Boston University

OpenBU **http://open.bu.edu**

Boston University Theses & Dissertations Boston University Theses & Dissertations

2021

Full participation in parochial chorus

https://hdl.handle.net/2144/42551

"Downloaded from OpenBU. Boston University's institutional repository."

BOSTON UNIVERSITY

COLLEGE OF FINE ARTS

Dissertation

FULL PARTICIPATION IN PAROCHIAL CHORUS

by

ROSS BURTON WILLIAMS

B.M., Oberlin Conservatory of Music, 1998
M.M., University of Southern California, 2001

Submitted in partial fulfillment of the

requirements for the degree of

Doctor of Musical Arts

2021

© 2021 by
ROSS BURTON WILLIAMS
All rights reserved

Approved by

First Reader ____
Kính T. Vũ, Ph.D.
Assistant Professor of Music, Music Education

Second Reader ____
Karin S. Hendricks, Ph.D.
Associate Professor of Music
Chair, Music Education

Third Reader ____
The Reverend June Boyce-Tillman, Ph.D., MBE, FRSA, FHEA
Professor *Emerita* of Applied Music
University of Winchester

Extraordinary Professor
North-West University, South Africa

DEDICATION

This dissertation is dedicated to work of our Lord, Jesus Christ.

ACKNOWLEDGEMENTS

Thank you to my wife Elizabeth for the years of support during this degree process and the countless hours of encouragement and prayer. You are my helpmate, my love. Thank you to my eight wonderful children (and one in heaven), who showed great patience with me while I had to stay up and keep writing. Thank you to John and Elaine Gaglione for their continued support as colleagues, friends, and for personally funding the majority of this degree. Thank you to Peter Benedict III, former headmaster of the Miami Valley School, for providing financial assistance to my D.M.A. classes. Thank you to Father Bob and the staff at St. Brendan the Navigator Church for their support of my endeavors. Thank you to Dr. Vũ, Dr. Hendricks, the late Dr. Conkling, and the faculty and staff at the College of Fine Arts at Boston University.

FULL PARTICIPATION IN PAROCHIAL CHORUS

ROSS BURTON WILLIAMS

Boston University College of Fine Arts, 2021

Major Professor: Kính T. Vũ, Ph.D., Assistant Professor of Music, Music Education

ABSTRACT

In 1963, Pope Paul VI circulated the *Sacrosanctum Concilium* (Constitution on the Sacred Liturgy), in which he formulated one of the chief aims of the liturgical reform by suggesting that full participation in the liturgy be encouraged to all people in the congregation. Recently, the Catholic schools of the Diocese of Columbus, Ohio, exemplified this point by stating that the Diocese standards offer necessary tools to support full participation in worship in schools and in parishes. The purpose of this study is to explore how teachers and administrators interpret the meaning of full participation in terms of musical interaction within the ritual of school Masses and classroom rehearsals, and to examine how they interact with one another to plan and implement a successful experience in which students will continue to return to these rituals. In this study I investigate full participation in parochial chorus—informed by classroom and/or rehearsal interaction rituals. These rituals are understood through the lens of Collins's *Interaction Ritual Chains* (2004). Collins posits that feelings of group solidarity are charged by potential emotional effervescence and symbolic content. This study originates from the works of sociologists Durkheim (1912/1995) and Goffman (1959). The methodical approach is one of a micro-ethnography. The data collection was organized using ethnographic field notes and case study applications. Data and analysis from this

dissertation suggest that students and teachers embrace the vast history of Catholic Church music in parochial schools. For this dissertation I interviewed Catholic priests and music teachers who play a unique role in educating the whole person by means of a moral, spiritual, and academic foundation. I asked questions about how priests and music teachers interpret the meaning of full participation in parochial chorus. Considering the renewal of faith in the Catholic Mass is certainly a ritual experience charged up with high emotions, I suggested that a larger theoretical framework to embrace various musical settings would show a need for further research and present opportunities to understand how students interact with each other in sacred and secular environments.

TABLE OF CONTENTS

DEDICATION .... *iv*

ACKNOWLEDGEMENTS .... *v*

ABSTRACT .... *vi*

LIST OF TABLES .... *xii*

LIST OF FIGURES .... *xiii*

LIST OF ACRONYMS .... *xv*

CHAPTER 1: INTRODUCTION *1*

Issues Since Vatican II 3

(Re)Vision of American Catholic Schools 5

Dual Approach 6

Participation in Worship 7

Returning to the Source and Summit—the Eucharist 9

Participation in Classrooms 11

Another Dual Approach 11

Classroom Rituals 12

Differing Roles of Rituals 13

Purpose of the Study 15

Theoretical Framework 15

The Chain of Interaction Rituals 17

Interaction Ritual Chains Concepts 20

Positionality 25

CHAPTER 2: LITERATURE REVIEW *28*
Overview of the Music in the Liturgy 28
Sacred and Secular 32
Ars Celebrandi 33
Pope Benedict XVI’s Warning 34
Emotional Effervescence 35
Interaction Rituals 36
From Durkheim through Goffman to Collins and to Obrovská 37
Recent Studies that Employ Interaction Ritual Chains Requirements 39
Interaction Ritual Chains in Music Education 41
Counterpoint Voices 43
Energy Stars 44
Interaction Ritual Studies Outside of Religion 47
Moral Rightness in a Failed Ritual 48
CHAPTER 3: METHOD *51*
Overview of Procedures 51
Music Education as Sociology 52
Interactionist's View in Rituals 55
Descriptive Case Study 56
Research Locations 58
Participants 63
Data Collection 66

Observations **66**

Interviews **67**

Artifacts **67**

Print Documents 68

Photographs 68

Audio Recordings 69

Data Analysis **69**

Reflexivity Within Analysis **69**

Causation Coding **70**

Causation Coding in Rituals 73

Validity **76**

Representation and Validity **78**

Summary **85**

CHAPTER IV: PARTICIPANT PROFILES 86

Participants in the Study **86**

Our Lady of Peace 87

St. Mary of the Assumption 88

St. Paul the Apostle 91

CHAPTER V: THEMES 94

Over-Participation **96**

Protestant rock **103**

Damascus Mission Campus 106

The “Vineyard” ... 109

On Eagle’s Wings ... 110

Distraction ... 111

Restart the Ritual ... 113

The Theological Elephant in the Room ... 113

CHAPTER VI: SUMMARY, INNOVATIONS, IMPLICATIONS, AND CONCLUSION. 116

A New Knowledge Set ... 119

Innovations ... 120

Implications of an Extended Framework ... 124

Behold I Make All Things New ... 125

Memory Sharing During a Global Pandemic ... 128

Conclusion ... 131

Appendix A: Interview Questions ... 133

Appendix B: IRB EXEMP ... 135

References ... 136

Curriculum Vitae ... 143

LIST OF TABLES

Table 1.1: Dual participation diagram …………………………………………………....…9

Table 3.1: Research participant diagram showing who was interviewed…………….….61

Table 3.2: Example of a pathway map demonstrating causation coding of Collins's discussion on Jesus's theme "come and follow me" 75

LIST OF FIGURES

Figure 1.1: Participation diagram of elements in worship and the classroom ………..…11

Figure 1.2: Ritual concepts that continue if successful……………………….....……….21

Figure 3.1: Froehlich's position of the interactionist ....…53

Figure 3.2: Froehlich’s position of the interactionist..………………..................…...…54

Figure 3.3: Obrovská's position of the interactionist……………...……………………55

Figure 3.4: Map of the Ohio State Dioceses …………………….………………………59

Figure 3.5: Map of the city of Columbus, Ohio, showing the locations of St. Paul, Our Lady of Peace, and St. Mary ………………...……………………...……......60

Figure 3.6: Schema of Catholic Church hierarchy..62

Figure 3.7: Snowball/chain sampling order 65

Figure 3.8: Antecedents, mediating variables, and outcomes chart 73

Figure 3.9: Collins's common action, ritual ingredients, and ritual outcomes chart..……74

Figure 3.10: A narrative quote and pathway map demonstrating causation coding of the theme "look at me"...77

Figure 4.1: The sanctuary of Our Lady of Peace, Columbus, Ohio.................................88

Figure 4.2: The nave and sanctuary of St. Mary of the Assumption Catholic Church…..90

Figure 4.3: The sanctuary of St. Paul the Apostle Catholic Church, Westerville, Ohio…92

Figure 5.1: The nave and sanctuary of Damascus Mission Camps 107

Figure 5.2: Damascus camp kids getting pumped up with emotional energy 108

Figure 6.1: Map of themes 120

Figure 6.2: Collins’s ritual ingredients map 121

Figure 6.3: New ritual participation map in a shape similar to a cardinal compass 123

Figure 6.4: Sterchele's revised model of Collins's Interaction Ritual Chains.................130

LIST OF ACRONYMS

The Catechism of the Catholic Church……………………………..………………….....CCC

General Instruction of the Roman Missal...GIRM

Interaction Ritual ....IR

Interaction Ritual Chains..IRC

National Catholic Education Association ....NCEA

Sacrosanctum Concilium (Constitution on the Sacred Liturgy) ....SC

United States Conference of Catholic Bishops...USCCB

Second Vatican Council..Vatican II

CHAPTER 1: INTRODUCTION

> *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 . . . is their right and duty by reason of their baptism. In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit; and therefore pastors of souls must zealously strive to achieve it, by means of the necessary instruction, in all their pastoral work.*

In the above quotation Pope Paul VI (1963) circulated *Sacrosanctum Concilium* (Constitution on the Sacred Liturgy) in which he formulated one of the chief aims of the Second Vatican Council (Vatican II) by stating that "*full and active participation* by all the people is the aim to be considered before all else" (para. 14, emphasis mine). The notion of full participation has become a lodestar for post-Vatican II American Catholics because participation in liturgical celebrations holds a place of high esteem. The late editor of *Sacred Music,* Msgr. Schuler (1987), explained the council's position on the Christian spirit as a duty bestowed through our baptism: "The baptized Christian has not only a right to participation in the Church's life but a duty as well" (p. 8).

Because baptized Catholics have such a duty, how do they fully participate in the liturgy? One answer to the question of participation is to carefully examine the council's statement: by means of the *necessary instruction* of the pastors of souls, full participation

is to be *zealously achieved* in all their pastoral work (emphasis mine).

Catholic educators have the task of interpreting the meaning of full participation in both the liturgy and in the classroom. Therefore, the Catholic Church hierarchy is important to discuss, because local bishops, the church pastor, and the music teacher in a school ought to have a say in interpreting how their students participate. Consequently, participation will vary among many different aspects of worship.

My question for Catholic music educators and priests was: What are the teaching guidelines for making good choices about educating the child about participation in the liturgy and in the classroom? In this dissertation I attempted to dive deeper into the historical implications of participation and to locate documentation from councils, popes, theologians, and music educators. The musical interpretation of such participation, however, was left ambiguous. Perhaps the confusion is due to the Catholic expression the *spirit of the council*, a post Vatican II period in the Catholic Church in which misinterpretations of conciliar reform have become synonymous with errors in judgment (Ratzinger, 2000). A historical timeline might be drawn from 1963 until now that ebbs and flows through reform movements; these include the "reform of the reform" and the "new evangelization."

The Catholic Church hierarchy is important to discuss, because local bishops, the church pastor, and the music teacher in a school ought to have a say in interpreting how their students participate. Consequently, participation will vary among many different aspects of worship.

Issues Since Vatican II

After Vatican II, Tucker (2009) commented on the situation of the music in the liturgy:

> Maybe that generation that came of age after the Vatican Council enjoyed singing music that was completely different from that of their parents. There was a certain thrill associated with importing styles from the popular music of the time into the liturgical setting—sort of like the thrill of tearing up the pea patch? Maybe. You can only tear up the pea patch so many times and for so long before you realize that you are just digging around in the dirt. (pp. 3–4)

Tucker's criticism highlighted the confusion regarding musical style in the Mass, notably the vast choices in musical style. As a response, the United States Conference of Catholic Bishops (USCCB), in union with the Vatican, produced two official documents: *Music in Catholic Worship,* later updated to *Sing to the Lord: Music in Divine Worship*. These documents outlined recommendations for the role of music in the Catholic liturgy and were subsequently incorporated in American Catholic schools in the form of standards for Catholic education (Diocese of Columbus, 2016). These standards reiterated the council's goal: to offer the necessary tools to support life-long learning and full, active, conscious participation in worship in Catholic schools and parishes (National Association of Pastoral Musicians, 2006; Diocese of Columbus, 2016). In this dissertation, I looked for these standards in action, asked how and why they are connected to the post-Vatican II Catholic Church, and examined the emphasis on the promotion and restoration of the sacred liturgy.

Many scholars and theologians would argue that the overarching goal of Vatican II was liturgical reform. The USCCB chairman of the Committee on Divine Worship, Archbishop Aymond (2011), explained:

> The changes to the Mass, perhaps the most well-known conciliar reform, promoted “full and active participation,” which led to the Mass being translated into the vernacular—or local language—and celebrated as a dialogue between the celebrant and the congregation. (p. 11)

This dialogue is used throughout the American Catholic schools in the form of teaching songs, chants, hymns, and responses. Arguably, these musical settings are an opportunity for priests, principals, and music teachers to share their interpretation of “full and active participation” with the students, although the committee did not provide a specific musical instruction on ways to implement such a directive.

Considering the confusion surrounding the period following Vatican II, appropriate musical participation and repertory choices were further explained by the USCCB (2011) in the *General Instruction of the Roman Missal* (GIRM):

> The main place should be given, all things being equal, to Gregorian chant, as being proper to the Roman Liturgy. Other kinds of sacred music, in particular polyphony, are in no way excluded, provided that they correspond to the spirit of the liturgical action and that they foster the participation of all the faithful. (USCCB, 2011, no. 41)

This statement left Catholic music educators perplexed about which repertory is used to foster participation in classrooms and youth choirs. The statement from the GIRM

seemed to impose an order starting with Gregorian chant, then "other kinds of sacred music" and polyphony; however, music educators were still left to their own repertory choices. The conversation in academic research has moved toward redefining "sacred music." The ambiguity in this term might have been seen as an opportunity to include more than chant and polyphony in the liturgy (Ratzinger, 2000; Schuler, 1987; Tucker 2009).

Prior to Vatican II, all Catholic Masses throughout the world were said in Latin, and the priest was facing the altar (away from the people and toward the Eucharist). As the reform movement following Vatican II gained momentum, the biggest two changes to the American Catholic Mass included the priest facing the people and the language changing to English. This movement greatly encouraged the publications of new hymnals, songs, and discussions of proper translation.

(Re)Vision of American Catholic Schools

Since Vatican II, educators have been charged with this task of restoration and promotion of the sacred liturgy. According to the National Catholic Education Association (NCEA, 2014), the national vision of Catholic schools has been to transform lives and society. The NCEA currently functions under the patronage of the USCCB office of Catholic schools, in which the dual nature of Catholic education had been rooted in the educational sociological concepts of *individual* and *community*. For individuals, the goal of Catholic schools was to encourage morality and spirituality: "The Catholic school is committed to the development of the whole person since in Christ, the Perfect Person, all human values find their fulfillment and unity" (Garrone, 1977, para. 34). For society,

Catholic schools are meant to foster engagement in the community: "Catholic schools tend to operate as communities rather than bureaucracies, which links to higher levels of teacher commitment, student engagement, and student achievement" (USCCB, 2018, p. 2).

Dual Approach

The Catholic schools' vision of lives/society and individual/community suggested an understanding how full participation in the classroom and in the liturgy might complement each other. One could say that the private nature of a classroom is exclusive to the community and therefore can encourage fulfillment of the individual. On the other hand, the public nature of the liturgy is inclusive of the community and the world (i.e., during the reciting of the prayers of the faithful at Mass). The *Catechism of the Catholic Church* summarized these two perspectives and how they are fulfilled in the celebration of the liturgy itself:

> It is the whole *community* [emphasis added], the Body of Christ united with its Head, that celebrates. Liturgical services are not private functions but are celebrations of the Church which is the "sacrament of unity," namely, the holy people united and organized under the authority of the bishops. Therefore, liturgical services pertain to the whole Body of the Church. They manifest it and have effects upon it. But they touch *individual* [emphasis added] members of the Church in different ways, depending on their orders, their role in the liturgical services, and their actual participation in them. (Catholic Church, 2003, para. 1140)

In this example, participation in the Body of Christ is viewed as including the whole community in combination with its individual members. This leads to the question of what participation consists of from the perspective of the lives/society and individual/community. For this study, I focused on how students participate in both the classroom and in worship.

Participation in Worship

The definition of musical participation according Pope Paul VI (1963) in Sacrosanctum Concilium, is the following:

> But in order that the liturgy may be able to produce its full effects, it is necessary that the faithful come to it with proper dispositions, that their minds should be attuned to their voices, and that they should cooperate with divine grace lest they receive it in vain. (para. 11)

As voices are raised, participation is increased.

However, the focus on general participation in the Mass has been an important subject for the church, particularly in the 20th century. To explain, Pope Pius X (1903) stated:

> We deem it necessary to provide before anything else for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable font, which is the *active participation* [emphasis added] in the sacred mysteries and in the public and solemn prayer of the Church. (para. 2)

Vatican II gave us the phrase *participatio actuosa*, the “active participation,” and

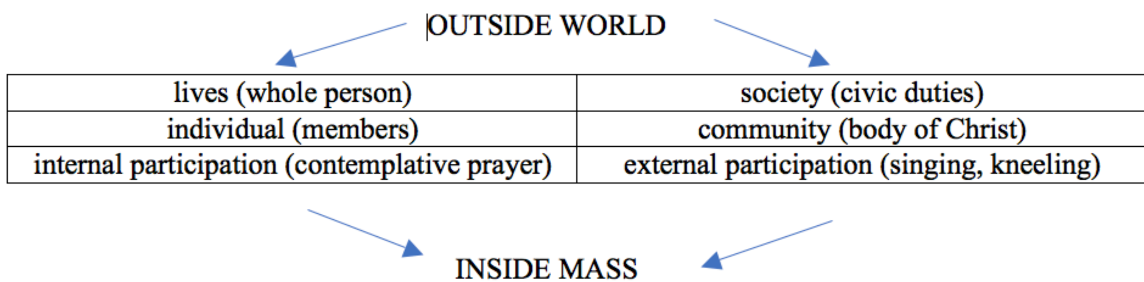
Ratzinger (later, Pope Benedict XVI) asked the question, “But what does this active participation come down to? What does it mean that we have to do?” ((Ratzinger, 2000, p. 181). To summarize, priests, music teachers, and school principals must navigate the interpretation of participation in worship.

In the school setting, what is full participation in parochial [Catholic school] chorus? When considering Schuler's (1987) definitions of participation, the Latin root is important: “The word, full (*plena*), refers to the integrally human fashion in which the baptized faithful take part in the liturgy, i.e., internally and externally" (p. 8). Essentially, the term *full* is the dominant idea scholars focus on when referring to participation. When considering the complete phrase as presented in *Sacrosanctum Concilium,* however*,* a greater clarity is achieved: "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" (Paul VI, 1963, para. 14). The internal and external participation in the liturgy by the baptized Catholic is part of the dual nature of participation this study; therefore “full participation” in parochial chorus must be observed and studied to understand students' participation in school Masses. Nonetheless, for clarity, I continued to look at Schuler's (1987) definitions of Pope Paul VI's document: "The word, conscious (*conscia*), demands a knowledge of what one is doing on the part of the faithful, excluding any superstition or false piety" (p. 8). Schuler continued, "But the word, active (*actuosa*), requires some greater examination. A true grasp of the meaning of participation in the liturgy demands a clear understanding of the nature of the Church and above all of Christ Himself” (p. 8). These are concise

definitions of full, conscious, and active participation in the liturgy. I focused on the term *full* as it relates to a dual nature of this study because of its emphasis on internal and external methods of worship. In this sense, internal participation is in the form of prayer, meditation, contemplation, while external participation appears in the form of singing, kneeling, reciting, and genuflecting. The following table organizes these concepts in the dual nature of participation. This table gives a visual representation that describes the possible connections between the dual nature of participation in the context of the (re)vision of Catholic schools.

Table 1.1

Dual Participation Diagram [original diagram]



The two-fold participation map indicates the "outside word" moving through the dualities of participation (lives/society, individual/group, internal/external) into the "inside world" of worship and classrooms. This is an important point to draw because as parishioners approach attendance in worship, they are moving from the outside world to a sacred space.

Returning to the Source and Summit—the Eucharist

Inside Mass is a sacred space into which the participation concepts funnel. During Mass, receiving the Eucharist is a result of being led by full participation both internally

and externally; In the Catholic Church, this participation originates in infant baptism. The priest or deacon, along with Godparents and family members, encourages this sacrament as a testament to the teachings of the Catholic Church and therefore encourages participation in the life of the church. Through these teachings, the baptized Catholic grasps a broader education in the faith and *might return* to the ritual to participate of their own free will. O'Neill (1969) summarized the concept of internal and external participation:

> [It is a] form of devout involvement in the liturgical action, which, in the present conditions of the Church, best promotes the exercise of the common priesthood of the baptized: that is, their power to offer the sacrifice of the Mass with Christ and to receive the sacraments. It is clear that, concretely, this requires that the faithful understand the liturgical ceremonial; that they take part in it by bodily movements, standing, kneeling or sitting as the occasion may demand; that they join vocally in the parts which are intended for them. It also requires that they listen to, and understand, the liturgy of the word. It requires, too, that there be moments of silence when the import of the whole ceremonial may be absorbed and deeply personalized. (p. 10)

By virtue of their baptism, parishioners are encouraged to participate by receiving the Eucharist during the liturgy. In addition, they are intended to participate by singing during the appropriate parts of the ritual. The profundity of O'Neill's statement lies in how, while listening to the word and participating in silence, one might be more personally absorbed.

Participation in Classrooms

Although this study is focused on full participation in parochial school chorus, I now extend the dual natures of participation to include internal and external methods inside the classroom, where O'Neill's concepts of listening, silence, and singing, could be observed. Crossovers between participation in worship environments and classrooms are indicated within internal and external forms in the following original diagram:

Figure 1.1

Participation Diagram of Elements in Worship and the Classroom [original diagram]

Some elements of participation show similarities between worship and classrooms, especially in light of internal and external participation.

Another Dual Approach

In the late 1800s, French sociologist Durkheim (1912/1995) labeled opposing forces similar to the two-fold nature of participation, as *sacred* and *profane.* Although participation in worship and in the classroom are not mirrors of sacred and profane, there are similarities. To explain, the concept of sacred and profane was defined when

Durkheim observed indigenous Australian totemic beliefs:

> All known religious beliefs present one common characteristic: they presuppose a classification of all the things, real and ideal, of which men think, into two classes or opposed groups, generally designated by two distinct terms which are translated well enough by the words profane and sacred. (p. 34)

Durkheim's definition of religion presupposed the two-fold nature of participation in order to define what sets sacred apart from profane:

> A religion is a unified system of beliefs and practices relative to sacred things, that is to say, things set apart and forbidden—beliefs and practices which unite into one single moral community called a church, all those who adhere to them. (p. 62)

In the next section I will draw from Durkheim’s view in an effort to establish what is sacred and profane in the classroom and how ritual classroom experiences might mirror liturgies.

Classroom Rituals

I will briefly introduce the concept of rituals as informed by religious connotations and in light of participation. This topic will be expanded in the literature review (Chapter 2) and throughout the discussion of the theoretical framework as rituals became the focus of how a sacred space is defined in this dissertation. The sacred/profane dichotomy appears in many studies of rituals, the disconnecting nature between a sacred space and the outside world, in the form of barriers.

Rituals need to be defined in order to extrapolate the social constructs in which

individuals participate. The interpretation of rituals as social structures therefore ought to originate from real interactions of people in their social situations. Goffman (1967) famously placed the "situation" at the center of micro-sociology when he wrote: "Not, then, men and their moments. Rather moments and their men [sic]" (p. 3). A general conceptualization of this statement leads one to understand that the situation presides over the person. In Goffman's premise, however, the two agencies work together hand-in-hand. Goffman (1967) posited that the self is constructed by the situation and that the situation constructs the self. This is like a pendulum swinging back and forth, until an outside influence either changes or stops the proverbial swinging.

Differing Roles of Rituals

Goffman (1967) addressed ritual roles of the self as a kind of "player in a ritual game," stating that there is a "distinction between the value of a hand drawn at cards and the capacity of the person who plays it" (p. 32). Thus, Goffman presumed that the self will take a "line," as a stance in a situation, and attempt to successfully stay on that line depending on social constraints. Goffman set up these arguments by placing situations on the proverbial stage with actors and audiences. Goffman (1959) and Durkheim (1912/1995) both suggested that moral integration of an entire society as a global theory informs the culture and that the culture informs the individual.

Gruenert and Whitaker (2015) discussed the importance of rituals in schools, regarding which values are deemed sacred as a result of a ceremonial activity:

> (T)hey [rituals] make statements about the quality of life and set standards for behavior. If rituals and ceremonies stir up images of religious events, it's not a

> coincidence—many of them exist to acknowledge values that the school considers sacred. (p. 35)

Gruenert and Whitaker made clear connections between schools and religious events when they acknowledged what was considered sacred. This was not a new concept for Durkheim (1912/1995) and Goffman (1967); their distinction between sacred and profane was the barrier to ceremonial events. If schools are to embrace rituals, the implications of "quality of life" and "standards of behavior" could be viewed as successes or failures in the classroom. Rather than guiding the entire classroom, however, the process of a ritual guides the individual participant's experience and might be an important part of the ritual.

Obrovská (2018) looked to research on rituals in schools and explained this concept:

> Based on a long-term ethnographic study, this book develops an interactionist sociological analysis of ritualized forms of behavior in ethnically mixed classrooms, which reveals that students can actively negotiate their identities in ways that are mediated not only by ethnicity, gender, or class, but also by the specific context in which the interaction takes place. (p. 2)

Obrovská observed the duality of individuals and groups and how they function together in terms of rituals. In addition, Obrovská noted that classrooms are environments of collective effervescence where rituals succeed or fail: "Ritualized patterns of behavior in a classroom can help us capture the relationship networks woven among students and their teachers, their positions in the collectivity and cultural messages, along which various identities develop" (p. 15). Obrovská's study concluded that the analysis showed

a need for further research in the areas of social spaces embedded within social practices: “It can thus be concluded that a classroom can work as a social space that is relatively autonomous of the mechanisms of wider social reproduction, which speaks to the need for the situated study of social practices” (p. 185). To summarize, a classroom is a “social space,” and a liturgy is a “social practice,” therefore, according to Obrovská, these two areas appear to function individually as well as collectively.

Purpose of the Study

The purpose of this study is to explore how teachers and administrators interpret the meaning of full participation in terms of musical interaction within the ritual of school Masses and classroom rehearsals, and to examine how they interact with one another to plan and implement a successful experience in which students will continue to return to these rituals.

Theoretical Framework

> The symbol of Christianity, the cross, is an emblem of an extremely negative event, a crucifixion; it is a symbol of undergoing suffering as a form of ritual consecration and emerging through it strengthened and triumphant. (Collins, 2004, p. 92)

Collins's (2004) *Interaction Ritual Chains* referred to the emergence of a positive event that results from suffering. This theme is central to Christianity: the death and resurrection of Jesus Christ brings about a renewal of faith and hope to those who participate in the life of the church. The *Catechism of the Catholic Church* explained participation in death and resurrection: "For those who die in Christ's grace it is a

participation in the death of the Lord, so that they can also share his Resurrection" (Catholic Church, 2003, para. 1006). Specifically, Catholic Christians participate in the ritual of the Mass to experience the sharing of the "sacrificial memorial in which the sacrifice of the cross is perpetuated" (Catholic Church, 2003, para. 1382).

Collins's (2004) premise of ritual consecration in religion was based on the lived experience of encounters among individuals charged up with emotions because they had gone through chains of previous encounters. Collins extrapolated the notion of attending a religious service to experience a renewal of faith by stating: "Religion, the specific case under consideration here, is not simply a body of beliefs, but beliefs sustained by ritual practices" (p. 37).

Interaction ritual chains, as a theory, offer a micro-sociological lens to support observations of social interactions in rituals. The ethnomethodology of micro-sociology is aligned to interaction ritual chains because it encompasses small scale, face-to-face interactions that are observed in ritual participation and presence. Durkheim (1912/1995) propelled sociology to a modern theoretical platform by analyzing entire cultures' moral behavior by considering an emotional mechanism he called collective effervescence—an emotional experience that affects the experience in collective bodies. In addition, Goffman (1967) focused social encounters of group membership by conceptualizing the self, and therefore emphasizing individual's moral engagement as a point of departure of collective effervescence. Both Durkheim (1912/1995) and Goffman (1967) indicated that group morality was a direct result of a ritual activity with certain requirements such as mutual-focus and bodily co-presence that stimulate collective effervescence.

Collins chose the situation over the individual indicating that group emotions would be paramount over individual: "Selecting an analytical starting point is a matter of strategic choice on the part of the theorist. But it is not merely an unreasoning *de gustibus non disputandum est"* ([concerning taste there is no dispute], p. 3). Durkheim (1912/1995) and Goffman (1967) were concerned with successes or failures in rituals; however, Collins placed the ritual mechanism at the priority. To set a platform for a new theory, Collins extrapolated Durkheim's religious rituals and Goffman's interaction ritual chains mechanisms of emotions.

The Chain of Interaction Rituals

Humans interact differently depending on the setting. Collins explained the concepts from the Durkheimian model and offered a new phase to make a "chain." To explain, there exist keys to ritual successes or failures: bodily co-presence, mutual focus of attention, and shared emotions, for example. In 2017, Collins spoke at the University of Pennsylvania about the feedback loop that forms a chain: "When rhythmic entrainment [emotional connection] builds up it is the most engrossing thing in human experience, literally the high point in people's lives" (Collins, 2017, 4:07). Collins (2004) explained rhythmic entrainment as follows: "(B)ecause they [people] are focusing attention on the same thing and are aware of each other's focus, they become caught up in each other's emotions" (p. 107–108). Moreover, successful rituals generate emotional energy in the individual, and this results in emotional effervescence in the group.

Collins's research as a micro-sociologist expanded the work of Durkheim (1912/1995) and Goffman (1967) to explain the success or failure of a ritual in terms of

whether the ritual is charged up enough for new emotions to be created. According to Collins (2004), the success of a ritual requires the following four frames of interaction that explain whether the participant returns to the ritual and is summarized by the following:

1. Two or more people are physically assembled in the same place, so that they affect each other by their bodily presence whether or not that fact is in the foreground of their conscious attention.
2. Boundaries to outsiders give participants a sense of who is taking part and who is excluded.
3. People focus their attention upon a common object or activity and, by communicating this focus to each other, become mutually aware of the other's focus of attention.
4. They share a common mood or emotional experience (p. 48).

Collins explained these frames in relationships:

> A theory of interaction ritual and interaction ritual chains is above all a theory of situations . . . It is a theory of momentary encounters among human bodies charged up with emotions and consciousness because they have gone through chains of previous encounters. (p. 3)

The situation provides an environment of time and space in which the individual is able to encounter others and under these four frames of interaction. Collins's orientation stemmed from a combination of Durkheim (1912/1995) and Goffman (1967):

"[Durkheim] set this model up in the case of religious ritual in a way that enables us to

see what social ingredients come together in a situation and make a ritual succeed or fail" (p. 8). Further, "Goffman broadened the application of ritual by showing how it is found in one degree or another throughout everyday life" (p. 8). To summarize these introductory points, Collins stated, "the operative structural conditions are those that make up the ingredients of interaction ritual; and that cultural repertoires are created in particular kind of IRs [interaction rituals] and fade out in others" (p. 43).

After reviewing current research on religious rituals, I shall discuss which symbols and behaviors are considered sacred. The Durkheim approach is to clearly define two realms of interaction, the sacred and the profane. He expressed the nature of this duality by weighing the importance of the emotional quality of sacredness as a dominant symbolic factor. Durkheim (1912/1995) summarized: "Nothing more is needed than to identify those forces that, through their exceptional energy, have managed to impress the human mind forcefully enough to inspire religious feelings" (p. 39)

Considering micro-sociological research, this study is justified as a search for greater understanding of American Catholic schools and how priests and music teachers plan and implement the ritual of the classroom and, in turn, how they interpret the meaning of participation in terms of students' musical interactions. Such interactions influence the degree to which full and active participation is alive inside the ritual. Participation, in turn, reflects how the ritual of the classroom succeeds or fails socially.

Interaction Ritual Chains Concepts

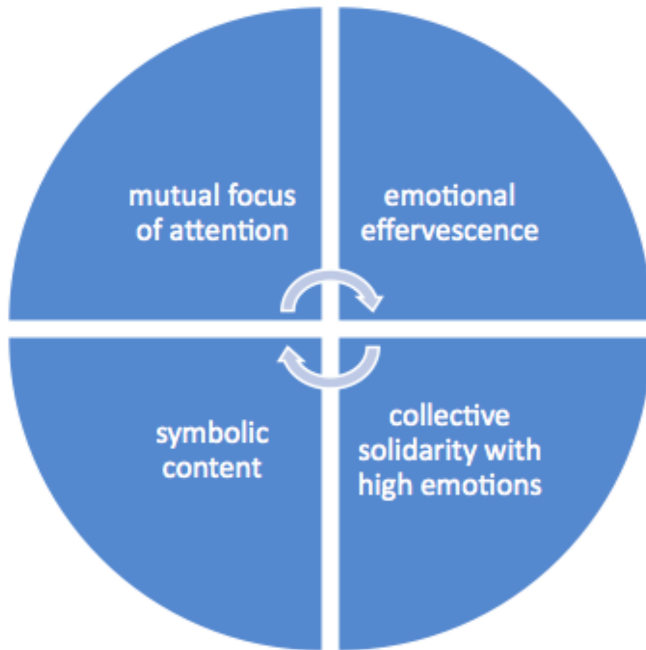
The following concepts are engaged to explain participation directly: (a) foci of attention, (b) emotional effervescence, and (c) symbolic content. Collins (2004) identified a flow of participatory action required to keep a ritual alive:

> The central mechanism of interaction ritual theory is that occasions that combine a high degree of mutual focus of attention, that is, a high degree of inter-subjectivity, together with a high degree of emotional entrainment—through bodily synchronization, mutual stimulation/arousal of participants' nervous systems—result in feelings of membership that are attached to cognitive symbols; and result also in the emotional energy of individual participants, giving them feelings of confidence, enthusiasm, and desire for action in what they consider a morally proper path. (p. 42)

Below is an example of a participatory flow and of how this flow is reiterative if the ritual is successful.

Figure 1.2

Ritual Concepts That Continue If Successful [original diagram]



Returning to Obrovská's analysis of ritualized behavior in classrooms, the above participatory flow shows all of the key ingredients also working together in the classroom. Obrovská wrote, "Durkheim called this state collective effervescence, for Goffman it was euphoria, while Collins himself uses the expression flow" (Obrovská, 2018, p. 43). In fact, Collins's flow was inclusive of all of the above concepts employed. Once these concepts flow together repeatedly, the success or failure of the ritual is more likely to be explained through participant observation in a micro-ethnographic study.

To apply these concepts generally to the ritual of the classroom, it is important to return to a few Goffman characteristics of face-to-face interactions. Obrovská (2018) noticed behaviors between students and teachers: "For Goffman, the core of ritual action

is respect, and the model situation is salutation, which in the school environment can be illustrated by standing up when a teacher enters the classroom" (p. 42). Further, Obrovská wrote, "Synchronized asking and answering can simulate a flow, running through the classroom community" (p. 151).

To apply Obrovská's comments to music education, let us take the example of a teacher singing during the class, leading call-and-responses, and students are at times either singing or listening. Therefore, the individual focus of attention will potentially "flow" in and out of the collective emotions. Further, focus during the class depends on the inter-subjectivity of the teacher and students and their focus on a mutual experience. For example, these sung parts of a choral rehearsal include various points of focus: the warm-up exercises include breathing and solfège scales, the review of a prepared piece of choral repertory includes listening and responding to the notes on the piano, the learning of a new song includes call-and-response singing, and the conclusion of the rehearsal includes a final song. These examples, combined with visual representations of instruments, teachers and soloists singing from the front of the classroom, teachers singing and carrying out lessons in the classroom (by visually pointing out the notes on the music) all provide a backdrop for the common activity that makes up the focus of attention. Collins (2004) explained this concept in a general sense:

> As the persons become more tightly focused on their common activity, more aware of what each other is doing and feeling, and more aware of each other's awareness, they experience their shared emotion more intensely, as it comes to dominate their awareness. (p. 48)

These committed intense emotions are referred to as emotional effervescence, or a “feeling of being brought out of oneself into some larger and more powerful" (Collins 2010, p. 2). Collins continued, “culture is derivative of ritual; as Durkheim and his followers have shown, symbols are created and sustained in rituals, and they die out when the rituals are no longer performed with sufficient emotional intensity" (p. 3). Therefore, if the emotional energy is slighted, the emotional effervescence becomes less intense, resulting in a return to less focus of attention and ultimate failure of the ritual itself.

Emdin (2016) described the call-and-response similarities between classrooms and worship services in the opening moments of a Pentecostal church service:

> A few latecomers, preoccupied with getting to their seats, seemed oblivious to the preacher’s opening statement, as were others in the congregation whose full attention was not yet on the service. I was reminded of the response you’d get from students at the start of a classroom lesson after lunch or gym. The preacher repeated his greeting, this time with more vigor. “Isn’t it a pleasure to be in the presence of the Lord this morning?” A smattering of amens followed. Apparently still not satisfied with the response, he repeated the question again, and then again, slowing increasing his volume and zeal until the entire church responded wildly with cheers and amens. (p. 45)

These moments of collective effervescence are examples of ritual activities that increase moral engagement through varied bodily copresence. Emdin explained this ritual interaction further by labeling the collective effervescence as “electrifying” (p. 45):

> The energy in the room, once everyone was in unison, was *electrifying* [emphasis mine]. As electrifying as in a hip-hop when a high level of agreement is reached and people affirm it by simply saying “Chuuuuuch!” (p. 45)

This example explains Collins’ (2004) notion of “encounters among human bodies charged up with emotions and consciousness” (p. 3). The “high level of agreement” is reached and affirmed by a final exclamation of “Chuuuuuch!” most likely because the congregation or classroom has experienced this before and desires to experience it again. (Emdin, 2016, p. 45).

Collins (2004) explained the idea of symbolic content when he stated that successful rituals create cultural symbols: “IR theory gives a precise mechanism for showing when new cultural symbols are generated, and when old symbols retain social commitments or fade away as no longer meaningful" (p. 31). The generation of symbolic content will only be created if meaningful participation (i.e., emotions and attention) are alive in the ritual. For instance, when students are focused on a common object such as the music during the choral rehearsal, a mutual focus of attention is fixed on that object. This focus of attention is reiterated during each classroom ritual and causes high levels of emotional effervescence, because of its strong value in the ritual. Collins concluded on the topic of morality—and further explained emotional effervescence as a “sense of rightness in adhering to the group” [i.e., priests-principals-teachers-students, respectively] (p. 49). A socially successful classroom ritual results in the repeating of the ritual. A failed ritual would therefore violate the “group’s solidarity and its symbolic representations" and thus create a moral issue (p. 49).

Positionality

My interest in interaction ritual chains stems from my work as a full-time music director at a Roman Catholic Church. I converted to the Catholic Church on Easter Sunday, 2004, at St. Monica's Catholic Church in Santa Monica, California. I did not pay much attention to the music at St. Monica's because I knew nothing about it. In addition, I was newly married and was interested in the teachings of the church rather than the music. I did notice the immense volume during the "Our Father," led by a professional soprano who took great liberties with expression and pop-style inflections. What I did not know is that the music at St. Monica's church was considered a leader in the field of contemporary Catholic music. The music director at the time was well revered in the post-Vatican II movement of liturgical and musical reform. Thinking back to the "Alleluias" I sang each Sunday, I can now place that style in the grouping of 1960s and 1970s contemporary music for Catholic worship.

I am interested in the Catholic Church and its music since Vatican II. In my own experience in reading Catholic Church documents, not much has been mentioned about Gregorian chant or Palestrina's polyphony, for example, yet *Sacrosanctum Concilium* made it clear that these styles are to be greatly respected. Recent scholars—by their education and experience—have addressed the beauty of the liturgy and how it should be done. My hunch is that there seem to be three different styles of music found in American Catholic churches: (a) traditionalist music directors who are singing/teaching Gregorian chant and polyphony, (b) music directors over 60 years of age who often boast the compositions of the 1970s such as "On Eagles' Wings" and "Blest Are They," and (c)

younger rock and pop musicians who include Christian radio hits during their 5:30 Sunday evening Masses, for example. The point here is not to decide what is right or wrong, but to encourage the education of all parties involved and to make musical suggestions.

From an educational standpoint, I wondered whether music teachers in Catholic schools observe standards as do their public-school counterparts. Catholic music has many shapes and sizes, and congregations have little control over what music they hear or sing. Much of the conversation surrounding the liturgy is about beauty and what makes the liturgy beautiful.

Before becoming a full-time music director at a Catholic parish, I noticed that popular and repetitive forms of music were used during worship, and that there might be tension between churches concerning chant versus polyphony and those with praise and worship. My search for a theory to explain these aspects of music making and instruction for the Mass led me to interaction ritual chains. Collins's theory explains how interactions, in the context of ritual, are interpreted as successful or not. The ritual of the Mass has sacred objects, such as a crucifix, holy water, the chalice, and the host. These objects become the focus of attention for the priest, cantor, and the congregation. Music is used to create a holy atmosphere, and also to get the celebrant and congregation into a call-and-response rhythm that enhances emotional energy and leads to emotional effervescence. In this way, emotional effervescence emphasizes the solidarity of all who are gathered. Such key concepts from interaction ritual chains have the potential to help interpret the meaning of full and active participation and ultimately the success or failure

of the ritual of the Mass.

CHAPTER 2: LITERATURE REVIEW

Overview of the Music in the Liturgy

In the Catholic Church worldwide—both today and at its beginning—music and liturgy have functioned side by side. “If the total liturgical act in considered, it is apparent that in the solemn sung liturgy, music plays an essential role” (Mahrt, 2012, p. 7). The two forms grew up together at the onset of the Catholic Mass. Page (2010) called this singing action an “authentic togetherness.”

> People sing to make sure, through direct experience, of their existence in a layer of reality different from the one in which they encounter each other and things as speakers, as facing one another and separate from one another—in order to be aware of their existence in a place where distinction and separation of man and man, man and thing, thing and thing, gives way to unity, to authentic togetherness. (p. 40)

This premise has characteristics of a Goffman position on the self; however, extending face-to-face moments to include a musical concept therefore extends the theory of ritual from a purely social construct to a legitimate musical experience. These experiences were documented in the writings of St. Paul and illustrated actual participation. Authentic togetherness is where rituals come to life, as the act of giving and receiving.

Authentic togetherness was the premise of the Lord’s Supper, when Jesus originally broke bread and shared it with the disciples: "Take this, all of you, and eat of it, for this is my body, which will be given up for you" (USCCB, 2010, p. 20). The concept of giving and receiving was a theme in participation, and St. Paul instructed the

Corinthians in this manner. He referred to handing on what he received during the Lord's Supper and instructed the faithful to recreate this ritual during the gatherings of the early church (USCCB, 2013). St. Paul said: “I received from the Lord what I also handed on to you” (USCCB, 2013, p. 1). St. Paul commented on the Death and Resurrection of Christ: He “*handed* on to them and what they *received* [emphasis added] (1 Cor. 15: 1–3), calling this of first importance” (p. 1). The USCCB further clarifies this concept:

> We use the words of St. Paul—to receive and to hand on—to characterize what we do as liturgical ministers, namely, to help the gathered assembly participate in Christ’s Paschal Mystery in every liturgical celebration. We are privileged stewards (1 Cor. 4:1) insofar as our ministry is from the Lord “for our good and the good of all his holy Church.” (p. 1)

Pope Benedict XVI (2007a) published a historical-critical method, *Jesus of Nazareth: From the Baptism in the Jordan to the Transfiguration*. This book was an exegesis from the perspective of finding historically accurate data. He consistently emphasized this method to understand Biblical passages. He wrote, "a voice greater than man's echoes in Scripture's human words; the individual writings—Scrifte [text]—of the Bible point somehow to the living process that shapes the one scripture—Schrift [living word of God]" (Benedict XVI, 2007a, p. xviii).

Page (2010) wrote extensively about the history of the Christian singer, which he derived from documented sources in his book *The Christian West and Its Singers: The First Thousand Years.* Page addressed the ritual nature of worship in community.

> Music is one of the most widespread ways in which communities at worship create sequences of formalized actions and words . . . Music is therefore a prime source of the roles, and the proprietary rights to use certain forms of words that are fundamental to many forms of ritual. (pp. 39–40)

Despite a detailed succession of church singing from the position of a cantor, psalmist, and choir, Page's anthology highlighted the difficulty in producing a historical narrative that gave specific facts and dates. Not surprisingly, in light of the time period of the first few centuries C.E., Page emphasized that where historical accounts of the medieval liturgical singers are/were documented, a similar amount of information had been presumed or imagined.

In his review of Page's anthology, Gossett (2013) commented on the authority of the concept of geography, familial successions, and the absence of developed structures: "But [Page] cannot hide that we simply have very little solid information about the earliest periods of Christian or, later, Catholic worship" (p. 573).

In researching the evolution of hymns and chants from the perspective of ritual, we might find a difficulty in looking to the past for reference. Page (2010) wrote, "there is no early Christian background against which the history of liturgical singers can be written" (p. 10). That being the case, Page supported the question of rituals in the early church from the perspective of the writings of St. Paul to the Corinthians. In early mealtime gatherings where the Lord's Supper was proclaimed, one finds a dichotomy between formal and informal gestures. During the first few centuries following the death of Christ, the Corinthians gathered to pray and proclaim his teachings, albeit still keeping

the Hellenistic traditions. Here the combinations of sacred and profane were found in gestures, clothing, food, and song. To Page, the question of who would sing and what, is debated from a ritual perspective. The contributions to mealtime gatherings by individuals concerned Page's description of rituals, and the social order: "Men attended the gatherings with their heads covered, women with their hair loose" (p. 38). The Jesus-believing Jew*s* would listen to newly written psalms that included teachings on the life of Jesus; participation in these rituals would fall into both sacred and profane categories in Collins's concept of barriers to outsiders. All of the participants were in one local place, however, and Collins's perspective of barriers could have been applied in the liturgical worship. Page (2010) wrote, "It [gatherings] welcomed spontaneous interventions from those moved by the Spirit to prophesy or to speak in tongues, sometimes with results that were not always interpreted for the education of the community" (p. 38). In other words, the early gatherings, so-called the "Lord's Supper," were not yet ritualistic in nature, and the singing was loosely interpreted as participation in something formal.

Page (2010) defined ritual, based on collections of early Christian music, specifically regarding transcendence:

> Religious ritual often provides a formalized sequence of words and gestures that everyone present accepts as authoritative and beyond disruption; formalization is vital for the worshipers to sense that quotidian experience has been momentarily suspended, that time is passing in a sanctified way, and that they may be approaching (as they are certainly invoking) the presence of the divine. (p. 38)

Page also explained the nature of a sacred space, in which sacred symbols must be formal, visible, and acceptable to the Corinthians. To Page, the history of singing in the early church is positioned on the process of ritualizing: “hymnody contains the seed of a ritualizing process” (p. 39). Page was careful to support his arguments about ritual by referencing the work of Bell (1992) and Rappaport (1999). To indicate that rituals were formal and to identify the Corinthians as ritual people is to suppose a formality and a unified focus. Page’s reference to Bell and Rappaport’s contribution to ritualization in sociology, mentioned in the first few pages of the historical anthology of the Christian singer, can be positioned as a founding principle to the historical growth of the singer in the Catholic Church. Participation in the ritual, in regard to the duality of individual and community, was already in question in the early church. The interaction of individuals within their communities is the foundational ingredient for the process of ritualization.

Sacred and Secular

This notion of sacred and secular mirrors the Council of Trent (1545–1563). They viewed composers and musicians as inserting "non-churchly songs in the vernacular," and therefore the council—and subsequent synods—acted by "order[ing] the elimination of profane notes [on the organ]" (Fellerer & Hadas, 1953, pp. 577–578). According to Vatican documents of the time, instrumental music during Mass was specifically reserved for the sacred: "These general complaints of the secularization of organ music correspond to complaints of secular practices in the Church, among which are to be reckoned the plays which had lost their liturgical association" (p. 579). Further, the arguments of the Council of Trent extended widely to popular music, and the text of music:

> In these [final three years of the Council of Trent] sessions on music, several "abuses" in the church were discussed: the infiltration of popular songs and dances; unnecessary verbose elaborations in the profusion of tropes, prosae, and sequences; poor declamation of the words in Gregorian chant; confusion of the text in polyphony due to complex counterpoint; disturbing differences between liturgical books found in various nations, provinces, and cathedrals. (Prowse, 2009, p. 35)

On the other hand, sacred instrumental music was merged with singing in Monteverdi's *Vespers* of 1610: "marrying the voice with the instrument, and with gesture giving soul and speech to the strings, brings forth the sweet tyranny of our souls, while leaving them in our bodies on earth, takes them with the hearing to heaven" (Whenham & Wistreich, 2007, p. 147). Since Vatican II encouraged participation, is a concert repertory during Mass—or in a para-liturgy such as a Christmas concert—a return to the liturgical issues of pre-Council of Trent music? In conclusion, Vatican II did not exclude any musical genre, and therefore, an interpretation of participation by priests and music directors is the only method for choosing genres and instruments.

Ars Celebrandi

Ars celebrandi is the art of proper celebration of the liturgy. Pope Benedict XVI (2007b) explained this concept in the apostolic exhortation *Sacramentum Caritatis:*

> The *ars celebrandi* is the fruit of faithful adherence to the liturgical norms in all their richness; indeed, for two thousand years this way of celebrating has sustained the faith life of all believers, called to take part in the celebration as the

> People of God, a royal priesthood, a holy nation. (para. 38)

It is important to discuss the nature of the celebration of the liturgy. Pope Benedict XVI's exhortation *Sacramentum Caritatis* was a response to the 2005 Synod on the Eucharist in Rome. Upon reading many of the documents that emerged from the Synod, many were encouraged to relate the *ars celebrandi* to participation. Pope Benedict XVI (2007b) wrote: "In the course of the Synod, there was frequent insistence on the need to avoid any antithesis between the *ars celebrandi*, the art of proper celebration, and the full, active and fruitful participation of all the faithful" (para. 38). The *ars celebrandi* seemed to provide a way to ensure full participation.

Pope Benedict XVI's Warning

> In the course of her two-thousand-year history, the Church has created, and still creates, music and songs which represent a rich patrimony of faith and love. This heritage must not be lost. (Benedict XVI, 2007b, para. 42)

Speaking directly to the Catholic Church worldwide, Pope Benedict XVI made clear his position on music in the liturgy. As *Sacrocastum Concilium* was not specific about musical style suggestions, Benedict VXI's statement from *Sacramentum Caritatis* is important in this study because it is one of the few instances of a specific request for a musical style:

> Certainly, as far as the liturgy is concerned, we cannot say that one song is as good as another. Generic improvisation or the introduction of musical genres which fail to respect the meaning of the liturgy should be avoided. As an element of the liturgy, song should be well integrated into the overall celebration.

> Consequently everything—texts, music, execution—ought to correspond to the meaning of the mystery being celebrated, the structure of the rite and the liturgical seasons. Finally, while respecting various styles and different and highly praiseworthy traditions, I desire, in accordance with the request advanced by the Synod Fathers, that Gregorian chant be suitably esteemed and employed as the chant proper to the Roman liturgy. (Pope Benedict XVI, 2007b, para. 32)

While this request is explicit, the scope of the audience is limited. Many American Catholic music directors are already aware of Pope Benedict XVI's position on sacred music, and because this text is not included in any USCCB documents, it is largely ignored.

Emotional Effervescence

> How I wept, deeply moved by your hymns, song, and the voices that echoed through your Church! What emotion I experienced in them! Those sounds flowed into my ears, distilling the truth in my heart. A feeling of devotion surged within me, and tears streamed down my face—tears that did me good. (Catholic Church, 2003, para. 1157)

The above quotation referenced St. Augustine's *Confessions,* which stated, in the second century, that the effect of the emotional quality of the music was so strong that such a positive feeling in him brought out a personal crisis of truth in his own heart. The Catechism of the Catholic Church also stated, once song and music fulfill their function, they are "all the more significant" (Catholic Church, 2003, para. 1157). In a similar vein, Ratzinger (2000) suggested that our entire being is connected to music, in that our souls

are like instruments singing songs of thanksgiving.

> When man comes into contact with God, mere speech is not enough. Areas of his existence are awakened that spontaneously turn into song. Indeed, man's own being is insufficient for what he has to express, and so he invites the whole of creation to become a song with him: Awake, my soul! Awake, O harp and lyre! I will awake the dawn! I will give thanks to you, O Lord, among the peoples; I will sing praises to you among the nations. For your steadfast love is great to the heavens, your faithfulness to the clouds. (pp. 136–137)

Ratzinger (2000) discussed the first mention of singing in the Bible, which took place after the Israelites crossed the Red Sea: "Then Moses and the people of Israel sang this song to the Lord" (p. 37). This song—now called *Vidi Aquam*—is part of the regular Eastertide Sunday services of the Roman Catholic Church worldwide, in which the priest sprinkles holy water on the faithful in renewal of their baptismal promise. "Christians join in the singing of this song" to be united with the Israelites being taken out of the water (p. 36). According to Ratzinger, the songs of thanksgiving were essential to the Christian life: "It is the Holy Spirit who teaches us to sing—first David, and then, through him, Israel and the Church" (Ratzinger, p. 36).

Interaction Rituals

I now turn from the spiritual experiences described by Ratzinger to academic research through a micro-sociological lens. Recent studies in micro-sociology in regard to interaction rituals point toward a deeper understanding of the use of interaction ritual chains in academic research. Collins (2004) has furthered the study of interaction rituals

by encouraging new research paradigms outlined in books, articles, and dissertations throughout the academic field of sociology and micro-sociology. Collins explained that the phenomenon of a repeated ritual either succeeds or fails in many given social situations. His theory of interaction rituals is the "key to micro-sociology, and micro-sociology is the key to much that is larger" (p. 25). When studying human interaction, interaction ritual theory supports both the emotional and unconscious aspects of rituals and provides a strong theory on the micro-level.

Interaction ritual chains is the theoretical framework of this study and is used as a lens to examine how American Catholic priests, principals, and music directors interpret the meaning of full and active participation in the Mass and in the classroom. In the next part of this literature review, I will focus on the following three groupings of literature:

1. How Collins's ritual theory applied to religion draws from the works of Emile Durkheim and Erving Goffman, and is applied to the classroom by Obrovská.
2. How recent studies employ interaction ritual chains in regard to the participatory flow of the three concepts required for successful rituals (mutual focus of attention, emotional effervescence, and symbolic content).
3. How interaction ritual studies have occurred outside of religion, how concepts and vocabulary work together, and how they are accustomed to similar types of results.

From Durkheim through Goffman to Collins and to Obrovská

This section addresses the works of Durkheim (1912/1995) and Goffman (1967). It examines how their insights to the study of ritual theory helped shape Collins's use of

interaction ritual chains. Collins (2004) stated that the term *ritual* has been defined as a "mechanism of mutually focused emotion and attention producing a momentarily shared reality, which thereby generates solidarity and symbols of group membership" (p. 7). It is important to note that Collins explained the different theoretical uses of the term in other sociological and anthropological religious studies. Other approaches to ritual theory include those of Durkheim and Goffman and differ from Collins's micro-sociological approach.

Durkheim identified social ingredients that come together to make a ritual succeed or fail. On the other hand, Goffman presupposed a functionalist ritualism for situations by placing a potential moral good upon the group if it derives from individuals doing their required job successfully. Goffman further required that an object must be of special value to have an effect on the individual. The concept of sacred objects unites Durkheim and Goffman's theories (although Goffman was influenced by Durkheim decades later), and Collins also used sacred objects in his theory of interaction ritual chains. Collins explained that sacred objects or symbols have been experienced in the past, so that a new moment replicates what has already happened. Collins (2004) wrote, "This is not an isolated ritual but an interaction ritual chain" (p. 17). Furthermore, this leads to the development of boundary objects and barriers to outsiders.

Collins furthered the work begun by Durkheim (1912/1995) and Goffman (1967) in the study of micro-sociology, but he pointed out that his predecessors have observed the sociological situation by discovering the cult of the individual—the way individuals behave in their social environments. This is an important phenomenon that both

Durkheim and Goffman found in their research. It is more important, however, to view Collins's interaction ritual chains from the perspective of the situation that is affected by the concepts in the chain. This reality requires a "gestalt shift, a reversal of perspectives" in viewing the terms "situation/individual" and "structure/agency" (Collins, 2004, p. 3). Collins placed the situation over the individual, and therefore the chain of concepts applied to the situation brings about the necessary sociological ingredients for an interaction to be repeated.

Recent Studies that Employ Interaction Ritual Chains Requirements

In recent years, sociologists have used IR theory to examine how micro-level interactions impact larger institutions. In particular, Draper (2014) focused an area of research analyzing interaction ritual theory, and he subsequently encouraged many others to do the same. Draper wrote about effervescence and solidarity alive in religious organizations by looking at quantitative data from the 2001 United States Congregational Life Survey (USCLS). Draper's study veered from the mold that Collins described by approaching micro-sociology from a quantitative perspective. Collins (2004) warned of this type of study stating, "amassing statistics and survey data does not convey an accurate picture of social reality unless it is interpreted in the context of its micro-situational grounding" (p. 259). Draper followed Collins's general instructions regarding how to approach expectations generated at the micro-level, especially in light of Collins's (2004) own quantitative study regarding the military. Draper tested Collins's theory by using the Durkheim (1912/1995) concept of social solidarity and emotional effervescence alive in various religious groups. Draper (2014) concluded that "Consistently and clearly,

effervescence correlates strongly with solidarity" (p. 245). The purpose of Draper's publication was to further the study of interaction ritual chains as a theory, to provide analysis on the success of the interaction ritual chains concepts, and to suggest further research.

Corcoran (2012) also used the USCLS survey; however, she presented the following three hypotheses:

> Religious human capital increases religious participation over time; religious human capital specific to a denomination has a greater positive effect on denominational retention than less specific forms; and positive emotions experienced during religious rituals increase religious giving. (p. i)

Corcoran's concept of religious capital is drawn from the cultural capital movement. Corcoran's (2012) work extends cultural capital perspectives in order to develop the "notion of religious capital as cultural capital" (p. 20). Corcoran also stated that religious capital "consists of the degree of mastery of and attachment to a particular religious culture" (p. 21). Here the vocabulary of Collins's concepts relates to religious capital. For instance, as religious giving increases due to feelings of solidarity and rightness in the group, religious capital rises alongside participation rates and retention. Emotional energy is a concept Corcoran (2012) relied on for her study: "Experiencing positive emotions combined with greater mutual entrainment should further connect individuals to the interests of the group, thereby encouraging religious giving" (p. 22). For Baker (2010), emotional effervescence was captured alongside Collins's second precondition (boundaries to outsiders, so that participants have a sense of who is taking

part and who is excluded) by combining “strictness”—within the interaction ritual chains—and that would highlight the “level of behavioral prohibitions religious groups place of adherents” (p. 432). Baker used the term “boundedness” as a vehicle to heighten the collective mood and create a rational choice for which one would find solidarity in choosing a place of worship. In Baker’s (2010) perspective, tension is the backdrop for strictness, which leads to boundedness. Eventually the group arrives at a commitment and emotional energy identity. Baker’s (2010) summarized, “Strictness leads to a higher level of attachment, affiliation, and buy-in to the group, which creates commitment among members” (p. 452). Yet emotional effervescence requires strong levels of group solidarity for the ritual to reiterate. Does strictness err on the side of negative emotions?

Interaction Ritual Chains in Music Education

In a few instances of interaction ritual chains is employed as a framework for music education. Jones (2014) wrote a master’s thesis incorporating elementary music methods with interaction ritual chains in addition to the Kodály and Orff methods:

> I apply Collins's theory of interaction ritual chains to explain the ways in which elementary school teachers structure their curricula and interact with students in order to ensure the success of children's musical experiences for the purposes of increasing student engagement, managing behavior, and sending kids home thinking "music is fun." (p. 9)

The concept of sending kids home thinking of “fun” indicates that they might return to the ritual to have fun again. Although this concept is not Jones’s main premise, the summary of the thesis supports classroom behavior (perhaps “fun” behavior):

> I suggest that the emotional energy generated from moving musically and socially in a group influences children to seek out more musical experiences. When they are motivated to participate in this way, children choose to comply with behavioral standards in order to avoid exclusion and are more likely to enjoy learning musical concepts and skills that will make their music-making rituals more successful. (p. 102)

Studies in rituals have perhaps created a negative atmosphere for music educators due to misunderstandings of the nature of rituals. For example, Nikkanen and Westerlund (2017) discussed rituals as a “theme” in music education, rather than a “theory.” The researchers explained:

> While rituals have been of special interest in anthropology and ethnomusicology, in music education scholarship, thinking about music in the context of festivities and rituals has been seen as devaluing the work of a music teacher and leading to an unwanted situation where the subject will be subsumed under various collective functions common in premodern societies. (p. 114)

Nikkanen and Westerlund (2017) commented on the potential for ritual studies to encourage participation through experiences and relationships: “A musical performance as a ritual or as part of a ritual can create a situation in which participants can examine and experience ideal relationships as real” (p. 119). This extension from rituals in classrooms and worship to relationships supports the concepts of real and ideal in other areas of music education scholarship. Understanding the context where rituals are addressed is valuable to their success or failure.

Counterpoint Voices

Boyns and Luery (2015) argued the negative side of interaction ritual chains by asking whether, in the form of a valanced emotional energy, negative emotions are qualitatively distinct from their positive counterparts (p. 149). Boyns and Luery discussed “ee- [less emotional effervescence]” and “ee+ [more emotional effervescence]” as an observed difference of felt emotions (p. 154). Despite a focus on emotional effervescence that could pull back participants, the researchers indicated the importance of the interaction ritual chains participatory flow when discussing encounters: “Introducing the idea of negative emotional energy into interaction ritual chains allows for a richer and more dynamic conceptualization of the social processes that drive, and result from, social encounters” (p. 156). Such encounters still required the concepts of interaction ritual chains given the authors’ addition of negative emotional effervescence.

Hausmann et al. (2011) stated the interaction ritual chains must be continued, and the event repeated soon after: “(I)n the short-term, even successful IRs [interaction rituals] eventually yield diminishing returns” (p. 326). If a successful ritual is not repeated within an appropriate length of time, probability of return to the same ritual will diminish. Wellman et al. (2014) researched American Protestant megachurches and drew on interaction ritual chains to discuss the effects of emotional effervescence through “heightened spirituality” (p. 654). Wellman et al. emphasized the emotional value of the high, a drug, or an energy discovered while attending a megachurch service. During data collection phase, Wellman et al. encountered participant phrases such as “unreal . . . the Holy Spirit is there,” and “I just need to get it in, it feels tangible, I was thirsting for God”

(p. 667). Wellman et al. stated that barriers to outsiders do not create a mutual focus of attention that causes strictness or rightness to the group: “we highlight how having few barriers, particularly in terms of cultural membership capital, is actually advantageous for megachurches” (p. 669).

Energy Stars

Another factor of the megachurch model contributes to the strength of emotional effervescence: the energy star. This person is a natural leader of the ritual, one who produces high levels of emotional effervescence and encounters with participants. Collins (2004) described this concept: “Persons with lower amounts of EE are impressed by those who have accumulated a lot of it; such people have an EE-halo that makes them easy to admire” (p. 132). The “EE-halo” is described by Wellman et al. (2014) as a counter argument regarding barriers. The researchers state that, although a senior pastor can be the energy star, the combination of EE-halo and high levels of other ingredients amplify the collective effervescence: “few barriers to ritual participation actually facilitate successful rituals by *increasing* the number of participants” (p. 654).

Silence

Draper (2019) added to the discussion by suggesting that energy stars could be a distraction:

> For someone accustomed to emotionally restrained IRs, resentment toward charismatic “energy stars” might drain EE: “Who does he think he is? Why does he have to rub his spirituality in my face by raising his hands and jumping all the time?” Although the scenario does indicate a form of ritual stratification, this sort

> of response may also be a unique consequence of the resentful individual's prior IR chains in which individualized communion with God has been the consistent goal, and noise from other people is considered a distraction. (p. 94)

Although Draper's statements give a response to different types of energy stars, the concept of distractions brings up an important point. Could Draper's (2019) suggestion that the offended individual with an "individualized communion with God" is an argument for high levels of emotional effervescence existing in a quiet collective mood (p. 94). Ratzinger (2000) agreed with this notion in his concept of silence. For Ratzinger, silence was content, "not just the absence of speech and action" (p. 209). Could this be an "individualized communion with God?" If so, it is possible that interaction ritual chains could support observable participation in the form of silence. Ratzinger suggested that active participation during the liturgy could have led to silence: "We respond, by singing and praying, to the God who addresses us, but the greater mystery, surpassing all words, summons us to silence" (p. 209). Ratzinger's discussion of active participation inside the Mass ritual explains the notion of restoration:

> We should expect the liturgy to give us a positive stillness that will restore us. Such stillness will not be just a pause, in which a thousand thoughts and desires assault us, but a time of recollection, giving us an inward peace, allowing us to draw breath and rediscover the one thing necessary, which we have forgotten. (p. 209)

With this statement, Ratzinger made note of the fact that restoration occurs as a result of something positive yet silent. In an observable interaction ritual chains, this should be

clearly noted as different from the outward signs of emotional energy.

Although Ratzinger pointed out ritual silence, the existing research likely points toward emotional energy being full of bodily arousal. Heider and Warner (2010), for example, discussed Collins's interaction ritual chains in relation to the social solidarity of sacred harp singing. The intense physical nature of the singing drives the emotional effervescence higher, and the socially inclusive nature of group acceptance creates solidarity. "Respect for the ritual itself is paramount" (p. 92). In this view, group solidarity occurs when a feeling of morality combines with "forthright, loud, and louder" singing (p. 82).

Given that the generation of symbolic content must be recreated to keep the ritual alive, questions arise surrounding its generation and relation to the participatory flow of interaction ritual chains. Heider and Warner (2010) discussed melody as possible source of symbolic content in sacred harp music. Participation in creation of melodies harnesses the listener and raises levels of emotional effervescence. In sacred harp singing, dramatic melodies are molded and changed during each instance of the ritual and become new forces for sustained rituals. Tucker (2009) investigated the musical history of the Catholic Church to find the creation and recreation of Gregorian chant as a symbolic object.

> This glorious pattern of repetition, imitation, adaptation, development, quoting, borrowing, and innovation—with tones and melodies all informing each other in complicated ways over a thousand years—became the rich and endlessly complicated tapestry that was inherited by the polyphonic composers of the second millennium. (p. 108)

To this extent, Gregorian chant melodies constitute symbolic content, because their renewal is constant and required.

Interaction Ritual Studies Outside of Religion

Many studies outside of religion and music education use Collins's interaction ritual chains as a theoretical framework. These studies employ a similar vocabulary related to religious studies; however, such rituals are secular in nature. Durkheim (1912/1995) argued that interaction ritual occurs in two different places: the sacred and the profane. In secular studies of interaction ritual chains, current research relies heavily on symbolic content and emotional effervescence. In many cases, the concept of mutual focus of attention is the least of the three ingredients. For example, Gordon (2013) studied interaction rituals occurring in large sports stadiums to explain location-driven nostalgia in sporting events by combining the concept of emotional effervescence with the notion of place, placelessness, and topophilia [a cultural identity and nostalgia within a specific place]. Their use of topophilia through this lens includes *genus loci*—eliciting a "great deal of emotion by virtue of our interaction with those places or placeless elements within a particular sport site" (p. 34). These emotional settings have the potential to generate emotion via sensory experience. The *genius loci* are strengthened when observed in two spaces: "carpentered and non-carpentered" (p. 35). These spaces have symbolic content that is sacred in nature. Gordan (2013) explained:

> In nature-based cultures, carpentered spaces—that is, those spaces that consist of hard angles or "orthogonals"—contain a sacred quality that facilitates a topophilic experience for cultural members. In contrast, curvilinear spaces and natural

> elements facilitate topophilia for city dwellers. (p. 34)

Gordon's (2013) research pointed toward the "look and feel" of sacred spaces and their significance in interaction ritual theory. Baseball fields—according to Gordon (2013)—are an excellent example of topophilia concepts because they "facilitate an emotion and memory laden experience that is meant to create feelings of nostalgia for attendees" (p. 25). Finally, music plays an important role in the continuation of sacred objects in sports rituals. Gordon discovered the importance of singing during games, especially inside a beloved stadium.

> Wrigley's [baseball field] historical tradition and ritualistic elements, such as the singing of "Take Me Out to The Ballgame" with Harry Caray and other local celebrities, further strengthen the emotional bond that attendees have with the ballpark and one another. (p. 39)

Moral Rightness in a Failed Ritual

It is important to give value to a failed ritual. If the ingredients in the interaction ritual chains break down, eventually the ritual will be disbanded. Failed rituals occur on many levels. When emotional effervescence does not build up and the focus of attention is weak, symbols lack their value and consequently a ritual could seem forced, uninteresting, or driven by fear. One example in Protestant megachurch services shows failure rates by missing people, the number of participants attending the services. A service with 2,000 empty chairs is an ingredient of a failed ritual. Collins's premise that failed rituals are "energy draining" is often applied to the social rituals that uphold interaction ritual chains ingredients and in which the individual feels "boredom and

constraint, even depression, interaction fatigue [and] a desire to escape" (2004, p. 51). In addition, Collins (2004) cited the smashing of icons in the Reformation as a negative event. New Catholics (i.e., Christians undergoing a conversion to Catholicism who consider the historical context that situates the Mass as a powerful personal gateway to the divine) look deeper than emotional effervescence for a success or failure. Collins's "moral rightness" takes precedence in their feelings about Mass. Theologian Hahn (2018), a Catholic covert, described this phenomenon.

> Going to Mass, though, seemed like a giant step. I knew from reading the Fathers that Eucharistic liturgy was a covenant ritual, an occasion of utmost solemnity. It wasn't like going to a movie, or going to the symphony, or even going to a Sunday service at an evangelical church. If the Catholics were right about the meaning of Mass, mere attendance was a potentially seismic event in the spiritual order. Was I ready for that? If the Catholics were wrong, of course, then their Mass was the greatest blasphemy possible—and I wanted no part of that. In thinking about the Mass, there was no safe middle ground. (p. 143)

For Hahn, "no safe middle ground" meant the ritual was a success or failure based on empirical truths: Biblical facts and experiences that Catholics claim about the presence of the body and blood of Jesus Christ.

In summary, by discussing the historical implications of rituals in the early church, the difference between sacred and secular, and concepts that effect Collins's IRC (such as emotional effervescence, and the various aspects of the *ars celebrandi*), I now introduce in the next chapter the method of this study. I explain how IRC in parochial

schools is connected to the broader field of micro-ethnography

CHAPTER 3: METHOD

Overview of Procedures

The methods used in this micro-ethnographic study were intended to uncover the meaning of full participation in parochial choruses. Centered in micro-ethnographic fieldwork, the method is informed by Collins's (2004) theory of interaction ritual chains. According to Trainor and Graue (2013), ethnography once involved outsiders trying to understand cultural insiders. Nevertheless, throughout the past four decades a shift has occurred from "participant observation to the observation of participation, which decenters the ethnographer and emphasizes the relational, dialogic/polyphonic, inter subjective character of ethnographic research" (p. 84). Although the frame of this study stems from the micro perspective, I show a larger vantage point that supports the macro view in terms of societies.

As defined by Schenshul et al. (1999), ethnography is a "scientific approach to discovering and investigating social and cultural patterns and meaning in communities, institutions, and other social settings" (p. 1). Because this dissertation started with my questions about symbolic interactionism drawn from Mead's (1934) perspective of the self, I wondered why and how peer interactions might be internalized. Collins (2004) established the probability of individuals possessing overly internalized images of themselves: "[In] Goffman's terms, make a sacred object out of the individual and carry on a cult worshiping the image of the self" (p. 368). In viewing Collins's statement, I questioned the congregation's internalization of their own interactions during the Mass ritual: Could the congregation worship themselves through their own internalization and

high levels of emotional effervescence? Equally important, the performative aspect of the individual establishes the self as a product of interactions: “of a scene that comes off and is *not* a cause of it” [emphasis added] (Collins, 2004, p. 368). My questions regarding the self being internalized by interactions prompted further questions about how the individual affects the group (and vice versa) in the way that successful rituals potentially repeat themselves. When considering performance, we find that classroom rituals are mirrored in Mass rituals. LeBlanc (2015) discussed the performative nature of the Catholic school Mass and classroom rehearsal: "Pedagogies of religious tradition often involve the use of prayer, recital, song, chanting, sacrament, citation, and exclamation; in a manner that is performance-oriented” (p. 260). Moreover, individuals in classrooms affect the group through their performances of religious traditions.

This study was intended to discuss the nature of participation in parochial classrooms and relate to the Diocese of Columbus's standards for music education for worship—which is to offer the necessary tools to support life-long learning and full participation in worship in Catholic schools and parishes (National Pastoral Musicians, 2006; Diocese of Columbus Course of Study, 2016). For example, when I sought to uncover the meaning of full participation in chorus rehearsals and classrooms, I asked priests to what extent they encourage full participation in singing during a school Mass.

Music Education as Sociology

Initial questions regarding interaction rituals in education were drawn from Froehlich's 2007 textbook, *Sociology for Music Teachers*. How might the interactionists’ view of religious groups and denominations factor in music education? Froehlich

addressed this question by pointing to the opposing sociological perspectives of micro and macro. Froehlich (2007) advised that “[t]he micro-view takes a bottoms-up view of such a system, and ‘bringing both views together’ is the interactionists’ perspective” (p. 45). One of Froehlich's examples illustrated a socio-psychological theory to explain “why and how individuals in society cope and interact with each other in the context of political, religious, cultural, educational, and social challenges” (p. 46). Nevertheless, while the aim of this study is focused on rituals both in the classroom and in Mass, I shall demonstrate the flow of Froehlich’s interactionists’ view, while omitting the concept of coping in society and focusing on groups and individuals in music classrooms and worship spaces.

A simplified schema shows Froehlich’s perspective:

Figure 3.1

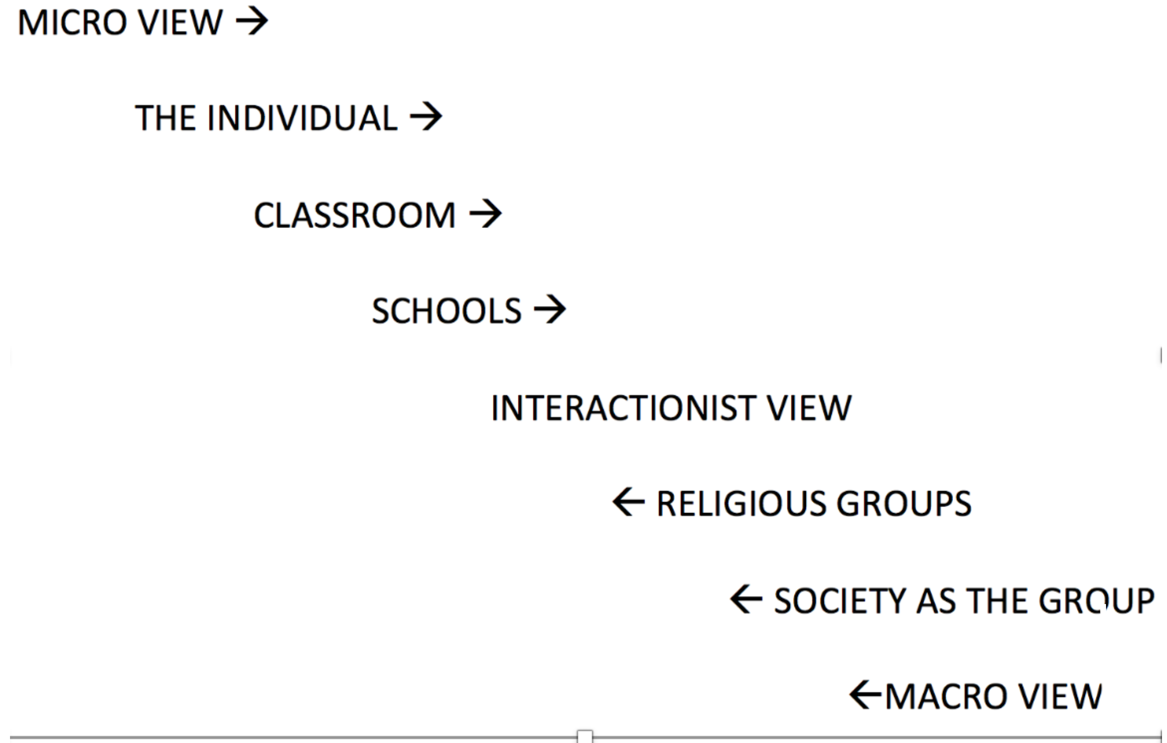
Froehlich's Position of the Interactionist

MICRO VIEW → INTERACTIONIST ←MACRO VIEW

Froehlich's participatory flow converges because both micro and macro views influence the actions of the interactionist. A more detailed schematic [in Figure 3.2] of Froehlich’s illustration expands Collins's (post-Mead, Durkheim, and Goffman) sociological approach *to understanding* participation [emphasis mine].

Figure 3.2

Froehlich's (2007) Position of the Interactionist



See *Sociology for Music Teachers* for the complete table (Froehlich, 2007, p. 48). The table shows the interactionist view at the center, with a flow of education on the left, and religion in society on the right. Other areas have been omitted for this study.

Missing from Froehlich's sociological perspective is ritual. Accordingly, Froehlich's (2007) conceptualizations of the micro and the macro view inform the interactionists' view and fall short of a theory necessary to explain ritual behavior. The nature of the interactionists' view is "a loose network of related parts in constant flux" (p. 46). Rituals by nature are not loose networks; they are formalized representations of a society. By interpreting the students' behaviors and responses in a familiar environment,

Froehlich draws the reader close to an understanding of the ritualization of the classroom. Froehlich places the interactionist at the center of the micro/macro paradigm.

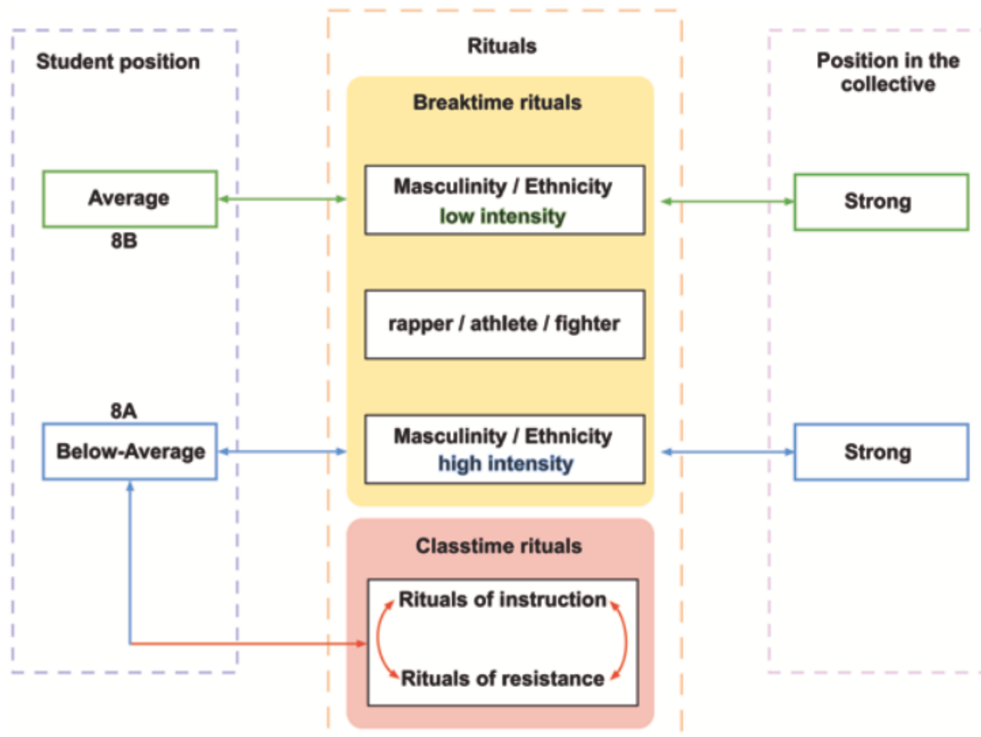
The interaction ritual chains functions as the theoretical framework for this study. As described in Table 5, Froehlich's interactionists' view pivots between micro and macro views and specifically between schools and religious groups. Collins's interaction ritual chains places ritual at the center of this view. Collins (2004) attempts to explain behavior that sways between the individuals and the groups.

Interactionist's View in Rituals

Obrovská (2018) placed the interactionists' view in the center of macro and micro positions and labeled it as student achievement.

Figure 3.3

Obrovská's Position of the Interactionist



Note. With both sides moving toward the center, the interactionists' view is of class time rituals and break rituals. If the student is in the eighth grade, section A (8A), their interaction ritual has low intensity in masculinity and ethnicity. If the student is in the eighth grade, section B (8B), their interaction ritual is high intensity. Note that class time rituals fade after the 8B student ritual is completed, and break rituals are moved to a strong position in the collective.

Descriptive Case Study

I conducted the research as a descriptive case study. Merriam (1998) defined descriptive case studies as "a rich 'thick' description of the phenomenon under study" (p. 3). In this section, I discuss Merriam's aspects of a descriptive case study, what it can accomplish, and how it benefits the analysis.

A descriptive case study can "illustrate the complexities of a situation—the fact that not one but many factors contributed to it" (Merriam, 1998, p. 30). I received permission from the three schools in the Diocese of Columbus to use the names of the school, parish, and participants. By narrowing the study to these three schools, I attended to two dimensions of this study: the conceptual nature of the Diocese functioning under the USCCB and the Vatican, and the physical location of each school.

A church-hierarchy type of tension of appears between the bounded system of the Diocese of Columbus and the larger structure of the Vatican institution (Trainor & Graue, 2013). I therefore placed boundaries on the locations in the Diocese of Columbus because "every 'something' exists within a context, which defines the case and teaches us about the 'something small'" (Dyson & Genishi, 2005, p. 43). The organization of the Catholic

Church funnels from the Vatican to the Diocese of Columbus to these three schools.

I described an integrated account of the educational leadership of the Diocese of Columbus. This account included the micro-ethnography of the three schools and parishes understood from the perspective of music education. I provided my analysis of the meaning of classroom participation, as interpreted by observing and interviewing priests, principals, and music teachers. To accomplish such a goal, Merriam (1998) suggested, "including vivid material—quotations, interviews, newspaper articles, and so on" (p. 31).

At the beginning of my research and because this is an important aspect of the case study to me, I intended to "show the influence of personalities on the issue" (Merriam, 1998, p. 30). By interviewing a total of nine participants, including priests, principals, and music teachers from the three schools the personalities were apparent. However, the feeling I received from the participants was the not the intention, just a factor that contributed to the weight of issues I was uncovering. To explain, "Qualitative researchers usually work with small samples of people, nested in their context and studied in-depth" (Miles et al., 2020, p. 63). At the completion of the research time frame—the summer of 2019 through January 2020—I visited three schools, observed two rehearsals, and interviewed two priests, two music teachers, and one principal (see Table 4.1 in the next chapter).

Considering the fact that few recent studies in music education have employed interactionists' research (Froehlich, 2007, p. 49), I have not yet found a study that contained similar characteristics—Catholic ritual in particular—to this study.

"[Descriptive case studies] are useful, though, in presenting basic information about areas of education where little research has been conducted" (Merriam, 1998, p. 38).

I intended to present documentation of rituals, statements from priests and music directors, and artifacts to support the descriptive case study. In June, 2019, I received IRB clearance to conduct this study (Appendix B).

Research Locations

According to the Diocese of Columbus website, 278,528 active Catholics lived within its boundaries in 2019 (Diocese of Columbus, 2020). The following map shows the location of the Diocese of Columbus and its 29,282 square miles of land.

Figure 3.4

Map of the Ohio State Dioceses. Accessed from https://columbuscatholic.org/map.

In the Diocese of Columbus, 105 parishes support Catholic education for 29 preschools, 42 kindergartens, 42 elementary schools, 11 high schools, and three colleges. Ninety-nine Diocesan priests, 36 religious priests (those from a religious order, such as the Dominicans), and 23 external priests are assigned to the Diocese. With a total of 158 priests to serve 278,528 active Catholics, one priest serves an average of 1,763 members (Diocese of Columbus, 2020).

I conducted my research at (a) Our Lady of Peace Catholic Church, (b) St. Mary of the Assumption Catholic Church, and (c) St. Paul Catholic Church.

Figure 3.5

Map of the City of Columbus, Ohio, Showing the Locations of St. Paul, Our Lady of Peace, and St. Mary. Accessed from https://www.google.com/maps, with three churches marked.

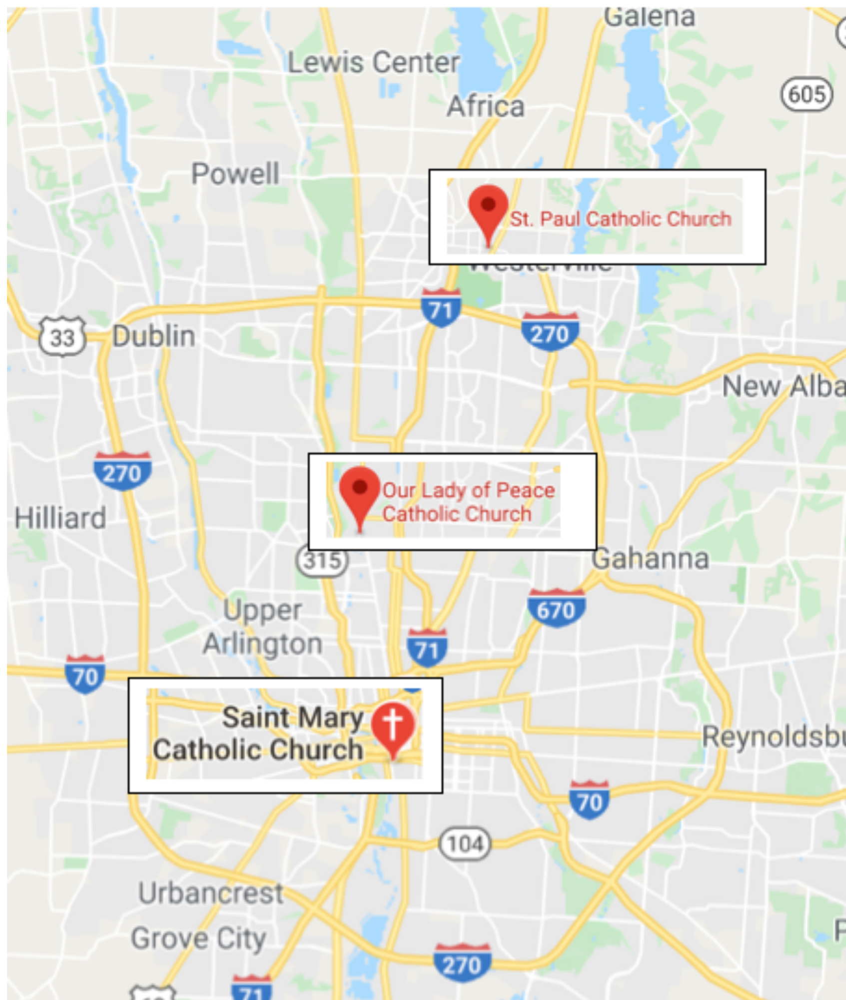


Table 3.1 shows the name of the school and whether I was able to achieve the interview/observation.

Table 3.1

Research Participant Diagram Showing Who Was Interviewed [original diagram]

SCHOOL	PRIEST	PRINCIPAL	MUSIC TEACHER
OLP	YES	NO	NO
ST. PAUL	YES	NO	YES
ST. MARY	NO	YES	YES

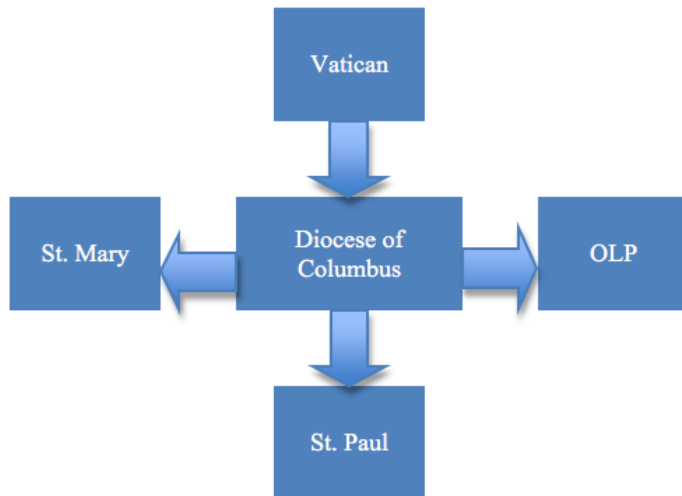
I was denied access to two principals, the priest at St. Mary and the music teacher at Our Lady of Peace. Reasons for the rejections are unknown.

Discussing rejections, Glesne (2011) stated that “the rejection may be unrelated to anything you have done or could have done, but it is, nonetheless, a signal to reflect on what you are doing and perhaps, to rethink your approach” (p. 59). My approach changed when I realized the depth of knowledge gained from the sessions I was able to complete was adequate to understand the data collection. Looking at the data collected from these three schools, there was enough data and triangulation without interviews from the principals.

The Vatican has the overarching control of Catholic schools worldwide. The Diocese of Columbus maintains the business of education at the local level. Figure 3.6 visually represents these relationships.

Figure 3.6

Schema of Catholic Church Hierarchy [original diagram]



Clearly, the Vatican has ultimate authority over the individual schools, and the Diocese of Columbus functions as the administrator.

As there is no requirement for a Catholic school student to be a confirmed practicing Catholic, Catholic school organization is similar in structure to public school boards operating as the micro-government, whereas federal oversight operates as the macro-government. Starting from the micro view allows my research to employ interaction ritual chains from the standpoint of an individual. Interaction flows from the individual (the micro) to the group, and the individual is charged up with emotions in the presence of the group. In relationship to Froehlich's work, she (2007) elaborated on this point in the context of the music classroom: "The micro view takes behaviors of specific individuals as the springboard for articulating reasons that might explain the behaviors of an entire group in terms of the specific challenges observed individuals face" (p. 46).

From the perspective of ritual, the challenges individuals face in a music classroom are not unlike challenges in the Mass ritual; they encounter both internal or external levels of participation.

Participants

By exploring questions about the meaning of participation in rituals and by observing shared human practices and cultural patterns, I attempted to uncover “what people say, what they do, and what they say they do” (Trainor & Graue, 2013, p. 83). Within-case sampling [an individual study with a small group of participants] is almost always nested [participants from the local area]; therefore, observing children in classrooms in neighborhood schools was my criterion for choosing Catholic schools in the Diocese of Columbus (Miles et. al., 2020). My study did not include direct communication with students; I interviewed music teachers and priests. I did, however, observe classroom and worship rehearsals. The students did not meet the criteria for the study, however, it would be interesting for another study.

Father Robert Penhallurick (Father Bob), pastor at St. Brendan the Navigator Catholic Church where I am currently employed, was my first source for suggestions of parishes and schools to observe. I had wanted to interview him, our principal, and our school music teacher. This would have been a conflict of interest, however, because the school liturgies and classroom rehearsals were already under my care. As the parish music director, I am in charge of the school liturgies and responsible for preparing the music to be sung during Mass. Clearly, observations of myself in my current position would not be possible.

Fr. Bob's input on locations for me to observe in the Diocese of Columbus proved invaluable. He suggested St. Paul, St. Mary, and Our Lady of Peace, among others. He also is connected to the priests at theses parishes, because they frequently see each other at Diocesan events. We discussed the parishes and came up with a list. The sampling locations were relatively easy to locate in the Diocese of Columbus. Mrs. Teresa Monds, the music director at St. Mary's, suggested I visit Damascus Catholic Mission Campus (Damascus, 2017), a summer camp/retreat within the Diocese, to observe the camp's closing Mass. However, I had already attended this Mass, taken photos, and jotted down my experience. Since Damascus is not a parish or school, I hesitated to include it in my formal observations. I mentioned the Mass I attended was celebrated by the Bishop of the Diocese of Columbus and ten other visiting priests. This experience had already shaped my idea about music during the liturgies, and I was glad that Monds had suggested the camp.

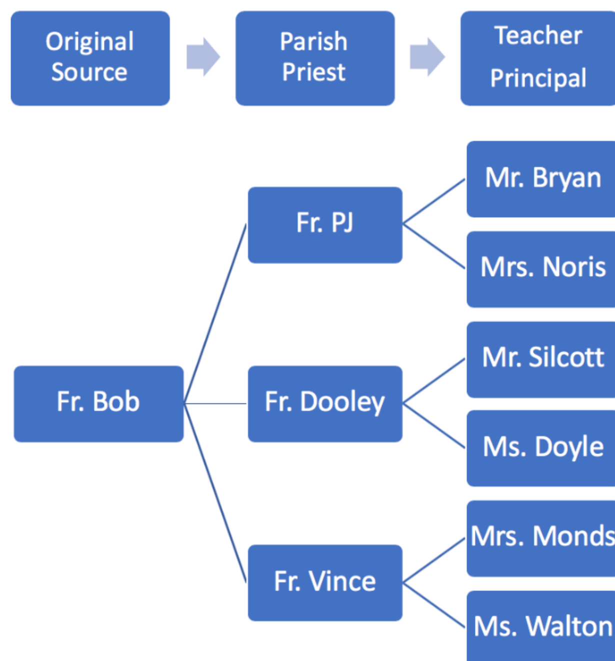
Because of the positive rapport I already have established with several priests in the Diocese, setting meetings was fairly simple. In most cases, the priests would answer my emails immediately, and the interview would be set up for the following week. Interviews with teachers and classroom observations took a bit longer to organize; however, because I visited only three schools, the data collection period was relatively short, common in micro-ethnographic studies.

At St. Brendan, Father Bob did not participate in this study; however, he was instrumental in leading me to potential participants. He suggested priests and schools as potential locations for observations. A snowball/chain sampling approach was used

minimally; Fr. Bob's knowledge of schools informed me whether or not the quality of interaction rituals in the school was potentially apparent (Miles, et al., 2020). I visited three schools in this study and each conversation started with an introduction that included my position in the Diocese of Columbus, under the pastoral care of Father Bob. After that point, I was introduced to the participants in the order shown in Figure 3.7. This figure illustrates the snowball effects, knowledge of potential cases from "people who know people who meet research interests" (Glesne, 2011, p. 45). The original source is Father P. J. who suggested three parish priests; they in turn suggested I meet with the school's principal and music teacher. All participants' names and parishes were not anonymized because they individually agreed to have their names used in this study.

Figure 3.7

Snowball/chain Sampling Order [original diagram]



Data Collection

Data collection in the field was obtained by employing methods of both Emerson et al. (2011) in *Writing Ethnographic Fieldnotes* and Miles et al. (2020) in *Qualitative Data Analysis*. By visiting classrooms at the three schools, I sought a "deeper immersion in others' worlds in order to grasp what they experience as meaningful and important" (Emerson et al., 2011, p. 3).

Initial impressions came in the form of notes written during the class, while some further jottings immediately followed. These initial observations included certain notes that showed which events were significant or important and especially included those regarding emotional responses. In addition, I used jottings to try to describe emotional rhythms of the classroom as well as the extent of participation in those rhythms. I noted my own feelings using my personal indicator system in my notebook's marginalia. I indicated with arrows those events that charged up my feelings, and I drew circles around the participants involved in that process.

Observations

Trainor and Graue (2013) wrote that participant observation is "[t]he primary research tool of ethnographic fieldwork, involving continuous and reflexive engagement" (p. 83). My observations occurred in two different situations: first, as an observer of rehearsals from a distance and, second, as an observer of rehearsals from nearby. In the former, I was positioned a great distance from the school choir and was out of the sight of most of the students. In the latter, I was positioned close to the ensemble, almost as if I could make comments (and they would be heard) or as though my facial expressions

might affect the students' mood or focus. In both cases, my physical location was determined by the music teachers.

Interviews

I conducted interviews in the Fall of 2019 both on the phone and in person. The interviews averaged one hour. Interviews with priests were often more than one hour, because they wanted to cover quite a lot of content. My interview questions led to further topics and ideas not originally assigned to this study. I conducted two interviews for practice, both at my own workplace, St. Brendan. I interviewed the pastor, Father P. J., the principal, Will Gruber, and the school music teacher, Kristin Basore. Because of these preliminary interviews I was able to test questions, double check my own reflections in my journal, and try out themes and codes. As Trainor and Graue (2013) suggest, the practice interviews helped me prepare for the formal interviews. After the official interviews started, I gained confidence and momentum with coding and analysis.

After each interview, I transcribed the conversation and emailed a copy to the participant for member checks. None of the participants responded.

Artifacts

Because questions were raised during the interview process, support for data collection was supplemented by artifacts ranging from print documents to photographs and audio recordings to ensure thick descriptions, pattern analysis, and potential hunches or hypotheses (Glesne, 2011). The artifacts listed below were obtained during the visits to the three schools.

Print Documents

I requested and obtained copies of the annual music program repertory at the three schools. Because my observations occurred during the Advent season, the music programs almost exclusively focused on Christmas music. By my looking at the repertory of the full year cycle, I was able to better understand the music teachers' goals and progress points.

Photographs

The pictures show differences between individuals and groups in their physical spaces (Glesne, 2011). By taking photos of the church building, sanctuary, classroom, and office spaces, I was able to identify characteristics of and differences among the three locations. Importantly, I observed the behavior of groups of students compared with individual students. Groups of singers' body language differed from individuals', and this is clear on the photographs. "The density of data collected through film is greater than that of human observation or audio recording, and the nature of the record is permanent, in that it is possible to return to the observation repeatedly" (Glesne, 2011, pp. 80–81). Photographs of students worshiping together gave a still-life image similar to my jottings in the margins and reinforced the analysis of the event, providing specific information that led toward emotional energy. Looking at the photo, an image may offer additional ways for viewers to capture the emotion and energy arising from the event. The photographs of sacred images, such as paintings, stained glass windows, and sculptures, aided in my analysis. These artifacts are visual reminders of the observations and conjure memories in regard to emotional energy and context.

Audio Recordings

I sought the priests' permission to meet with principals and teachers, attended the classrooms, and brought an unobtrusive audio recorder. I used my personal iPhone 6, with passcode security. The recordings were stored on the device using the Voice Memo application. These recordings were then played back and transcribed using Microsoft Word and ExpressScribe. During transcription, I reminded myself not to "determine the truth" but to reveal the "multiple truths apparent in others' lives," based on observations with priests, teachers, and students (Emerson et al., 2013, p. 4).

Data Analysis

Coding techniques and integrative memos aided the research process toward clear reflections theorized from the field notes (Emerson et al., 2013). This approach was intended to provide an idea of what was happening during the class and was closely related to the participants' meanings. The reflexive interplay between results and obtained data shaped my analysis and how the observations came to be perceived and ultimately written in a narrative (Emerson et al., 2013). "Codes are labels that assign symbolic meaning to the descriptive or inferential information complied during a study" (Miles et al., 2020, p. 114).

Reflexivity Within Analysis

The process of moving from field to desk, making descriptions of scenes, and organizing a day's entries propelled organization and allowed for data analysis. Once the field notes were detailed on paper, the organization came about by my using sketches (description of a scene through imagery), episodes (a "still life" recounting action), and a

daily commentary (Emerson et al., 2013, p. 74–76.). These writings then moved through the process of memos, whereas my field notes were analyzed using a systematic approach to organize and connect such written observations. On collecting the entire corpus of field notes, I read these written documents in a reflexive process that began with a "general reading to a close coding to writing analyses and then back again" (Emerson et al., 2013, p. 173). The notes in the margins of my notebook underscored connections among ideas, summaries, and possible themes. My practice was to repeat this analysis until no newer themes had arisen. For example, memos were generated by isolating larger topics, categories, and phenomena, and by identifying themes, patterns, and variations of the text. Reflexivity occurred between the participants' meaning making and my own meaning making. This was intended to be a self-critical approach that questions how meaning making was generated.

Causation Coding

After the reflexive process generated themes, I noticed that themes appeared consistently in phrases of several words and that the context of these themes was important to capture as codes. I therefore utilized causation coding, which allowed for three variables—or code phrases—to be present in the analysis of the overall theme. The combination of an antecedent condition, influenced by a mediating variable and followed by an outcome variable, discerned the value and relevance of the theme (Miles et al., 2020). The theme is explained in a pathway map that shows three codes working in sequence and affected by the antecedent condition, mediating variable, and outcome variable. "Causation Coding is appropriate for discerning motives, belief systems,

worldviews, processes, recent histories, interrelationships, and the complexity of influences and effects on human actions and phenomena" (p. 126). By discerning motives for belief systems—and subsequent human actions and phenomena—participation in rituals can be explained on the micro level by the causation coding process. Three codes are used in this format: Code 1) antecedent conditions; Code 2) emotional energy as a mediating variable; and Code 3) the outcome of success or failure.

Recalling that the purpose of this study is to understand why and how priests, principals, and music teachers interpret the meaning of participation in terms of students' musical interaction in Mass and classroom rituals, I looked for plausible explanations that developed out of Collins's interaction ritual chains. At the center of Collins's interaction ritual is "the process in which participants develop a mutual focus of attention and become entrained in each other's bodily micro-rhythms and emotions" (Collins, 2012, p. 71). This process occurs in real time, when group participants are involved in a ritual construct with a collective consciousness or inter-subjectivity that grows to different levels of emotional intensity and results in an outcome of potential solidarity, symbolism, and individual emotional energy (Collins, 2012). The chain [of Interaction Ritual Chains] connects rituals to the flow of participation. This chain can be influenced and affected by sequences of attributions: "an outcome in one attribution can become a cause in the next" (Munton et al., 1999, p. 9). This is how rituals repeat themselves.

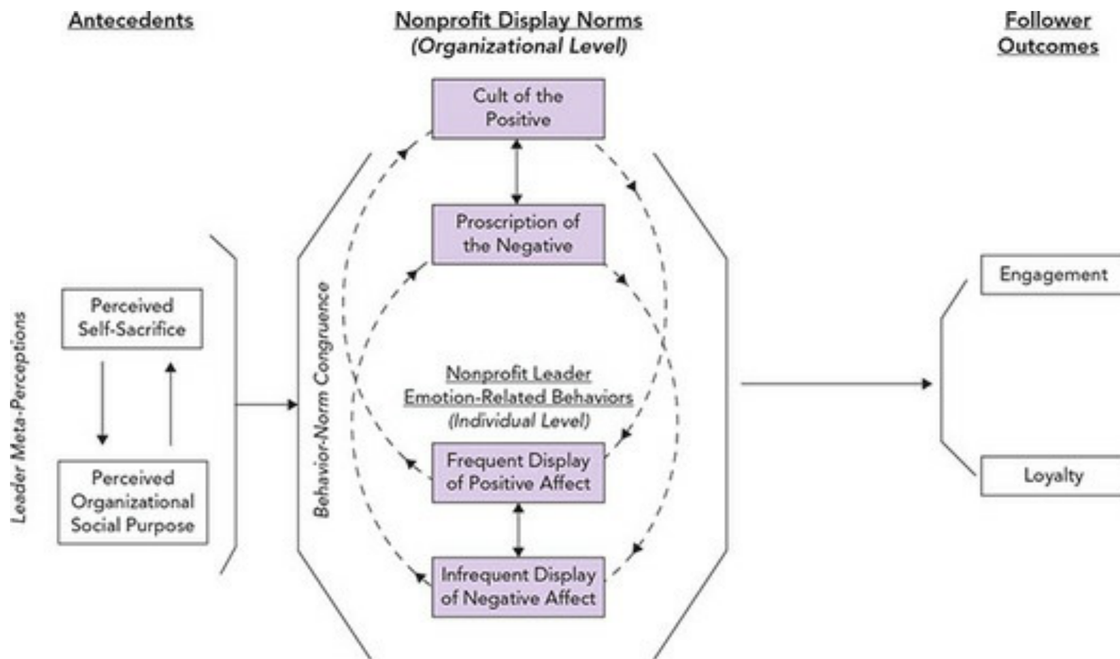
I attempted to show an empirical basis for claims that outcomes are caused or influenced by variable conditions. I was always looking to explain how rituals repeat themselves through asking why; the basic problem of understanding "what is happening"

led me to answers beginning with "because" (Miles et al., 2020, p. 323). Causation coding can extend beyond "cause and effect" and can look for multiple and interacting influences and effects. It can bolster the theoretical model of interaction ritual chains and produce empirical evidence in the sociology of emotions (Collins, 2013, p. 71).

Miles et al. (2020) demonstrated the three codes with examples of behaviors in leadership perspectives. The antecedent in Figure 3.8 of the perceived self-sacrifice of a leader is balanced against the perceived organization social purpose of the non-profit company (Code 1). The mediating variable is in the form of a behavior-norm congruence, either a positive or negative emotion (Code 2). These norms become successful outcomes of engagement and loyalty (Code 3). Note that outcomes are not considered positive or negative in order to be successful. Negative interaction ritual chains can also result in successful rituals.

Figure 3.8

Miles's Antecedents, Mediating Variables, and Outcomes Chart (Miles et al., 2020, p. 327)



Causation Coding in Rituals

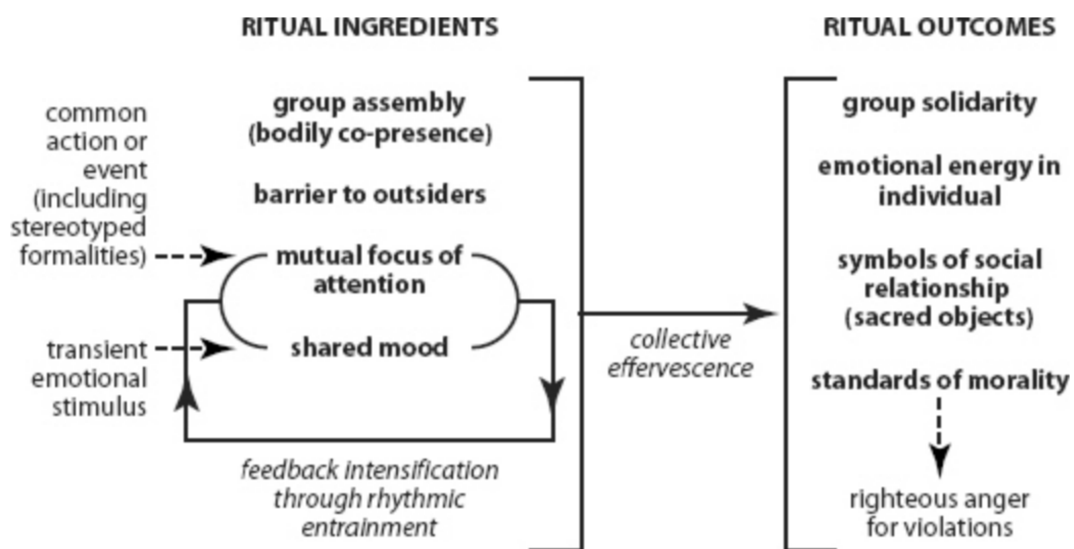
Collins (2004) labels antecedents as a common action or event, conditions as ritual ingredients, and outcome pathways as ritual outcomes. To apply Miles et al. (2020) causation coding to Collins's Figure 3.9, I present the following example of a theme through Collins's idea of an "energy star." During a conference presentation in March 2015, Collins described the micro-sociological ingredients of charismatic leadership by referring to Jesus's rhythmic entrainment during an event with potential disciples.

> When He [Jesus] recruits disciples to follow him, he demands a complete and sudden decision. One potential disciple said to him: "First let me go and bury my father." Jesus replied, "Follow me and let the dead bury the dead." In a kinship-

based society, there is nothing more important than burying your father. Jesus demanded a complete break with existing forms. (Collins, 2017, 4:08)

Figure 3.9

Collins's Common Action, Ritual Ingredients, and Ritual Outcomes Chart

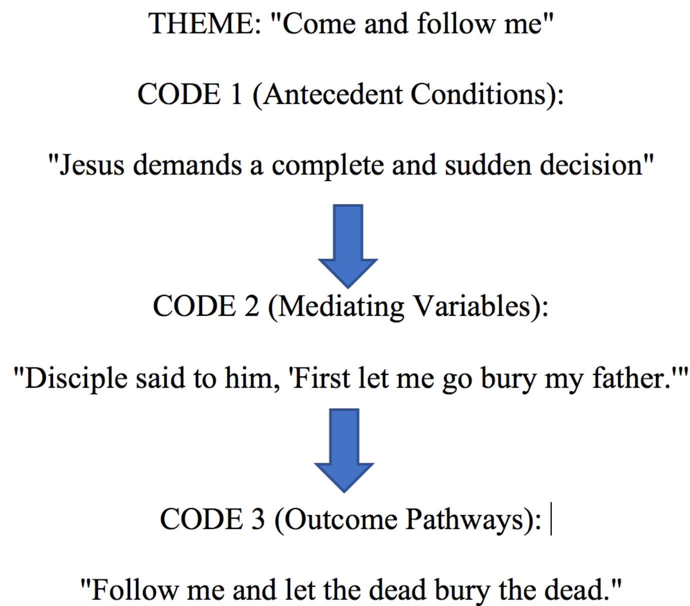


To place this reference in the context of causation coding, three conditions determine the value and relevance of the theme “follow me.” First, the common action/antecedent condition is Jesus as a charismatic leader with high levels of emotional energy and demanding a sudden decision. Second, the mediating variables or ritual ingredients are Jesus's rhythmic entrainment consisting of bodily co-presence (disciples gathered together), a mutual focus of attention (on Jesus), and a shared mood (a high level of potential trust in Jesus). Finally, the ritual outcomes are—despite the disciple attempting to break with the mission—Jesus's persuading the disciples that the old form can be cast aside for the new way of following Him. Collins places a direct quote into a

causation code sequence:

Table 3.2

Example of a Pathway Map Demonstrating Causation Coding of Collins's Discussion on Jesus's Theme "Come and Follow Me."



My analysis of this example of causation coding theme is that this ritual was successful, not because the disciples suddenly decided to follow Jesus, but because Jesus's rhythmic and emotion entrainment was so strong that the disciples had no choice but to follow him. The rhythmic entrainment was extremely strong when Jesus explained that following Him is more important than burying the dead. Lapide (1908) commented on this Biblical event: "Observe, Christ does not intend to condemn the burial of the dead, which is a work of mercy praised in the Book of Tobit. But He wished to teach that when God calls He must *immediately* be obeyed [emphasis added]" (p. 341). The immediacy was the original antecedent condition that was mediated by the disciple's

intention to ignore Jesus's command. It resulted in a ritual outcome, a trust-filled understanding that following the call of God is to be preferred even to the burial of our parents (Lapide, p. 341). The ritual outcomes are repeated in the memory of the disciples as a re-telling of the event. This strengthens the future work of the disciples when Jesus's earthly time had ended. In other words, this high level of emotional energy is repeated whenever the disciples question their decision to follow Him.

Validity

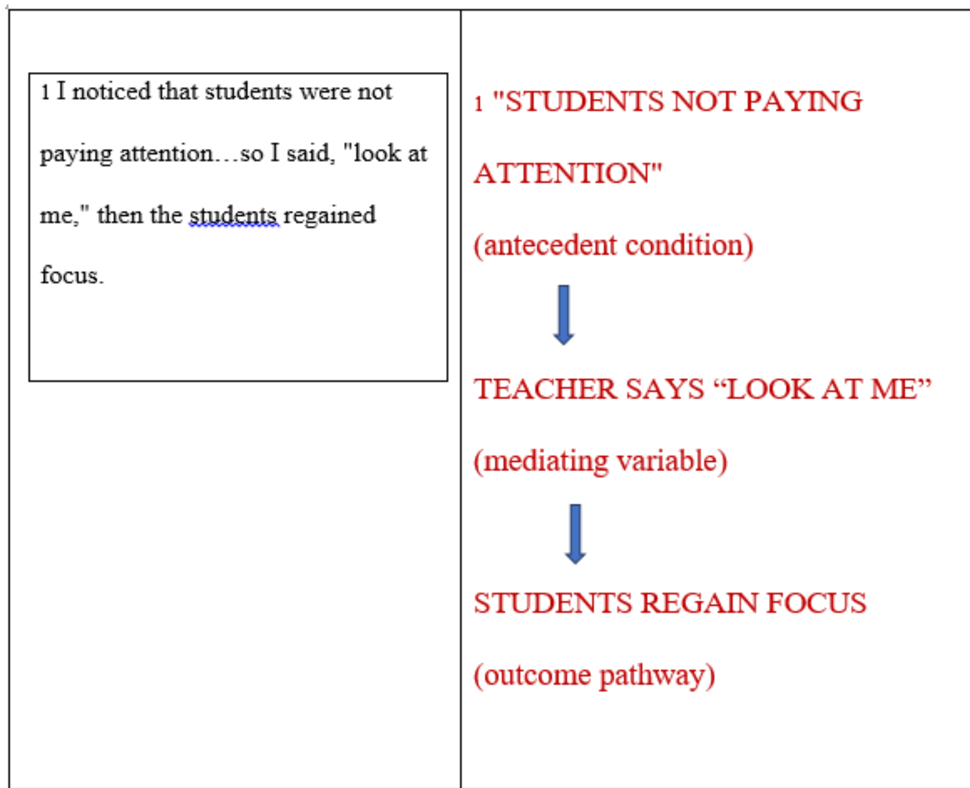
The final narratives are intended to explain how priests, principals, and music teachers interpret the meaning of full participation in musical interaction in the ritual of the classroom. For validity, my intention is for these narratives to be warranted by the final ethnographic account. Trainor and Graue (2013) outline the major questions readers and reviewers ask: “Do we find it [the account] believable and trustworthy? And does it work to deepen or shift the way we understand the world around us?” (p. 90). By drawing attention in the thematic narrative to the participants’ words and emotions, by providing a sufficiently complex and detailed account, and by moving reflexivity between field notes and theory, this study will show validity in the form of believability and trustworthiness.

To provide an example of trustworthiness that in the process of narrowing from field to desk, organizing codes, and evaluating the process, I coded the theme “look at me.” I discovered this theme the margins of my notes, but I later dismissed this as out-of-context in the greater notion of participation in a parochial chorus. Although this phrase emerged in the memo phase and it provided an idea of what was then happening during the class, it was not closely related to participants’ meanings. In other words, it was

merely a theme that emerged from the practice of education. Nevertheless, I will use it as an example of a causation coding theme and of how themes are coded with this process.

Figure 3.10

A Narrative Quote and Pathway Map Demonstrating Causation Coding of the Theme "Look at Me"



Further questions for analysis would include why the students were not paying attention and what type of emotional engagement the teacher was using when they commanded "look at me."

The coding process is more dependable when it can be buttressed from several independent locations (Miles et. al., 2020). "Look at me" would have more internal validity if it were triangulated with other sources. Merriam (1998) wrote, "Especially in

terms of using multiple methods of data collection and analysis, triangulation strengthens reliability as well as internal validity" (p. 207). In addition to using multiple methods of data collection, such as observations, interview transcripts, field notes, memos, reproducing a finding in a different part of the data can make it dependable (Miles et al., 2020).

Representation and Validity

By representing the meanings of the participants, coding the data, and finally presenting a thematic narrative, I shall show results with respect to a reflexive awareness and acknowledgement of the personal, inter-subjective, and social processes that shape this study (Trainor & Graue, 2013).

Trainor and Graue (2013) explained this concept: "the need for narratives that fill out and reveal the complexity and logic of community life [inside the ritual of the classroom] that is glossed over in social research that may narrowly abstract a single variable or issue" (p. 93). The issue is how American Catholic priests, principals, and music teachers interpret the meaning of full participation in musical interaction in the classroom.

Starting with the structure of the relationship between the researcher and the participants, the "kinds of questions one asks, to how one asks, to an acknowledgement of one's own limitations was transparent and the positionality and subjectivity that potentially influenced the researcher was identified with member checks" (Trainor & Graue, 2013, p. 94). By recognizing the limits of my own academic voice, I maintain the importance of reflexivity and transparency regarding methods and purpose of this micro-

ethnographic study.

I documented my notes from fieldwork, wrote down supporting details, and potential offerings for an external audit by providing truth claims in regard to the “story being told” (Trainor & Graue, 2013, p. 90). The data representation could provide an audit of the various codes and member checks; however, the credibility of this study was centered around “the extent to which the story speaks powerfully and persuasively to our understanding” (Trainor & Graue, 2013, p. 90). By collecting information and by exhaustive tracking and checking, I likely have a deep understanding of the study that will provide sufficient evidence to support such truth claims.

Given that such a deep understanding represents the whole of this study, it may or may not extend to the entire population of American Catholics. The external validity drawn from data could provide generalizations that support further studies and details in the future. In addition, internal validity could show that the study is solid in its approach to specific participants and their interviews. In both cases, validity is aligned with the methodology as representative of the data through observation of the participants with respect to credibility, worthiness, and reflexivity.

Participants’ knowledge of Vatican II documents guides my interpretation of their participation in the classroom and in the school Mass setting. When a successful musical experience has been completed, emotional effervescence—achieved through singing together in rehearsals and school liturgies—appears as the primary mechanism to measure success in both individual moment-to-moment experiences and group solidarity (Collins, 2004). Collins summarizes this point by writing, "When rhythmic entrainment

(bodily energy) builds up, it is the most engrossing thing in human experience—literally the high point in peoples' lives" (Penn Arts and Sciences, 4:07). In this study, emotional effervescence manifests itself in the physical nuance of singing and praying, reified through instruction by priests and music teachers in the three schools of the Diocese of Columbus. The voices of children singing in classrooms, rehearsals, concerts, and school liturgies do not diminish when the energy is driven by musical educators. Pope Paul VI's (1963) desire to promote and restore the sacred liturgy by way of full participation is the likely inspiration for priests and music teachers to "zealously strive to achieve it, by means of the necessary instruction, in all their pastoral work" (para. 14). This study makes evident that full participation in parochial chorus is influenced by Vatican II documents and is seen in the form of emotional effervescence.

In the next chapter, an attempt to understand the goal of each school and parish is made in terms of musical interaction within the ritual of the classroom. Examination of how priests and music teachers interact with one another to plan and implement a successful classroom experience—one in which students will potentially return to the ritual—is conducted by the following two questions: first, In what ways do priests, principals, and teachers' musical education influence their interpretation of "full participation?" and, second, to what extent do teachers and principals consider musical backgrounds and preferences of students when planning and implementing classroom rituals? The descriptive nature of the case study combined with the opportunistic sampling method provides the process of data collection. Merriam (1998) wrote, "The researcher usually does not know ahead of time every person who might be interviewed,

all the questions that might be asked, or where to look next unless data are analyzed as they are being collected" (p. 155). I therefore employed causation coding in real-time and looked for influences, intentions, affects, and actions among participants (Miles et. al., 2020).

In chapter six, I explain the in-depth coding results; however, four themes appeared in the sequential coding process (i.e., antecedent conditions, mediating variables, and outcome variables): (a) over-participation; (b) Protestant rock; (c) distraction; and (d) the theological elephant in the room. A two-fold nature of participation, outlined in Chapter 1 of this study, emerged from participants' knowledge of Vatican II documents and frequently supported conversations considering full participation. The themes of over-participation and Protestant rock clearly show participants' meanings and further manifestations of the term "participation" that is organically produced through internal and external processes.

A definition of over-participation is necessary at this point before diving into the coding process of how this theme emerged. It is logical that during classroom or Mass experiences, over-participation can be observed by the emotional outpouring of the participants by nature of their extremely loud volume and bodily co-presence that charges up the emotions in the room in a way considered inappropriate for that context. It is not obvious, however, that both internal and external experiences are occurring together. Internal participation might be considered an over-participation if the individual is experiencing an over-whelming sense of internal emotion, and therefore becoming distracted from the external experience. Over-participation is a label that could be

attached to a heightened external emotional experience that does not either contribute to a potential return to the ritual or enhance internal participation.

Piero Marini helped to discuss over-participation in post-Vatican II worship, by his experience working under Pope John Paull II, and Pope Benedict XVI, as the master of liturgical celebrations of the supreme pontiff. According to Marini (2005), over-participation emerged from the reforms of Vatican II, and is linked to emotions and feelings:

> During the first stage of the implementation of the reform, participation assumed a mainly exterior and didactic aspect, which later often degenerated to a sort of *over-participation* [emphasis mine], at all costs and in every manner. The liturgy is not the sum of the emotions of a group of persons and much less a receptacle for personal feelings. It is above all time and space to interiorise the words we listen to and the sounds we hear in the liturgy, to make our own the actions performed, to assimilate the texts recited and sung, to let ourselves be penetrated by the images seen and the fragrances smelt. (para. 4a)

Marini's position strengthens the argument that it is internal participation that is most significant. Durkheim (1912/1995) called this form of internal consciousness a sui generis in social life that generates "feelings, ideas, and images that follow their own law once they are born" (p. 426).

Durkheim supported the notion that internal emotion leads to external emotion through participation that permeates itself in the form of a shared ritual in social situations. In chapter six, I will show an example of over-participation stated by a priest

who explained this experience at his church and describe in detail how this term became a theme is this study. The theme of Protestant rock is defined by the nature of musical instruments and sounds that are included in worship. Borrowing from the secular style of rock and roll, Protestant rock is a genre of music whereas guitars, drums, and electronic keyboards are used to replace the organ and orchestral instruments.

The third theme evident in this study is distraction. When individuals feel "boredom and constraint, even depression, interaction fatigue [and] a desire to escape," distraction causes a ritual to fail (Collins, 2004, p. 51) As Goffman's (1967) proverbial pendulum swings between the situation and the self, internal and external participation tend to balance each other unless something interrupts the experience. Distractions change or stop the flow.

Finally, the fourth theme is that of the theological elephant in the room. This theme is illustrated when the central theology of the Eucharist is potentially being ignored in order to discuss liturgical elements surrounding it. The true presence of Christ in the Eucharist at Mass seems to be the central purpose for Catholics' attendance at Mass. O'Neill (1969) wrote of receiving communion during Mass as this source and summit of the Catholic faith, a moment when "the import of the whole ceremonial may be absorbed and deeply personalized" (p. 10). Speaking from a Catholic perspective, as the Eucharist is the source and summit of the Mass, anything else that follows is secondary. This theme was coded from multiple participants making meaning of the Catholic Eucharist.

The Catechism of the Catholic Church (CCC) offers the following theological

explanation of when the bread and the wine become the body and blood, the process called transubstantiation:

> The Council of Trent summarizes the Catholic faith by declaring: "Because Christ our Redeemer said that it was truly his body that he was offering under the species of bread, it has always been the conviction of the Church of God, and this holy Council now declares again, that by the consecration of the bread and wine there takes place a change of the whole substance of the bread into the substance of the body of Christ our Lord and of the whole substance of the wine into the substance of his blood. This change the holy Catholic Church has fittingly and properly called transubstantiation. (para. 1376)

The moment of transubstantiation occurs at the consecration during the Mass. However, as the participation of the congregation is under special consideration in this study, it is important to clarify the specific nature of participation in the Eucharist as directed to an individual experience that is shared with the group:

> The Mass is at the same time, and inseparably, the sacrificial memorial in which the sacrifice of the cross is perpetuated and the sacred banquet of communion with the Lord's body and blood. But the celebration of the Eucharistic sacrifice is wholly directed toward the intimate union of the faithful with Christ through communion. To receive communion is to receive Christ himself who has offered himself for us. (para. 1382)

The theme of the theological elephant in the room is closely connected to the Eucharist, as when the moment of transubstantiation is occurring or has occurred,

description of any other participation, including musical, risks ignoring the source and summit of the Catholic faith. The nature of the theology of receiving the Eucharist is explored further in Chapters 5 and 6 and explains how the theological elephant in the room creates conflict in light of external and internal participation.

Summary

This chapter outlined the micro-ethnography, design, and description of the method used to analyze the data. The narrative data will reflect the collection methods including artifacts, photographs, and audio recordings. The process of ensuring trustworthiness was attended to in that the entire corpus of field notes was considered when I analyzed the data. By looking over my notes and listening to the recording's multiple times, I was able to gain a broader perspective on my own data analysis. From the perspective of the researcher, I placed myself in the position to analyze the data with validity and representation equally present.

CHAPTER IV: PARTICIPANT PROFILES

Participants in the Study

The participants in this study are two priests and two music teachers. The three schools in the Diocese of Columbus are Our Lady of Peace Catholic School, St. Mary of the Assumption Catholic School, and St. Paul Catholic School. As stated in Chapter 3, all three principals declined to be interviewed, possibly because they felt the questions were directed more toward priests and music teachers. Given that the parish priest is also the "head of school," the person in this role might have been warding off excess meeting time that principals cherish. Principals in parochial schools work directly for parish priests, therefore the balance between the two roles can often be complicated. In this study the principals declined to interview, however their reason for declining was not clear.

Analysis of data from interviews and classroom rehearsals reveal the "multiple truths apparent in other's lives" (Emerson et al. 2013, p. 4). In order to learn about truths of the necessary instruction from the pastors of souls, the interpretation of the meaning of full participation is meant to be supported by the design of this study with particular regard to rituals. Miles et al. (2020) suggests that rituals can be uncovered by discerning belief systems and interrelationships among people. In the following sections, a short history of each chosen church is explained, and I discuss participants' job titles and give a snapshot of their work.

Our Lady of Peace

In the town of Clintonville, Ohio, Our Lady of Peace Catholic Church and School are located on the corner of a busy intersection. The property was originally located on Phinney Farm, and the first Mass was said in 1946; a limited history is available on the church's website. Despite this construction date, the church is modern and built in a church-in-the-round model with carpet under the pews and the organ in the front (there is no choir or organ loft). The history of the church resides in the parishioners' activities and dedication throughout the years. The current pastor, Father Dooley, showed me the church and gave its history.

Father Dooley is a newly ordained priest, serving his first pastorate at OLP. Prior to his arrival at Our Lady of Peace, he was the parochial vicar of the four-county consortium of churches (St. Peter in Chillicothe; St. Colman of Cloyne in Washington Court House; St. Mary Queen of the Missions, in Waverly; and St. Sylvester, in Zaleski). Since his assignment to Our Lady of Peace in June of 2019, he is trying to make a few small changes:

> I know every morning we have a prayer service at the school, and every Wednesday school Masses—I don't know if I mentioned that—so every week the principal or I will say, "Now, let's really respond, you know, let's really participate in the liturgy," like that—I've noticed in my short time here there's been a slight uptick [in participation]. (Father Dooley, personal communication, October 23, 2019)

Father Dooley noted that encouraging participation has a positive impact on the students

at Our Lady of Peace.

Figure 4.1

The Sanctuary of Our Lady of Peace, Columbus, Ohio.

Note. This architectural style typifies many churches built in the post-Vatican II period. Photograph used by permission.

St. Mary of the Assumption

St. Mary of the Assumption Catholic Church is located in German Village, a historic neighborhood in downtown Columbus, Ohio. Since its founding in 1814, the area has seen a rise and decline throughout the years as fallout from World Wars I and II, zoning laws, and political and social changes have devalued the area. During the 1950’s German Village was considered a slum. Help from local business owners and the historical society has revitalized it as an urban neighborhood. Currently, many upscale restaurants and boutiques service the neighborhood. For over 150 years, St. Mary's has been a centerpiece of the community, both as a place of worship and as an emblem of

prosperity. Throughout financial, cultural, and political challenges, St. Mary's has kept its doors open to parishioners in times of struggle and prosperity. Currently, however, the doors are closed due to the current COVID-19 global pandemic, the implications of which I will address at the conclusion of Chapter 6.

In August of 2016, the roof of St. Mary's was struck by lightning, which damaged the ceiling, and an eight million-dollar renovation project was started. As the result of community efforts, parishioners raised the money and the renovation was completed in March 2019. The ceiling was originally painted with German symbols and images of the Blessed Virgin Mary, and the renovation included reprinting digital images of the original ceiling artwork. The *Columbus Dispatch* reported the progress of the ceiling work by the local business, Martin Painting, stating: "The ceiling is more ornate now than it was, Martin said, with aspects that make the art look three-dimensional, such as light and shadows that make it look like light is coming from the direction of the sanctuary" (King, 2018). Given the rich tradition and desire to maintain the beauty of St. Mary's, efforts to honor the sacred space were solemnly considered and special attention was paid to deep Catholic traditions.

St. Mary's church is a potential space for successful interaction ritual chains in light of Collins's (2004) requirements for a successful ritual: "social ties bring ritual participation, and this brings belief. And those without close ties in a cult or church tend to drop out, and their belief fades away" (p. 195). St. Mary's has been a physical and emotional landmark in the German Village community for over 150 years. Without the community's financial and emotional support, the doors would likely close. Collins

connected physical needs with emotional effervescence: "To go to a church service or a political rally may produce a surge of EE [emotional energy], but it also costs real materials for transportation, for the church building, the microphones, prayer books, minister’s salary, and so forth" (p. 194). Clearly, a combination of financial resources and emotional energy are imperative to accomplish a successful ritual. Collins continues: "Pathways that do not lead toward production of material resources sufficient to sustain [interaction rituals] will also fail to produce EE" (p. 195). St. Mary's ceiling artwork, new wood flooring, new pews, and painting provide a mutual focus of attention upon entering the space.

Figure 4.2

The Nave and Sanctuary of St. Mary of the Assumption Catholic Church

Photo credit: Ross Williams (2019)

In Figure 4.2, one can see the new wood flooring, pews, and side paintings. The photograph was taken just before the final rehearsal of *On Our Way to Bethlehem: A Christmas Musical for Children* by Roger Emerson and John Jacobson, set to be performed by the second, third, and fourth grade students.

During the rehearsal I observed 68 students who came from the three grades. The musical was prepared for two performances on the next day, one during the school day for students and faculty and one performance the following evening for the German Village community.

St. Paul the Apostle

With 14,000 members, St. Paul Parish is the sixth largest parish in Ohio. Located in suburban Westerville, just north of Columbus, St. Paul was dedicated in 1913. St. Paul was built in the cornfields; its mission was not aimed at the city of Westerville, but rather at the rural areas: "Bishop James J. Hartley asked Fr. Hugh Ewing to establish a mission in the Westerville area in the spring of 1913. The mission wasn't for Catholics in Westerville—there weren't any—but for Catholics in the surrounding countryside" (About St. Paul, n.d.). The school opened in 1961 and now holds three sections of each grade level. With 839 students, it is the fourth largest Catholic grade school in the state of Ohio (Private School Review, n.d.).

I interviewed John Bryan, and Father P. J., and observed a music rehearsal. Bryan's job title—in his own words—is both "part-time music teacher, full time music director" (personal communication, October 21, 2019). He is the director of music for the parish and a music teacher at the school. Father P. J. is a newly ordained Catholic priest

in the Diocese of Columbus. He was trained at the Pontifical College Josephinum, a private Roman Catholic liberal arts college and graduate school of theology in Columbus. Yet, his education in the seminary was atypical. He described his casual rebelliousness as a dichotomy with being a priest, saying:

> I probably have one of those strangest *ars celebrandi* but there—because of who I am. Like, I shouldn't be a priest. I'm not that guy. I did not have a great seminary experience—you know there's a bell curve for everything! I'm a bro. I've been a bro my whole life—that's all I've ever been—that's all I've ever known—I could have a whole sleeve of tats I would. (personal communication, October 10, 2019)

Figure 4.3

The Sanctuary of St. Paul the Apostle Catholic Church, Westerville, Ohio

Photo credit: Ross Williams (2019)

In summary, the participants, and profiles of their locations were discussed in

detail in this chapter. All three of the schools are fairly close in proximity to each other, however they have very different characteristics. In the next chapter, themes that emerged from the data collection are explored. The participants and the profiles of their churches and schools were discussed in detail in this chapter. All three schools are in close proximity to each other; however, their characteristics differ. In Chapter 5, four themes that emerged from the data collection are explored.

CHAPTER V: THEMES

In this chapter, I discuss the themes that grew from the data collection process. Four themes were developed: a) over-participation, b) Protestant rock, c) distraction, and d) the theological elephant in the room.

Father P. J.'s words rang loud and clear from his office at St. Paul Catholic Church in Westerville, Ohio:

> You know one of my most common questions—or most kind of questions, or things I hear is, "What am I getting out of Mass?" Or, "What am I supposed to be getting out of this?" No one likes the answer, because [if] we're going to be honest about this, it's not about you—it's not about what you get out of it. Anything out of the Holy Mass is wonderful, but it's a very positive byproduct of what you as created beings are obligated to give to your creator, which is worship and actualization! And, by the way, He's giving you the greatest gift I've been given—which is God in the form of food for us lowly humans. I mean, if that's not what you're getting out of Mass, and that's not leading to you to actively participate, you know maybe that's the answer! Maybe talk[ing] to you more about that and explaining that the sacramental realities of worship and the reception of this great gift that should be your motivation! And, if it's not your motivation let's have an honest discussion about why. What's not clicking? (personal communication, Father P.J., October 10, 2019)

The question of what's "not clicking" is a concept familiar to Father P. J.'s upbringing. It is clear that he understands the dual nature of participation from his own

experience of “fitting in” as a young Catholic and as a priest. Both the internal and external nature of participation in the Mass resonate with his life experience. As a child, he noticed his parents during Mass: “When I was a kid my mom was always singing—my dad didn't really (sing)—my sister didn't really sing” (personal communication, October 10, 2020). The next question is, were his father and sister in a deep state of prayer? Perhaps Father P. J. noticed the dual nature of participation perpetuated in his own family and that that experience was analogous to his own life. As a priest, these experiences could have led him to understand the importance of singing, and the importance of prayer. Ultimately, is it possible to measure internal participation? Father P. J. could only presume that his sister and father were praying.

In this chapter I explore the following four themes: (a) over-participation; (b) Protestant rock; (c) distraction; and (d) the theological elephant in the room. I shall show that these themes evolved from interviews and rehearsal observations. During each interview or observation, the topic of emotions in music was so strong that I could reasonable surmise that all participants were aware of the emotional energy associated with full participation.

The interviews and observations show that the participants either had knowledge of Vatican II documents or a willingness to foster participation through energetic teaching. In either case, internal and external participation require emotional energy. When emotional energy diminishes due to distractions or a lack of theological understanding of the Eucharist, the participation is no longer full. On the other hand, when emotional energy is elevated to new levels of emotional entrainment, the

participation is full.

Over-Participation

> Emotion in the Mass is OK every once in a while—you know if you're going to have that. Let's balance it with some music that has some theological depth, some musical beauty—polyphony, chants. I think our goal here is to really show the parish and show the kids this is not about the lowest common denominator. This is about the wealth and the beauty of the church and the ancient chants are just as beautiful as some of these modern—almost rock songs—and there's beauty in different ways. We can see the wealth of the musical exploration in the church's history. (personal communication, Father P. J., October 24, 2019)

Father P. J. is a proponent of the Latin Mass, otherwise known as the Tridentine Mass. The papal document *Summorum Pontificum* by Pope Benedict (1987) was a response to the confusion surrounding the Mass that immediately followed Vatican II, known as the Pope Paul VI Mass. Benedict attempted to show that the Latin Mass is acceptable in tandem with the multiple-language Pope Paul VI Mass (the current form in Roman Catholic churches worldwide). Father P. J. described the Latin Mass in detail: "I think we are moving toward a much fuller active participation from the 50s and early 60s with the [Vatican II] reforms, [back] to the Tridentine musical reforms" (Personal communication, October 10, 2019). He asserts that the post-Vatican II Mass of Pope Paul VI did create more participation, however he feels it is an over-participation from the congregation. Father P. J. and I discuss this phenomenon (personal communication, October 10, 2019):

RW: How would you describe that liturgy [Pope Paul VI]?

PJ: I would say it's almost an over-participation. I think it recognized it puts almost too much onus on the people. I think we need to move to a point where we understand an active participation can be both vocal and it can be both interior [and exterior].

RW: OK, it seems to me your take on active participation is really 50-50?

PJ: I think that no matter what your external response is, internal is much more important. That being said, I think that internal is harder to get to and I think that's where we need to start with active participation, but the actual external active participation as much as possible needs to be encouraged. And, in a perfect world we would get to the point where everybody who can sing is singing, and they are doing so paying attention to the beauty of the words, that's going to take a lot of time. (personal communication, October 10, 2019)

Father P. J. discusses over-participation under the auspices of encouraging internal participation (once the congregation is hooked on the beauty in the lyrics). He continues:

> I think that the internal active participation is much more important, but I do think that depending on where your parish is at, that can be set aside—we need to focus on both, and we may need to focus on the external first, because we get people into the music, if we get people in his participation liturgy, then I can start to dig deeper. (personal communication, October 10, 2019)

Both internal and external participation are important and even if the external

participation is quite strong, it provides an opportunity to encourage people to come back to the ritual. Once they have returned, an opportunity is raised to “dig deeper,” to teach about prayer through internal participation.

In the code of over-participation, I identified three themes:

CODE 1: OVER-PARTICIPATION

CODE 2: PUTS TOO MUCH ONUS ON THE PEOPLE

CODE 3: MOVE TO A POINT in which WE UNDERSTAND ACTIVE PARTICIPATION CAN BE BOTH VOCAL AND INTERIOR.

To look beyond the linear “cause and effect,” researchers search for multiple and interacting influences and effects (Miles et al., 2020). Father P. J.’s example shows the influence of over-participation and places the onus on the people, that is, the pressure a congregation might feel if expected to sing the entire liturgy. Miles et al. continued by discussing triangulation, in which “findings are more dependable when they can be buttressed from several independent sources” (p. 430). I explore the theme of over-participation using a different data source that yields the same results.

As a music teacher at St. Mary School, Monds is responsible for the Christmas program. Monds explains to the third-grade class that their singing was too loud. During this rehearsal, the third-grade class is over-participating.

> Third graders—that "Rise Up Shepherd" song—there’s still a couple of confusing verses. We need to look at that. [It] reminds me on Hallelujah [Chorus] to sing, not shout. There were times where it started to sound like you were shouting! (personal communication, December 11, 2019)

Judging by Monds's reaction, this was not the first time this phenomenon had happened. Collins (2004) discusses the energy levels of groups and individuals and points to high levels of emotional effervescence as a founding principal of interaction ritual chains: "It is a theory of momentary encounters among human bodies charged up with emotions and consciousness because they have gone through chains of previous encounters" (p. 3). As an observer, I could certainly feel the emotional effervescence resonating from the third graders; they were singing so loudly that it sounded more like a pep rally than Handel's *Messiah*. Given that this Christmas program is repeated each year, I could also see the looks of the second graders eager to take their place next year and sing (yell) the "Alleluias." The ritual of performing this piece is repeated each year, and the music teacher tried to control volume of the singing. She is obviously allowed the shouting to go on to such a degree that the third-grade singers were clearly having a great time.

Another example of over-participation came up in my interview with Bryan at St. Paul School. He commented on over-participation by saying to the singers: "Your loudest sound is not your loudest sound" (personal communication, October 21, 2019). At the beginning of the youth choir rehearsal, Bryan warned of potential yelling. In this classroom, 62 children in grades four through six eagerly awaited Bryan's direction. He structured the rehearsal to keep the youth engaged at every moment. In his 30 years of teaching experience, he knows how to command a rehearsal of parochial school students. Short phrases like, "Watch my prep," "Point your toes at me," and "Mark it in your music" are mantras Bryan used to communicate with the youth choir.

I observed the balance between strictness and enthusiasm; music teachers ride a

line to keep their classrooms in order and the result is a combination of listening (internal) and singing (external). During rehearsal, Bryan was constantly “checking in” with the progress of his own techniques. When participation was waning, Bryan was quick to guide it back. He considers the given ensembles’ ability.

A Balanced Participation

I asked Bryan to comment about the goals of Vatican II, to “offer necessary tools to support lifelong learning and full conscious active participation in Catholic schools and parishes” (National Pastoral Musicians, 2006; Diocese of Columbus Course of Study, 2016). He responded with statements that show both his knowledge of these documents and his passion for teaching:

> JB: When I look at the church documents, they say the most important thing that I can do is “foster choirs.” Which means foster singing.
>
> RW: Right.
>
> JB: Not foster guitar playing, it's asking me to foster singing—
>
> RW: Right—
>
> JB: And, these kids can turn around, utilize this, to give greater expression in worship. We can pray with our mind, and we can pray with our heart, and music allows us to do both. The text give[s] us the mind, the intellectual approach to music—the music gives us the emotional approach. (personal communication, October 21, 2019)

Bryan is speaking of participation from two different perspectives. The first perspective is on internal participation in regard to the text; the lyrics fill the mind with messages that

draw students to a richer, fuller experience in worship. The second perspective is on external participation in regard to the notes themselves; the melodies, harmonies, rhythm, chord progressions, etc., that draw students into an emotional experience in worship. He continued by discussing participation and focused on middle school male voices.

> I frequently like to say that we are a singing school. Kids don't get away with not singing—if that makes sense? Lots of times I hear people saying, "Well, he's an eighth-grade boy, and they just don't sing." To which I say, "No, that's not true at all—you [they] do." They do sing sometimes! (personal communication, October 21, 2019)

When students participate at a young age, they are accustomed to this expectation.

> I have kids sing—kids sing in front of the classroom, from the beginning in kindergarten—and sometimes I get parents who sort of think, "Oh my golly, I can't believe that you expose them to that kind of anxiety-ridden [experience]—having to sing in front of the classroom!" But, the kids don't experience it that way. Their experience in music education is that they are supposed to sing, they're supposed to participate. They don't know what music education was like or what their parents' music education was like. So, from the very, very beginning, every child is singing in front of other people. Then they understand that this is a purely natural thing to do. So, you talk about how do you foster full participation? Just by letting them know that this is a perfectly natural thing to do. Not letting them get away with thinking of your voice is changing you're—not supposed to sing anymore! (personal communication, October 21, 2019)

Bryan is focused on singing as a natural function of our bodies. If participating in worship is required, then singing is required. We can sing naturally, so we can participate naturally. Participating and singing are correlated to each other. Despite the reluctance of parents or adults to encourage eighth graders to sing, Bryan invites those singers to participate fully.

Gregorian Chant and Polyphony

Father P. J.'s first public Mass was celebrated with Latin and Gregorian chant sung throughout. Just before the Mass, he instructed the congregation to fully participate in the Mass in one of two ways:

> You are welcome to actively participate if you feel comfortable by chanting. If you do not feel comfortable chanting if you do not know this, if it's not going to help your prayer, then you are also welcome to actively participate by listening to the beautiful chants done by the ministers, by the choir, and by your brothers and sisters in the congregation. (personal communication, October 11, 2019)

Father P. J. spoke directly about internal and external participation, considering that listening to the music is a form of internal participation and the repertory assigned to worship is extremely important in the communication of the words [or text]. The *ars celebrandi* explains that to take part in the fullness of the liturgy, one must adhere to the liturgical norms. Clearly, Father P. J. is interested in instituting liturgical norms as prescribed by Vatican II. Pope Benedict XVI (2007a) continued: "The primary way to foster the participation of the People of God in the sacred rite is the proper celebration of the rite itself. The *ars celebrandi* is the best way to ensure their *actuosa participatio*"

(para. 114). Father P. J. reflects his love for the Latin Mass, with its Gregorian chant and Renaissance polyphony. He also understands the pendulum swings between internal and external participation.

Protestant rock

> Before I got here, there was a difference between the school liturgies and the parish liturgies. I am for some variety—for sure—but my goal has been to really kind of make the school Mass a continuation of the—I guess not quite the same but pretty similar—to some [Sunday] liturgies. (Father Dooley, personal communication, October 23, 2019)

Father Dooley understands the pedagogical tool of mirroring the school Mass on the Sunday Mass, especially its music. If the children sing the same music on Sundays as at the school Mass, they might learn it more thoroughly and become more confident in their participation. This notion is common in music education; repetition in practice leads toward confidence in performance. Maynard (2006) indicated the role of repetition in the success of performance skills: "As it is commonly defined, practicing is the act of repeating a motor skill with the intention that repetition of the skill will lead to increased accuracy, fluency, velocity, consistency, automaticity, and flexibility in performing the skill" (p. 61).

Are the students meant to be performing at Mass? Are classroom rituals guided toward performance ritual in Mass? LeBlanc (2015) answers the question by writing, "Pedagogies of religious tradition often involve the use of prayer, recital, song, chanting, sacrament, citation, and exclamation; in a manner that is *performance-oriented* [emphasis

mine]" (p. 260). By teaching full participation, teachers can encourage emotional performance by making the Mass feel like a concert. Student ensembles that rehearse for concerts are often primed for performing in church.

Upfront Singing

Father Dooley discussed the musicians' location at the front of the church and the fact that their repertory stemmed from post-Vatican II worship music that requires instruments. He suggests that he thought there were too many instruments.

> I am fine with some variety of instruments. There are a few instruments that they [music teacher and students] wanted to use for the school liturgy, like rain sticks and a few others, and I said, "No." I mean, I'm fine for that for prayer services or any other school events. (personal communication, October 23, 2019)

It appears that Father Dooley understands the concept of sacred and profane. Schuler (1987) wrote, emphasizing this point, "So much of the output of instrumental and vocal combos that one experiences so frequently in parish liturgies today does more to secularize the church than most concert programs" (p. 3).

The notion of upfront music places the musicians on a platform in front of the congregation, so they can be seen and heard with more clarity and emotional energy—almost like a performance. This is in stark contrast to the history of the Catholic Church, which, in the Middle Ages, had the choir sing upfront, but behind a wall. An example of this is found in the Worcester Cathedral in England, where the area in front of the high altar is called the chancel, which forms a middle church inside the cathedral partly separated by dividing walls (Hiley, 2009). Choir screens were used to isolate the voices

in order to produce a disembodied, ethereal effect. In modern worship, the Worcester Cathedral is breaking from the "walled" approach; children sing in front of the high altar and choir screen, which results in an embodied sound. This upfront-ness affects ritual participation because emotional entrainment would not be possible with the choir hidden. At Our Lady of Peace and St. Mary, the musicians are in the front where the congregation can see them fully. At St. Mary, however, the musicians could be placed in a choir loft. Monds chooses to have her students perform music in the front:

> In the past I had nothing to do with the Mass because it was always the pastor and the organist. And now we have a new pastor who just started a month or so ago, a couple of months ago. He's going to allow for some more leeway for us to do some more "upfront" contemporary stuff—I belong to my contemporary choir [for Sunday evening Mass] on the weekends and we do music upfront. (personal communication, December 11, 2019)

Monds spoke of the choices of repertory by mentioning a Catholic summer camp called Damascus.

> TM: I don't know if you are familiar with Damascus?
>
> RW: Yeah. [I would cut this one word and make her quote a block paragraph rather than a conversation. Remove the initials altogether.]
>
> TM: Our kids who have gone to the retreats the last three years now—and they come here with a real love for contemporary [music]. So, they want that kind of music, from Damascus, so that's what we are trying. (personal communication, December 11, 2019)

Damascus Mission Campus

Damascus is a Catholic mission campus in Centerburg, Ohio, on the northern tip of the Diocese of Columbus. Over the past several years, it has been a popular spot for Catholic teens to spend a week at camp. During a one-week session, campers attend daily Mass and adoration of the Blessed Sacrament. Monds mentions this camp for two reasons. The first reason is the fact that the repertory used during camp Mass is borrowed from Christian radio, which requires a full band. After speaking with the executive director of Damascus, Aaron Richards, I was informed that their music is based from Protestant worship organizations such as Bethel, Hillsong, Upper Room, and International House of Prayer (A. Richards, personal communication, April 16, 2020). I coded the music created from these worship organizations as Protestant rock, because the sound was meant for large worship venues complete with rock instrumentation and emotional songs that carry simple scriptural messages. The extent that Damascus borrowed their musical style from Bethel (and the other organizations mentioned) was through a worship training program called WorshipU. Here worship leaders from around the county came for a week-long training in music ministry or learn the craft online. Richards said the majority of the Damascus song list of over 250 songs were Protestant-based; however, at least two composers were Catholic. (See Appendix A.) Monds's second reason is the fact that the musicians were upfront in the worship space. The campus did not have a church building; however, a large meeting hall with a stage.

Figure 5.1

The Nave and Sanctuary of Damascus Mission Camps

I observed this recessional song at Damascus on July 19, 2019. Columbus Bishop Robert Brennan was presiding with ten additional priests from local parishes concelebrating. Photograph used with permission by A. Richards.

In the picture, the priests, including the Bishop of Columbus, are getting ready to recess out of the service. One can sense the emotional energy led by the upfront musicians and the students. They are singing "After All (Holy)" by the *David Crowder Band*. This song builds up an incredible amount of emotional energy through the praise and worship style of Protestant rock. The campers experience this music as their own—without direct reference to their Catholic parish—and as their normal music. Monds might be attempting to normalize Protestant rock at St. Mary.

These students are engaged in a successful ritual, in that the ingredients for

Collins's (2007) interaction ritual chains are all present: (a) a mutual focus of attention toward the altar and singing the words; (b) emotional effervescence is fed off of each other through bodily motions; (c) the symbolic content of the crucifix, candles, priests, and bishop are present; and d) a collective solidarity with high emotions is clear in everyone's expressions.

When these ritual ingredients all function together at a high level, the participants will want to return to the ritual as soon as possible. This is a necessary component of full participation; when the ritual is repeated, it is considered successful and the participation will increase each repetition. Monds is aware of this experience and she tries to replicate it at St. Mary. One of Monds's rehearsal techniques is to excite the students with emotional energy. She is mirroring the Damascus experience; students know that fun is coming.

Figure 5.2

Damascus Camp Youth Getting Pumped up with Emotional Energy

Photo credit: Ross Williams (2019)

From my experience at Damascus, I surmised that Protestant rock seemed to engage the students at camp. The singing was clearly an emotional performance, perhaps this is an example of the theme of over-participation. I observed little, if any, time for internal participation. When I discussed participation with Richards, he indicated that the Damascus "spirit of worship is an outward expression of an inward disposition" (personal communication, April 16, 2020). Richards suggested that internal and external participation merge. The words of Protestant rock used at St. Mary were not found in any Catholic hymnals. Therefore, how might Monds bring this music to a school Mass? She persuaded the priest to allow this repertory and the students to perform upfront.

The "Vineyard"

Father P. J. spoke about similar experiences at a Protestant church, the Vineyard. As anthem rock is used in modern Protestant worship venues, Catholic worship imitates these rituals for the sake of youth participation. Father P. J. warns about the non-Catholic nature of Protestant worship:

> [*Speaking sarcastically*] I can go to the Vineyard, and I'm certainly more motivated to actively participate in that. Because I can get my Starbucks, I can clap, and I'm going to be told nothing wrong with my life and that Jesus loves me. And, no matter what I do, I'm going to go to heaven. Why would I be challenged? (personal communication, October 11, 2019)

It appears from Father P. J.'s statement that Protestant rock and over-participation are more important than Vatican II statements and standards for music education in the Diocese of Columbus. Father P. J. speaks sarcastically about the Columbus-based

Protestant church, the Vineyard Columbus. With four locations in the Columbus area and 9,000 active members, there is coffee located in the gathering space of the church. Rather than Starbucks, it is the Global Cafe, where before the Sunday service one can "enjoy a chef-developed, from scratch, all-natural food menu including food for the kiddos" (Vineyard Columbus, n.d.). Similar to Bethel Church's WorshipU, the Vineyard has a training program for worship.

Protestant rock is fueled by training and education for the mission of each church. Father P. J. suggests, however, that the coffee and clapping are surface-level notions that appear to suggest that entering the Kingdom of Heaven is not challenging. According to Catholic cannon law, “[A] person who is to receive the Most Holy Eucharist is to abstain for at least one hour before holy communion from any food and drink, except for only water and medicine" (Coriden, et al., 1985, para. 919). The period of fasting might be what Father P. J. refers to as challenging, resulting in grace from suffering.

On Eagle’s Wings

Something about the song “On Eagle’s Wings” by Michael Joncas almost became a theme in this study. Although this song is not a Protestant rock, it might be one of the most popular Catholic songs from the 1980s (it was written in 1979) and is performed often at funerals...” In this study, “On Eagle’s Wings” is given as an example, meant to encourage participation, of a song that most Catholics know.

Bryan explains: “I use ‘On Eagle’s Wings’ once a year, the first Sunday of Lent. Because its text floats well with what's in the scripture” (personal communication, October 21, 2019).

Father Dooley agrees.

FD: Today they sang “On Eagle’s Wings.” I think we have been trying to have a good mixture of those traditional and contemporary hymns.

RW: So, during the singing of “On Eagle’s Wings,” for example, did you notice the children singing?

FD: Today. Yeah, I did.

RW: Would you consider that to be on the path of full participation?

FD: I say yes, absolutely. (personal communication, October 23, 2019)

Distraction

This study shows that distraction appears to play a significant role in causing a ritual to fail at repeating itself. When students are distracted from learning, the ritual process stops and fades away. When students are distracted from Mass, they stop participating.

Father P. J. explains his own love for emotional music. He guards against emotion taking over the liturgy, however, because it would distract the parishioners from the real purpose of the ritual.

> I love emotional music—I grew up on you know "Blink-182" and "Story of the Year." I’m an Emo [emotional] kid at heart. I love it. It doesn’t mean that [Emo music] needs to be in the liturgy at all—or to predominate in the liturgy. Because, I think when emotion takes over it, it’s completely distracting from what the Mass is about. (personal communication, October 10, 2019)

At St. Mary, while I observed Monds rehearsing with three soloists, the issue of distraction through negative emotional energy came to light. After rehearsing one section with the three soloists, everything fell apart. Monds said,

> Soloists, it's normal to be nervous, it's OK to be nervous, but don't get so nervous that you are so [quiet]. So, you are all capable to being on the right pitches, otherwise you would not have that solo, so don't be afraid! (personal communication, December 11, 2019)

It seemed to me that the atmosphere during the soloists' portion was negative, in that that I could sense moments of fear. Their terrified faces looked like they wanted to run away from the situation. This is an example of the potentially negative side of interaction rituals. Negative rituals are most often unsuccessful and fade away. One of Collins's (2004) ritual outcomes is "righteous anger for violations" (p. 70). The causation coding process for rituals that fade away and die encompass such negative emotions. To explain this particular event, I give three codes:

CODE 1) Soloists seemed not prepared so they were nervous

CODE 2) Don't get so nervous that you are so quiet

CODE 3) Soloists froze and were unable to sing

The theme for this causation code is distraction. The students were distracted from participating because they were not comfortable with their parts. And, as a result of this situation, the students were nervous. Because they were nervous, they froze. Then the ritual came to a crashing halt.

Restart the Ritual

One antidote could restart the ritual and gain potential future success. Collins (2004) discussed the concept of an energy star: "Persons with lower amounts of EE [emotional energy] are impressed by those who have accumulated a lot of it; such people have an EE-halo that makes them easy to admire" (p. 35). Monds has the responsibility as a teacher to discuss this situation with the soloists at a later time. If she possesses a high level of emotional energy, she will have an "EE-halo" encouraging the students to return to the stage and try again.

Music teachers with low-level emotional energy fail. This process is much different in classrooms from in worship where internal participation can be interrupted by energy stars. Draper (2019) points out that, during worship, prayer can be disrupted because "individualized communion with God has been the consistent goal, and noise from other people is considered a distraction" (p. 37). Given the negative experience with the soloists and the over-participation from the third graders, Monds has a classroom full of potential interaction ritual chains that bring up complex implications to be discussed in Chapter 6.

The Theological Elephant in the Room

> It is only Jesus Who can fan the "flame of faith" in the hearts of the children of the world! When we gather the children of the world before Jesus who is truly present in all the Tabernacles of the world, our faith tells us, that in His great Love and mercy He will certainly "fan the flame of faith" in the hearts of our children thus reaching into the heart of every Family, through their littlest

members, the children. (Benedict XVI, para 1, 2008)

According to Father P. J., the theological elephant in the room is that the modern Catholic church is troubled, and it needs healing by means of participation in the Eucharist. He explains:

> I'm originally from Pittsburgh, so, I'm not sure if you're aware of the Pittsburgh diocese is just falling apart right now. And, the Bishop, God bless him, is honestly doing the best he can, but you know I read these reports when I hear all these things. Oh, and I think we're talking about these problems, but we're not addressing the issue, which is our church has moved away from Jesus Christ. And the sacramental reality is, if we're going to talk about active participation, let's talk about what we're participating in, which is the sacramental life of the church. If we are not going to do that than any of these conversations are just garbage.
> So, yes, I think we can try to bring that back and bring us back to the joy of the Gospel. Without acknowledging the theological elephant in the room [pauses]. We have to pay attention to the sacraments. I think that's where we're at now. (personal communication, October 10, 2019)

Father P. J. has hope for the future of the Catholic church. In his interpretation, through adherence to Pope Benedict's call to "fan the flame of faith," the theological elephant in the room can be addressed.

Throughout this chapter, I discussed the themes that emerged from the data collection process. In particular, as codes arose from the observations, participants engaged with each other, and the four themes were developed: a) over-participation, b)

Protestant rock, c) distraction, and d) the theological elephant in the room. In the next chapter, I discuss implications, recommendations, and suggestions of further research.

CHAPTER VI: SUMMARY, INNOVATIONS, IMPLICATIONS, AND CONCLUSION

I am surprised to learn that Protestant rock found a way into Catholic worship and that students are over-participating in this regard. What is the danger in creating an emotionally effervescent environment that translates into people returning to the pews? Could Protestant rock be useful 50 years after Vatican II? In this section, I lay out how the themes of over-participation, Protestant rock, distraction, and the theological elephant in the room, carve a way to a new concept for parochial education and beyond.

The new framework places rituals at the center and accounts for the dualities of internal/external and sacred/profane and suggests that religion is a representation of society.

As the subject of this study is full participation in parochial chorus, the tension between the theory and the practice of full participation raises questions such as: How do pastors of souls interpret the meaning of participation in classroom and worship in which internal and external participation in singing and internal participation in prayer are strongly considered? The interview questions were addressed and analyzed by using causation coding. By embracing the theoretical framework of interaction ritual chains, I was able to illustrate full participation in parochial chorus through several manifestations that could be viewed from close range in an effort to understand why rituals are repeated.

Through data collection and reflexivity, and analysis of the data, I determined that there is a need to modify the framework, to make clear a few sticky points. Although Collins's interaction ritual chains were helpful when initially looking at the data, I

realized after coding the data that another step that expands full participation in parochial chorus to outside the sacred to many different educational standpoints is necessary. I find that the dualities of internal/external and sacred/profane do not function in the same theoretical framework of interaction ritual chains as they might have after coding the four themes. The analysis from Collins' original framework needs to take on a new dimension that is based on a potential duality of real and ideal that extends interaction ritual chains to include multiple perspectives of rituals, and secular environments. Although I examined the creation, participation, and success or failure of returning to the rituals in parochial schools, rituals could be present in other settings, such as charter schools, public schools, homeschooling, and are placed upon a framework that includes a real/ideal duality.

A new framework applied to music education as a whole needs to be fleshed out. To explain, when observing multiple perspectives of rituals under this lens, the process of combining real and ideal needs to be explained. Masuzawa (1998) defines this position:

> [R]eligion consists in sacred/profane duality, while society consists in real/ideal duality; the relation between these two dualities is both one of origination and of representation (i.e., one originates from another, and one represents the other). But when religious sentiment is identified with collective sentiment, this identification in turn undermines the initial set of dualities. The corresponding dualities do not really fall into place, nor is the analogy finally settled; instead, another series of doubles has taken their place. For, by identifying religion and society, Durkheim in effect implies that religion as a whole is an ideal

representation of society. (p. 33)

After reviewing Masuzawa's premise of real and ideal, there is a need to look at further research to address the combination of religion representing society. Under Durkheim's premise, religion is a representation of society; therefore, I join the real and the ideal to this conversation and new framework. Most importantly, this can be achieved in music education, when observing students in multiple musical settings of rituals. To explain, I offer suggestions of ways to implement this new dimension into parochial music education in the next section.

A new duality

Returning to the National Catholic Education Association's vision of Catholic schools—that is to transform lives and society—I look to Durkheim's (1912/1995) definition of sacred and profane as a point of departure for a conversation about successful rituals in light of the three themes. The main point is this: the data do not suggest that internal/external or sacred/profane function in light of the interactionists' view on the micro/macro scale. Two realms, real and ideal, provide a clearer view. Durkheim (1912/1995) stated that "the genesis and the sustenance of the 'real' society is in an important sense dependent on its 'ideal' representation" (p. 401). "Real" is everything that happens in the experience of the ritual—the original. "Ideal" is a representation of the real, as a choice is to be made for the present and the future. As music educators, we might look at both—the real and the ideal—and consider a combination. Real experiences of emotions in rituals, combined with ideal experiences of emotions during rituals, equals religious ritual that represents society and conjoins real

and ideal. I place the real/ideal duality upon my new framework that extends to many types of rituals and additionally contains an indication of varying levels of emotions.

Before continuing to venture into these uncharted waters, I shall summarize the four themes outlined in this study: (a) choir members tended to over-participate with too much volume or energy; (b) consistent with the mirroring of the classroom rehearsal and the school Mass, emotional energy was encouraged by Protestant rock—resulting in a high level of emotional effervescence; (c) failed rituals occurred as a result of distractions in performance and worship; and (d) the Catholic source and summit of the Eucharist clearly rang out: the theological elephant in the room.

Out of these four themes, distraction is the least important because it can indicate a failed ritual. I encourage future research into failed rituals, although that is not considered here. The point of any potentially new framework is not to debunk what I have discovered using Collins's research; it is, however, a way to enlarge on Collins's work and potentially expand upon Durkheim and Goffman. While distraction was minor in my study, this theme could still arise in my new framework, taking on different levels of importance.

A New Knowledge Set

For this dissertation, I show the following three themes in a line as they stimulate each other.

Figure 6.1

Map of Themes

OVER-PARTICIPATION (encouraged by) → PROTESTANT ANTHEM ROCK

(leads to understanding the) → THEOLOGICAL ELEPHANT IN THE ROOM

The flow of this figure looks like a larger theme from causation coding; however, it is only intended to show how the themes work together. They are not inherently connected.

Figure 6.1 does not represent a participatory flow because it does not represent a ritual. It is a representation of what emerged from the data of this study. Although I can say that these three topics do not necessarily fit into the original scope of this dissertation, my data analysis suggested that they are seemingly important to the participants. By adding to Collins's work, I suggest that a new understanding of what it means to participate in parochial chorus could be sought. To explain, "over-participation" is the students' ideal emotional engagement in the ritual. "Protestant rock" is the real musical event in the ritual. The "theological elephant in the room" is the understanding of religion representing society. By placing these three themes on a framework that places ritual in the center and shows the real/ideal duality, I can explain why students return to this ritual. In the next section I give a detailed explanation of the new framework.

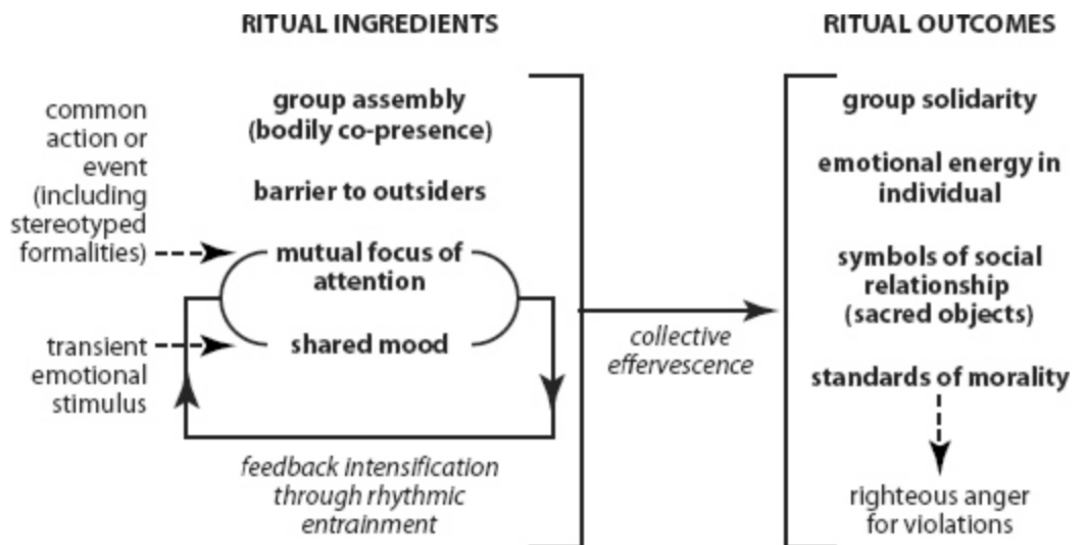
Innovations

In this section, I offer a modification of Collins's framework. Interaction ritual chains showed only basic evidence to define ritual participation and its interpretation. I believe that the ritual *is* participation and "being there" is the ritual itself. This

perspective places the ritual at the center, not next to or at the end of the chain. Collins's ritual ingredients/outcomes map shows:

Figure 6.2

Collins's Ritual Ingredient/Outcomes Map (Collins, 2007, p. 71)



Collins places four frames (ingredients) of ritual activity (bodily co-presence, barrier to outsiders, mutual focus of attention, and shared mood) as a foundation that becomes collective effervescence. These ritual activities are considered to be the successes of a ritual with the exception of “righteous anger for violations,” a potentially failed ritual (bottom right corner). For example, to encourage high culture, Father P. J. suggests singing polyphonic music and chant, and educating the child about Palestrina and Pope Gregory might be better served.

In my interpretation, the ritual itself is missing from the picture. The rituals in my study—i.e., Mass, classroom, rehearsal, or concert—were affected by all of the elements (my themes) that took place in the event: over-participation, Protestant rock, distraction,

and the theological elephant in the room. Collins's four frames and corresponding outcomes explained the potential return to the ritual; however, the details of what constitutes a ritual are missing. The four themes from my dissertation were comprised of their own ingredients that lead up to—and follow—what defined them as a ritual.

The following examples of time and space are necessary to success or failure. These examples were part, but not the center, of the ritual: (a) Father P. J. referenced Starbucks coffee during a church service [symbolic content that is not religious]; (b) Monds assigned costumes before the Christmas program [barriers to outsiders]; (c) Bryan clearing the chairs after rehearsal was part of the ritual; and (d) Father Dooly prepared a homily about the Eucharist before the Mass. Such ingredients lie on the periphery of the ritual but must be considered as part of the entire corpus.

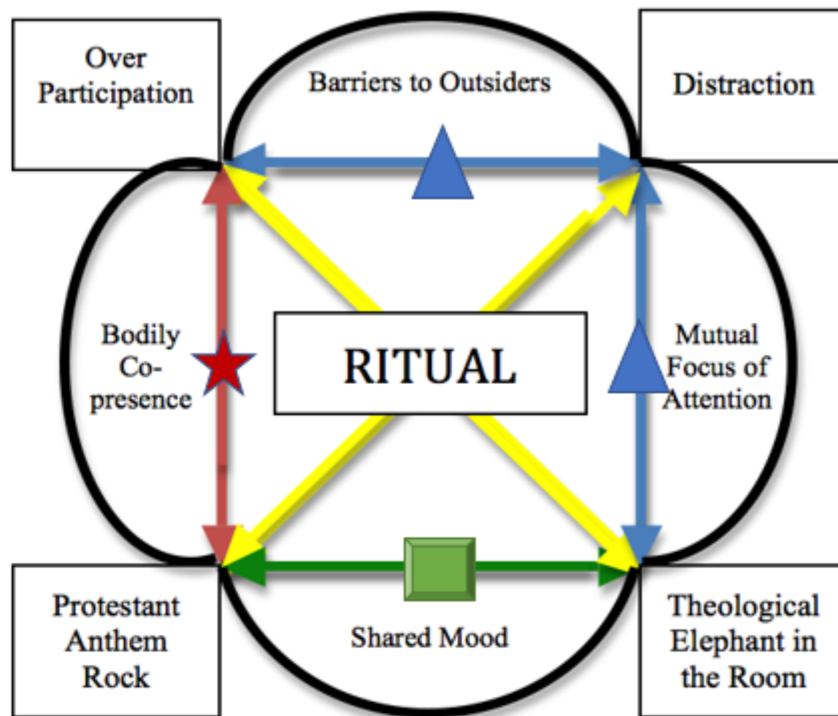
Looking back at the originating dualities of internal/external and sacred/profane that informed this study, it is important to acknowledge how the premise of real/ideal existed on a horizontal plane. The real/ideal premise gave the interactionists' view a narrow lens as it does not yet function in scholarship of sociology in a way that is necessary to be applied to my new framework. Therefore, further research in ritual study needs to view the interactionists' dualities from multiple perspectives—perhaps like a prism—because of the vast implications and dimensions of ingredients, outcomes, and everything else being wrapped up into one large ritual. In other words, the micro and macro views indicated an opposing view, one that kept the success or failure of a ritual on a line pointing toward the center of the interactions' view. Collins's map supported this mechanism. I must look, however, at the bigger picture: a picture that combines a

horizontal, vertical, and circular view.

Jaccard and Jacoby (2010) discussed theory construction and referred to building a new framework: “It helps to be explicit about what new insights are perspectives your theory has to offer” (p. 339). In the following figure, I show the ritual in the center, with the corresponding themes that arose from my data analysis. I shall then explain how this perspective might offer new insights.

Figure 6.3

New Ritual Participation Map in a Shape Similar to a Cardinal Compass [original diagram]



This map combines Collins’s (2004) four interaction ritual chains with the ritual at the center and expands on them. Understanding participation in parochial chorus by looking

at the four themes in a new ritual participation map, my analysis suggests, rather than ratifies, a new system.

In Figure 6.3 the term ritual is placed at the center, and Collins's four frames rotate in a circular pattern that bounces among the four themes from my study. The yellow arrows lead in all directions from the ritual itself. From the center, ritual leads to over-participation, Protestant rock, distraction, and the theological elephant in the room. The ritual action can be strengthened or weakened by Collins's four frames. The red arrow indicates emotional effervescence charged by an extremely high level of emotional entrainment. The green arrow indicates a medium level of emotional entrainment, and the blue arrow indicates a low level of emotional entrainment. (For colorblind readers, the red is indicated by a star, green by a square, and blue by a triangle.) By combining Collins's interaction ritual chains frames with the ritual in the center, and emotional effervescence displayed by color coding, the implications of interaction ritual chains have been altered to allow for this framework to show more specific reasons, emotions, energy, and results of a ritual. Moreover, this framework has the potential to show that rituals represent society as a combination of the real and the ideal.

Implications of an Extended Framework

By understanding the combination of real and the ideal, I can now use Collins's interaction ritual chains in this a new dimension toward combining religion and society. Froehlich (2007) wrote that society and its institutions are interdependent. "Durkheim's belief that all parts of the educational process—the school, the community, society at large and its institutions—have to function together to be effective, thus the term

functionalism" (p. 81).

One of the overarching points that emerged from the data addressed the research question: "In what ways do priests, principals, and teachers' musical education influence their interpretation of full and active participation?" After discussing musical backgrounds, the topic of musical repertory choices emerged from the participants. It was clear from the data that the history of the Catholic Church is important to priests and music directors. Given that Gregorian chant and elements of polyphony are important genres of Vatican II, what is most fascinating now is how chant and Renaissance polyphony—such as G. P. Palestrina, and William Byrd— combine with modern Protestant rock in worship. Although these two styles seem incongruent, they seem to live comfortably together in the various forms of worship that I observed.

Collins (2004) addressed the process of generating a new culture, writing, "IR [interaction ritual] theory pushes this development to a clear conceptual break. In Durkheim's formulation, rituals create culture, and sometimes reproduce existing culture" (p. 53). Furthermore, participation—in light of Vatican II documents, and understanding its dualities—clearly falls short of explaining how priests and music educators interpret the meaning of participation. Without such a new perspective, the meaning of participation remains too obscure to explain; we are all grasping for answers. As Tucker (2009) writes, we are just "digging up the pea patch" (pp. 3–4).

Behold I Make All Things New

In one of Pope Francis's homilies to a Wednesday general audience in 2017, he said,

> We have heard the Word of God in the Book of Revelation, as follows: "Behold, I make all things new" (21:5). Christian hope is based on faith in God who always creates newness in the life of mankind, creates novelty in history, creates novelty in the universe. Our God is the God who creates newness, because he is the God of surprises. (para. 1)

Father P. J. discusses the subjective concept of "theological depth." Music with "theological depth," according to Father P. J. will look quite different to him than to a middle school student. Considering that age and experience factor into an individual's faith journey, this understanding is subjective to an analysis of internal participation, which I have discovered to be mostly impossible to judge without extensive clinical and psychological perspectives. It is not evident that prayer through internal participation is charged up with enough emotions for a successful ritual. In other words, I cannot give evidence to support the concept of individual prayer transformed into anything substantive because it cannot be measured through observation. One cannot read the minds of students while engaged in prayer. Are they praying, or are they thinking of something else? If the former is true, then the ritual is basically sacred. If the latter is the case, then the ritual becomes basically profane. The tension between the theory and the practice of full participation in parochial choruses raises this question: How do pastors of souls interpret the meaning of participation in classroom and worship in which internal and external participation in singing and internal participation in prayer are strongly considered?

Father P. J. cites "[Renaissance] polyphony, chants," as an example of theological

depth and musical beauty. The theological depth and beauty of Gregorian chant or of a Palestrina polyphonic Mass is subject to the age and experience of the listener. To the extent that measuring depth and beauty is subjective, music teachers are charged with the task of deciding what music to teach, and the interpretation of participation is greatly affected by music in the classroom.

Vatican II states that "The musical tradition of the universal Church is a treasure of *inestimable value* [emphasis mine], greater even than that of any other art" (Sacrosanctum Concilium, para. 112). Froehlich (2007) discussed the "relationship between sociocultural and musical values held by different groups in society" (p. 66). Froehlich suggests that culture with a lower-case c indicates music in daily life, and Culture with a capital C indicates high culture (p. 67). The relationship between Froehlich's "high culture," and the Vatican II statement about the musical culture being of an "inestimable value," is a defining point that separates Protestant rock and sacred music. For example, to encourage high culture, Father P. J. suggests singing polyphonic music and chant, and educating the child about Palestrina and Pope Gregory. On the other hand, because music in the culture of lower-case c can be heard on the radio, Protestant rock can be taught along with American folk heritage and popular music. After a Catholic student discovers that they might enjoy Protestant rock in Mass, their beliefs and values could be affirmed during this experience and continued both in and outside of the classroom.

Froehlich (2007) states: "Music is not a reason for being; rather it accompanies life at a particular time and place" (p. 67). The singing of Protestant rock during a sacred

event such as a school Mass is an opportune time and place to develop a belief system. Once students are connected in time and place, the ritual is charged up with emotional effervescence, and the students might return. Collins's (2004) interaction ritual chains does not explain successful rituals from this point of view.

Given the three genres that emerged from the data (chant/polyphony, 1970s/1980s contemporary Catholic, and Protestant rock), I suggest that music education in a parochial chorus might focus on Gregorian chant/polyphony and Protestant rock, and that it eliminates the post-Vatican II genre of "contemporary Catholic" rock/pop ballads such as "On Eagle's Wings." Keeping Gregorian chant/polyphony and the Protestant rock anthem fulfills the needs of both the youth choir (the real) and the emotion-laden middle/high school students who desire to be charged up with emotion and to rush back to the ritual (the ideal). There is no longer a place for the middle, "On Eagle's Wings" category. Schuler (1987) discussed adherents of this middle genre of Catholic music as

> those who have tried so hard to destroy the art of sacred music, those who in the twenty years since the Second Vatican Council have nearly succeeded by disbanding choirs and forbidding the use of Latin, all in the name of participation. (p. 3)

Addressing the real and the ideal from this different perspective is one possible way to reconcile interaction ritual chains in light of this study.

Memory Sharing During a Global Pandemic

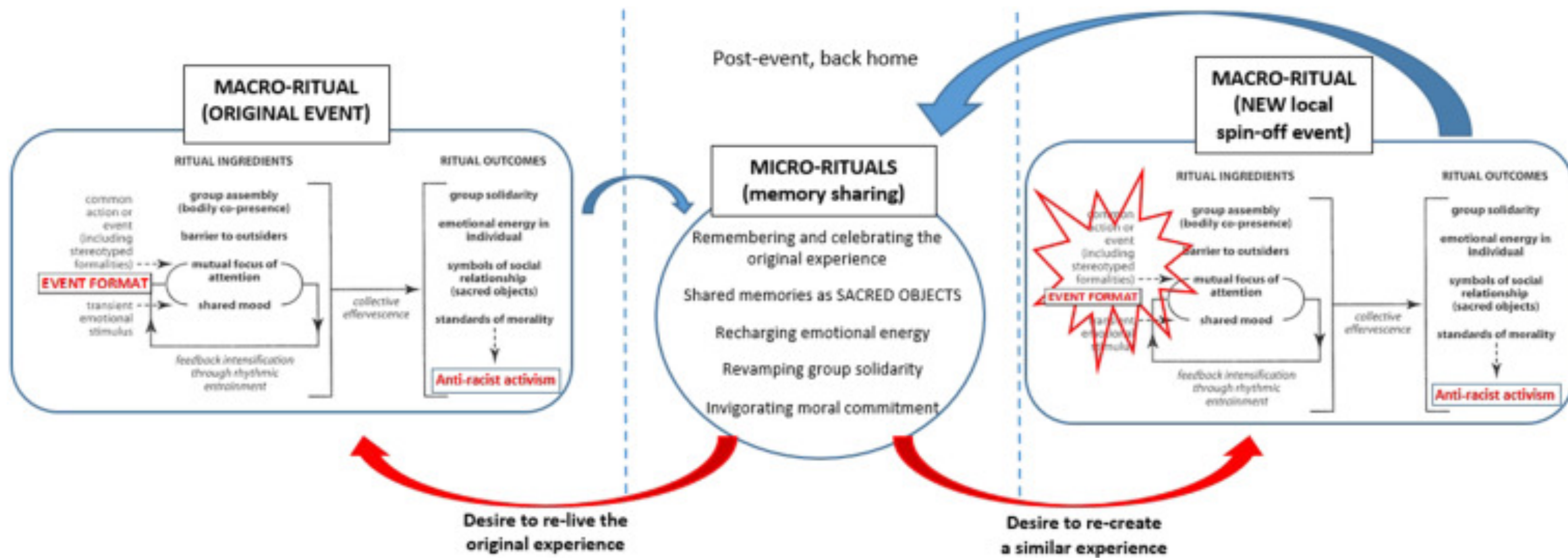
There exists one model that extends Collins's (2004) interaction ritual chains to a new framework similar to combining real/ideal. At the time of this writing (early spring,

2020), the world was enduring the COVID-19 global pandemic. While knowledge about this disease unfolded daily, it was a unique global situation in which every human being was forced to take pause—for safety and health—because much of the world was on lockdown. We were all forced to share a new reality, one that created a new global community. I discovered a recent study by Sterchele (2020), one that offered a transformative perspective worthy of mention in this final chapter. This is not one that will not necessarily promote new research into parochial school participation; however, it does show that studies in interaction ritual chains are unfolding. This new research points toward students' ability to remember school rehearsals and school Masses. Because schools are currently closed and there are no public Mass rituals, memory might be the only method we have to recreate the Mass. Even if we participate in a virtual choir or watch a live-streaming Mass, we are compelled to remember what it was like in person.

Sterchele (2020) showed micro-rituals as five "memory sharing" devices: (a) remembering and celebrating the original experience, (b) shared memories as sacred objects, (c) recharging emotional energy, (d) revamping group solidarity, and (e) invigorating moral commitment. These memory-sharing devices were indicated by tourists' experiences after a large multicultural anti-racist World Cup festival in Italy. Sterchele devised a revised model of Collin's interaction ritual chains to explain that tourists wanted to replicate the festival at their home location. By remembering the event and replicating a smaller-scale event at home, the physical ritual could be repeated successfully, and the real/ideal duality is combined in the new memory.

Figure 6.4

Sterchele's Revised Model of Collins's Interaction Ritual Chains (Sterchele, 2020, p. 9)



Sterchele (2020) wrote, “The revised theoretical model presented here contextualizes this theory to tourism and includes the addition of memory micro-rituals as the missing link in the chain that creates relived, adapted, and impactful macro-rituals” (p. 11). This study can also be interpreted with the lens of real/ideal, in which the ideal are the events that already happened [and intended to happen again] and the real are the memory sharing events.

Conclusion

Jaccard and Jacoby (2010) suggested answering the questions “What is new here?” and “So, who cares, anyway?” (p. 339). Anyone studying rituals can use this new framework by replacing the ritual with a different event, and replacing subsequently different themes that emerged from the given ritual. These rituals could be in the instances of any educational institution (e. g., public, private, charter, magnet, or parochial schools).

Returning to interaction ritual chains studies in music education, we see a need for this modified framework. Nikkanen and Westerlund (2017) acknowledged that we lack studies of rituals in music education. I believe this fact is due to the misunderstanding of ritual—as a framework—that can be applied to music education. I suggest that we advance parochial music education to a new level, one that embraces societal connections to religion and recognizes personalization and individualization.

To conclude this dissertation, my themes—and their analysis via interaction ritual chains, and including my modification of real/ideal—suggest that by embracing and teaching the vast history of Catholic Church music, by singing and performing, and by

combining these with current Protestant rock, the real and ideal is combined.

On a final note, it is important to critique my own practice. There are many reasons for this critique, one of which is that understanding adolescents is challenging. Teenagers have a choice as to whether and to what degree they participate. In my study, the parochial schools could be seen as the training ground where youth learn how to participate in religious ritual, why they choose to participate. Froehlich (2007) described environments similar to this study: "As necessary societal institutions, schools are positive socialization agents only if they empower students to reach their own highest potential and aim them in constructing a reality that fits their own personal needs and aspirations" (p. 80). An energy star, as conceptualized by Collins (2007), is one who can lead students in a brave new direction. Protestant rock might embarrass older generations, just as Gregorian chant seems old-fashioned to teenagers. As Jesus is the model of renewal, can parochial music educators not forge a new path?

> Jesus is a sword. He divides. You cannot be neutral about Him until you make a deliberate effort to thrust something away, something in your heart: either a passionate attraction or passionate rejection of something, or at least deep embarrassment at something. (Kreeft, 2008, p. 3)

Appendix A: Interview Questions

For Priests:

1. Do you choose the music for school Masses?
2. Are there discussions regarding music choices happening among you, the principal, and the school music teacher?
3. What styles of music do you use for school Masses, and is this different for parish Masses?
4. To what extent do you encourage full participation in singing during a school Mass?

For Principals:

1. To what extent are you involved in the choices of music during school Masses and concerts?
2. Are you observing the school music teacher in regard to the standards of the Diocese course of study?
3. Are you observing the student's reaction to these choices?
4. When you observe students in a classroom, does the teacher find an interest in the students' participation?
5. If so, what kind of interest?

For Music Teachers:

1. Are you using music that satisfies the content standard of participation?
2. If so, which music?

3. Are you teaching worship music that would be applied to the Catholic Mass?

4. If so, which music?

5. Are you interested in the classroom as a ritual?

6. What are the important factors that involve students returning to their classrooms, whether they sign up again? Are they are required to take the class?

Appendix B: IRB EXEMP

Boston University Charles River Campus Institutional Review Board

25 Buick Street
Room 157
Boston, Massachusetts 02215
T 617-358-6115
www.bu.edu/irb

Notification of IRB Determination: Not Human Subjects Research

June 26, 2019

Ross Williams
College of Fine Arts
855 Commonwealth Avenue
Boston, MA 02215

Protocol Title:	**Full Participation in Parochial Chorus**
Protocol #:	**5228X**
Funding Agency:	**Not funded**
IRB Review Type:	**NHSR**

Dear Mr. Williams:

On June 26, 2019, the IRB determined that the above-referenced protocol is not human subjects research as defined by 45 CFR 46.102. Per the protocol, the study intends to investigate different aspects of classroom ritual and participation in five choral music classrooms in the Diocese of Columbus, Ohio.

IRB review of this protocol is not required. This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made, please submit the ***Clarification Form*** located at *http://www.bu.edu/researchsupport/compliance/human-subjects/*. No changes can be implemented until they have been reviewed by the IRB.

If you have any questions, please contact Paul G. Hart at 617-358-6117.

Sincerely,

Mary McCabe
Senior IRB Analyst
Charles River Campus IRB

cc: Professor Kinh Vu

References

About St. Paul: The history of St. Paul the Apostle parish (n.d.). https://stpaulcatholicchurch.org/about-st-paul/the-history-of-st-paul-the-apostle-parish/

Aymond, G. (2012). Ten ways the council shapes our church today. *The Catholic Spirit*, *17*(20), 11.

Baker, O. (2010). Social sources of the spirit: Connecting rational choice and interactive ritual theories in the study of religion. *Sociology of Religion, 71*(4), 432–456. https://doi.org/10.1093/socrel/srq050

Bell, C. (1992). *Ritual theory, ritual practice*. Oxford University Press.

Benedict XVI. (2007a). *Jesus of Nazareth: From the baptism in the Jordan to the transfiguration.* Doubleday.

Benedict XVI. (2007b). *Sacramentum Caritatis.* Libreria Editrice Vaticana. http://www.vatican.va/content/benedict-xvi/en/apost_exhortations/documents/hf_ben-xvi_exh_20070222_sacramentum-caritatis.html

Boyns, D., & Luery, L. (2015). Negative emotional energy: A theory of the 'dark-side' of interaction ritual chains. *Social Sciences, 4*(1), 148–170. https://doi.org/10.3390/socsci4010148

Catholic Church. National Conference of Catholic Bishops. Bishops' Committee on the Liturgy. (1972). *Music in Catholic worship.* United States Catholic Conference.

Catholic Church. (2003). *Catechism of the Catholic Church* (2nd ed.). Doubleday.

Collins, R. (2004). *Interaction ritual chains*. Princeton University Press.

Collins, R. (2010). The micro-sociology of religion: Religious practices, collective and individual (ARDA guiding paper series). The Association of Religion Data Archives. shttp://www.thearda.com/rrh/papers/guidingpapers/Collins.pdf

Collins, R. [Penn Arts & Sciences]. (2017, November 28). *Micro sociological ingredients of charismatic leadership* [Video]. YouTube. https://www.youtube.com/watch?v=ZuxdvRcMVlM

Corcoran, K. E. (2012). *Religious capital as human, cultural, social, and emotional: Toward a sociological theory of membership dynamics in religious voluntary associations* (Publication No. 3552757) [Doctoral dissertation, University of Washington].

Diocese of Columbus. (2016). *Music course of study.* https://d2y1pz2y630308.cloudfront.net/18267/documents/2018/9/Music%20Course%20of%20Study%20-%20Revised%202016.pdf

Diocese of Columbus. (2020). Diocese History. https://columbuscatholic.org/diocese-history

Draper, S. (2014). Effervescence and solidarity in religious organizations. *Journal for the Scientific Study of Religion, 53*(2), 229–248. https://doi.org/10.1111/jssr.12109

Draper, S. (2019). *Religious interaction ritual: The microsociology of the spirit.* Rowman & Littlefield.

Durkheim, E. (1995). *The elementary forms of religious life* (K. T. Fields, Trans.). Free Press. (Original work published 1912)

Dyson, A., & Genishi, C. (2005). *On the case: Approaches to language and literacy research*. Teachers College Press.

Emerson, R., Fretz, R. I., & Shaw, L. L. (2011). *Writing ethnographic fieldnotes* (2nd ed.). University of Chicago Press.

Fellerer, K., & Hadas, M. (1953). Church music and the council of Trent. *The Musical Quarterly, 39*(4), 576–594. https://www.jstor.org/stable/739857

Garrone, G. C. (1977). *The Catholic school.* http://www.vatican.va/roman_curia/congregations/ccatheduc/documents/rc_con_ccatheduc_doc_19770319_catholic-school_en.html

Glesne, C. (2011). *Becoming qualitative researchers: An introduction* (4th ed.). Pearson.

Goffman, E. (1967). *Interaction ritual*. Doubleday.

Gordon, K. O. (2013). The experiential aspects of sports stadiums: An examination of emotion and memory (Publication No. 3673364) [Doctoral dissertation, The Ohio State University].

Gossett, P. (2013). The Christian west and its singers: The first thousand years [Review of the book *The Christian west and its singers: The first thousand years,* by Page, C.]. *Common Knowledge, 19*(3), 572–573. https://www.muse.jhu.edu/article/519769.

Gruenert, S., & Whitaker, T. (2015). *School culture rewired: How to define, assess, and transform it.* ASCD Publications.

Hausmann, C., Jonason, A., & Summers-Effler, E. (2011). Interaction ritual theory and structural symbolic interactionism. *Symbolic Interaction, 34*(3), 319–329. https://www.jstor.org/stable/10.1525/si.2011.34.3.319

Heider, A., & Warner, R. S. Bodies in sync: Interaction ritual theory applied to sacred harp singing. *Sociology of Religion, 71*(1), 76–97. https://doi.org/10.1093/socrel/srq001

Hiley, D. (2010). *Gregorian chant.* Cambridge University Press.

Jones, M. D. (2014). Movement in the elementary music classroom: Good citizenship in action(s) (Publication No. 1559537) [Masters thesis, Florida State University]. ProQuest Dissertations Publishing.

King, D. (2018, December 20). Restoration of paintings makes 150-year-old St. Mary Catholic church 'sparkle.' *The Columbus Dispatch.* https://www.dispatch.com/news/20181220/restoration-of-paintings-makes-150-year-old-st-mary-catholic-church-sparkle

Lapide, C. A. (1908). *The great commentary of Cornelius a Lapide: I Corinthians* (T. W. Mossman, Trans.). John Grant.

LeBlanc, R. J. (2015). Performance and apprehension of the Mass in an urban Catholic school: Strategy, liturgy, capital. *Written Communication*, *32*(3), 254–285. https://doi.org/10.1177/0741088315587904

Mahrt, W. P. (2012). *The musical shape of the liturgy.* Church Music Association of America.

Marini. (2005). *Liturgia e Bellezza: Nobilis Pulchritudo.* Libreria Editrice Vaticana. https://www.vatican.va/news_services/liturgy/2004/documents/ns_lit_doc_20040202_liturgia-bellezza_en.html

Mead, G.H. (1934). *Mind, Self, and Society from the Standpoint of a Social Behaviorist.* University of Chicago Press.

Merriam, S. (1998). *Qualitative research and case study applications in education* (2nd ed.). Jossey-Bass.

Miles, M. B., Huberman, A. M., and Saldaña, J. (2020). *Qualitative data analysis: A methods sourcebook* (4th ed.). SAGE Publications.

Nikkanen, H. M., & Westerlund, H. (2017). More than just music: Reconsidering the educational value of music in school rituals. *Philosophy of Music Education Review, 25*(2), 112–127. https://DOI:10.2979/philmusieducrevi.25.2.02

National Association of Pastoral Musicians. (2006). *Catholic connections to music in the national standards for arts education.* NPM Publications. https://npm.org/wp-content/uploads/2017/06/Catholic-Connections.pdf

National Catholic Educational Association. (2014). *Mission statement.* https://www.ncea.org/missionstatement

Obrovská, J. (2018). *Roma identity and ritual in the classroom*: *The institutional embeddedness of ethnicity.* Palgrave Macmillan.

O'Neill, C. (1969). Theological meaning of "actuosa participatio" in the liturgy. In Overath, J. (Eds.), *Sacred music and liturgy reform after Vatican II: Proceedings of the fifth international church music congress, Chicago-Milwaukee, August 21–*

28, 1966 (pp. 89–110). Consociatio Internationalis Musicae Sacrae. https://media.musicasacra.com/pdf/smlr.pdf

Page, C. (2010). *The Christian west and its singers: The first thousand years*. Yale University Press.

Paul VI. (1963). *Sacrosanctum Concilium*. Libreria Editrice Vaticana. https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vaii_const_19631204_sacrosanctum-concilium_en.html

Pius X. (1903). *Tre la sollecitudini.* Libreria Editrice Vaticana. https://adoremus.org/1903/11/22/tra-le-sollecitudini/

Private School Review (n.d.). https://www.privateschoolreview.com/school-size-stats/ohio

Rappaport, R. (1979). *Ecology, meaning, and religion*. North Atlantic Books.

Ratzinger, J. C. (2000). *The spirit of the liturgy.* Ignatius Press.

Schuler, R. J. (1987). Participation. *Sacred Music, 114*(4) 7–10.

Sullivan, M. (2015). How Columbus became America's test market. *Columbus Monthly.* https://www.columbusmonthly.com/article/20150126/LIFESTYLE/301269400

Trainor, A., & Graue, E. (2013). *Reviewing qualitative research in the social sciences*. Routledge.

Tucker, J. (2009). *Sing like a Catholic.* Church Music Association of America.

United States Conference of Catholic Bishops. (n.d.). *1 Peter, chapter 2*. United States Conference of Catholic Bishops. http://www.usccb.org/bible/1peter/2

United States Conference of Catholic Bishops. (2008). *Sing to the Lord: Music in divine worship.* United States Conference of Catholic Bishops.

United States Conference of Catholic Bishops. (2010). *The order of the Mass: Excerpts from the English translation of the Roman missal.* International Committee on English in the Liturgy. http://www.usccb.org/_cs_upload/8586_1.pdf

United States Conference of Catholic Bishops. (2011). *General instruction of the Roman missal* (3rd ed.). http://www.usccb.org/prayer-and-worship/the-mass/general-instruction-of-the-roman-missal/girm-chapter-2.cfm

United States Conference of Catholic Bishops. (2013). *Stewards of the tradition: Fifty years after Sacrosanctum Concilium.* United States Conference of Catholic Bishops. http://www.usccb.org/about/divine-worship/upload/stewards-of-the-tradition.pdf

United States Conference of Catholic Bishops. (2018). *Catholic school research and studies. http://www.usccb.org/beliefs-and-teachings/how-we-teach/catholic-education/upload/Catholic-Schools-FACT-Sheet-2016.pdf*

Vineard Columbus (n.d.). *https://www.myvc.info/ministries/global-cafe/about*

Whenham, J., & Wistreich, R. (2007). *The Cambridge companion to Monteverdi.* Cambridge University Press.

Curriculum Vitae