reading skills or knowledge of musical terminology of a pianist, but they do have a high degree of enthusiasm and desire to improve. A little patience and support can go a long way toward growing another member of the music ministry, while adding an important element of rhythmic life and tonal color to our praise of God and building of the body of Christ.

Book of Psalms

The book of Psalms is probably the most popular book of the Old Testament. It is a songbook. David, whose ability on the lyre (the early forerunner of the guitar) got him a job with King Saul, wrote most of the psalms. Some were written during victory, some during personal tragedy. Other psalms were written by Asaph, the chief song-leader in David's court. In our liturgy, the texts from many of our songs come from the Book of Psalms. Our deepest thoughts, our fullest emotions find their outlet in music. Sometimes when people can't seem to come out and say what is going on inside them, they create a song. This is what the psalmists did. Each created songs about God, God's people, or some deep emotion—and we are still singing them. In fact, as a people, we are re-discovering the psalms through the songs we are singing. Songs like "On Eagles' Wings," and "You Are Near," to give just two examples, are either direct or poetic translations of the psalms. They are making the Psalter once more the "book of common prayer."

*It is good to give thanks to the Lord,
to make music to your name, O Most High,
to proclaim your love in the morning
and your truth in the watches of the night,
on the ten-stringed lyre and the lute,
with the murmuring sound of the harp. Ps 92*

Did you find the short tips articles helpful at all? Please give constructive advice and feedback to your editor, Barbara Leyden at bleyden@stjoeshawnee.org.