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What is Praxis?

Praxis was formed in 1990, sponsored by the Liturgical Commission, the Group for the Renewal of Worship (GROW) and the Alcuin Club. It exists to provide and support liturgical education in the Church of England.

Affiliation

The sponsoring organisations do not fund Praxis financially. The work that Praxis does is supported mainly by affiliation. If you are not an affiliate, why not consider becoming one? Just get in touch with the office—details on the back page.

Website

Have you visited the Praxis website? View us online at www.praxisworship.org.uk

'Old and young together, let them praise the name of the Lord.'

THIS was the theme of this year's Liturgical Commission Day Conference for diocesan liturgical representatives at St Peter's, Eaton Square on 6 October.

Children's Spirituality

THE key-note address was given by Rebecca Nye, *Children's Spirituality: What it is and why it matters*. In a first-class presentation, she drew on her experience of using *Godly Play*, particularly its use of the shape of the eucharist, its links with liturgical action, and its verbal and non-verbal language, namely gesture and aesthetics (see www.godlyplay.org.uk). Her concern is how children are shaped in the presence of worship and how worship is shaped by the presence of children. Worship is not about getting the liturgy 'right', but it is about what is revealed to us. She vigorously challenged a negative mindset regarding children, reminding us that children are highly skilled readers of non-verbal language, and that children are comfortable with concepts such as mystery, awe and the ineffable.

Word pictures

THE words we use in worship need to pay attention to the quality of word pictures, so as 'not to shut the door on wonder'. What matters to children is how the words are said – do they come from the heart and are they relished? She drew a helpful distinction between child friendliness and child spirituality friendliness. In particular she high-lighted the use and abuse of participation; a shallow experience of participation (e.g. holding up visual aids) can suggest that children are only valued as objects of someone else's agenda. Quality of participation can affect our sense of worth, our capacity to love ourselves, love others and love God. She showed how some secular models of participation can assist the church, see Rebecca Nye, *Children's Spirituality: What it is and why it matters*

(CHP, 2009); David Hay and Rebecca Nye, *The Spirit of the Child* (2nd ed., Jessica Kingsley Publications, 2006).

Sing Praise

ANOTHER highlight of the day was Anne Harrison's superb presentation on the new collection of hymns, songs and other sung liturgical items, *Sing Praise* (see her article in this edition). Along with Colin Davey on the piano and organ and Andrew Maries on the oboe, we were introduced to some of the rich material in the collection, which also formed the basis of the concluding Service of the Word commemorating William Tyndale.

Formation in worship

WE heard three presentations on diocesan initiatives in worship formation. Harvey Howlett introduced the Gloucester course *Leading Worship: A 6-module training course for Lay Leaders of Worship*: www.gloucester.anglican.org/resources/fish/.

David Brooke introduced the Durham resource *Wings for Worship* (five workshops), see the diocesan web-site: www.durham.anglican.org. Helen Bent spoke on the Sheffield course, *Worship4Today: A course for worship leaders and musicians*: see the Diocesan web-site: www.sheffield.anglican.org. It's great to see such creative initiatives for training in worship leadership and participation.

Anne Dawtry and I did a joint presentation on Initial Ministerial Education years 1-7, embracing the liturgical formation of Readers and clergy. Anne presented a digest of the *Transforming Worship* document 'Implementing the Learning Outcomes in Worship and Liturgy from *Shaping the Future: New Patterns of Training for Ministry Lay and Ordained*' (Ministry Division, 2006) – for the document, see the Transforming Worship web-site: www.transformingworship.org.uk.

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The revised Praxis syllabus

I then gave an up-date on progress on the revised Praxis Syllabus as a tool for IME years 4-7. A lively discussion revealed the concern of delegates for quality liturgical formation for clergy and Readers and the need for diocesan IME officers and training incumbents to be assisted by liturgical practitioners in the dioceses or through the Praxis regions.

There were updates of news from the Liturgical Commission, Praxis, RSCM, Church House Publishing, the Society for Liturgical Study, the Week of Prayer for Christian Unity, and the Schools Project. Much of this feature in this and forthcoming editions of *Praxis News of Worship*.

David Kennedy

Creativity in Worship: a Beat Eucharist

My tutor at Cranmer Hall in Durham, the Revd Michael Volland, was seeking volunteers to host some creative worship at the 2010 Greenbelt Festival. I immediately signed up along with a few others and very quickly discussions started about what worship we might offer at Greenbelt. Ideas about a creative Eucharistic service emerged and it soon became clear that, whatever worship we offered, it would need to be authentic and reflect our lived lives of faith.

I reflected on the conversations and ideas being expressed and I wondered whether it would be possible to write a Beat Eucharist that reflected my faith and my passion for 20th century American Beat poetry and prose.

Made famous by Jack Kerouac's novel, *On The Road* and Allen Ginsberg's controversial poem, *Howl*, Beat writing expresses a hunger and longing for meaning. It is diverse in its style but often there are common elements: in Beat poetry, repetition of phrases builds intensity and draws the reader into the poem. In Beat prose, punctuation can be scarce and it can be hard to find a place to pause and breathe. Two common elements in much of Beat writing are the stretching of language to create vivid literary pictures and a hungry search for meaning. Admittedly, in much of Beat writing this hunger was all too quickly placated by live jazz, promiscuous sex and substance abuse. Yet in Beat writing there is also a spiritual search for meaning, as can be found in Kerouac's, *The Dharma Bums* in which a small group of young men leave the city behind and go on a 'pilgrimage' to the top of a mountain searching for meaning and experience.

It was clear to me that Beat writing articulates some of the hunger and desire for meaning that I have found in my own Christian faith and in seeking after Jesus. I was aware that the stylistic energy and vision often found in Beat writing could be wonderfully employed to express the raw, emotional intensity of what occurs at the Eucharist, where presence, hunger and meaning collide so beautifully and powerfully.

The group agreed and it was decided that our worship offering at Greenbelt would be a Beat Eucharist. This would not seek to 'hype' the Eucharist, but enable participation in it. The group are Anglicans and it was felt that the Beat Eucharist should have a distinctly Anglican grounding. Therefore, the liturgy in the Beat Eucharist is a poetic paraphrase of *Common Worship* Order One, Eucharistic Prayer D and a poetic interpretation of the Nicene Creed.

When paraphrasing the Nicene Creed we were faced with the challenge of writing some form of creedal statement of faith that was doctrinally sound and yet poetic. It was at this point that we discussed the balance between poetry and doctrine. The paraphrase needed to be doctrinally sound and yet retain the poetic rawness of Beat writing. We sought doctrinal assistance from the college principal and made a decision to write the material in a semi-spontaneous spirit; not afraid to re-draft if necessary but also willing to hold in tension the creativity found in more spontaneous writing. Our writing was not to be the automatic writing of the French Surrealists, but was to retain something of the spontaneity of the Beats; Kerouac supposedly wrote the first draft of *On The Road* on one long scroll of paper in a matter of days.

It was decided that at Greenbelt we would run six thirty minute Beat Eucharist's back to back. The Beat Eucharist's were to be spoken at a breakneck pace that was decidedly different to the typical reading style of poetry, but that conveyed the hunger articulated within the words. Andy Stinson, Matt Allen, Rich Wyld and I wrote poetic interpretations of six Psalms and six Gospel readings. Andy also prepared projected visuals that followed the different elements of the service whilst Rich composed and recorded a thirty minute soundtrack of music. Another colleague, David Austin, wrote six separate poetic intercessions that were to be prayed simultaneously around the worship venue.

The *Common Worship* liturgy was paraphrased section by section, line by line. An emphasis of the writing process was to re-articulate the richness and poetry that explodes out of the *Common Worship* liturgy, not to better it, or to renew it, but to re-voice it and re-articulate it. *Common Worship* Eucharistic Prayer D proclaims, 'To the darkness Jesus came as your light.' Which the Beat Eucharist re-articulates as:

'To depths of darkness, Jesus who lived and breathed and cared among us, conveyed himself as a bright light to minds full of caustic shadows, dull death and bitter hurt.'

As *Common Worship's* Order One draws to a close the prayer of blessing in The Dismissal ends with, 'be among you and remain with you always.' This is re-voiced in the Beat Eucharist over five pages in a responsorial refrain that includes:

Be with you at all times,
Be with us!

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Be with you wherever you may be,

Be with us!

Be with you in your darkest hours,

Be with us!

Be with you in life's celebrations,

Be with us!

At Greenbelt, the Beat Eucharists were presided over by an ordained Anglican priest. People engaged in the worship in different ways and gave helpful feedback. The hopes of the group were that the Beat Eucharist would help people to experience the Eucharist afresh and that people would be encouraged to use their creative gifts in worship. The hope was also that the Beat Eucharist would enable people to trace the roots of the liturgy back to *Common Worship*; to re-encounter the deeply poetic and hauntingly beautiful poetry of the *Common Worship* Eucharist itself.

Tim Watson is an Anglican ordinand at Cranmer Hall. The Beat Eucharist is soon to be available from www.proost.co.uk. For more information about the Beat Eucharist please email roughedgecollective@hotmail.co.uk.

Eucharistic Prayers for Children

It was with a certain sense of anticipation that I attended my first meeting of the Liturgical Commission. Despite the fact that this was the last meeting of the existing group, it was particularly fascinating to see how the work of the Commission continues in the expectation that projects which have already received a good deal of detailed work will be completed in the future by a group which is likely to include a significant number of new members. This was certainly no simple tidying of loose ends!

The main item was a reconsideration of the draft Additional Eucharistic Prayers for use when a significant number of children are present. These had been released in December 2009 for experimental use and the responses were very comprehensive. It was clear that the use of the prayers had encouraged people to think more deeply about worship when children are present and to work harder to ensure that children are familiar enough with the Eucharistic liturgy to get the most out of it. Clearly, their experience of worship is not just confined to the Eucharistic Prayer. Some people had commented that, if they are engaged by the rest of the service, the children have a good chance of staying involved during the Eucharistic Prayer. However, the words of the Prayer, by themselves, were not enough to re-engage them. Others commented that if the children had to engage with the new prayers by reading them from a sheet, this created a distancing effect between them and a real experience of the liturgy. Others still found the prayers too long. Many responses showed that the person leading the service had as much to do with the experience of the worship as the words used.

Working from more than 800 responses, further revisions to the prayers had been made and the main work of the meeting was to engage critically with these. One long-standing member of the group commented that I was

privileged to experience the Commission working in this way, since this kind of detailed work on text was now less common than in the years leading to the preparation of the main *Common Worship* texts.

What impressed me was the integrity and care with which the whole process was handled. Fundamentally, there was clear respect for the theological and textual nuances—it was a great delight when parallel Greek texts of the Synoptic Gospels were sought out alongside the more technological approach of other members of the group who produced various versions of the Bible on their *iphones*! This was then balanced with real insights about what children would understand by some of the theological language—for instance, whether a literal understanding of eating, drinking, or the giving of a gift would get in the way of appreciating the deeper theological significance of the words. Finally, considerable care was given to the rhythm of the spoken text. Everything was tested by being read aloud several times, something I had not entirely anticipated.

In many ways, the drafting of Eucharistic Prayers which will speak to children focuses attention on many fundamental issues of how the faith is to be expressed in liturgical language. One particular challenge is to find ways in which the whole work of the Trinity in creation, redemption and sanctification can be revealed in language which is sufficiently vivid and direct. Clearly, narratives in the form of story are likely to be most compelling, using language that is direct, visual and vivid. At the same time, the prayers need to form a bridge towards the liturgical texts which are at the heart of adult worship. In their shape and incorporation of core texts, these prayers begin the process of liturgical formation at a stage when a lot of deep memories are formed. The use of language and imagery that leaves room for silence and mystery is also appropriate, while the pacing and tone of voice adopted by the president is clearly crucial in bringing life and meaning to the text. Much of the day was spent working on the texts in this way and it was salutary to realise that, following the meeting, the work would remain suspended until it was adopted by the new Commission.

Other hints of possible work for a future Commission came from a Liverpool Diocesan Synod motion about the *Common Worship* provision for Baptism. This is a formal request for additional forms of the Decision, the Prayer over the Water and the Commission, expressed in culturally appropriate and accessible language. The discussion showed that these concerns were widely recognised and that this would be a significant piece of work if the new Commission was asked to take it on. In terms of continuity, there are also clearly challenges ahead for the new Secretary to the Commission and Worship Development Officer, when he takes up his new appointment in January 2011.

Timothy Hone

Celebrating the Bible in 2011

A festival service book to commemorate the four hundredth anniversary of the King James Bible has been published by the Royal School of Church Music. *The Word Revealed* was put together by Peter Moger (now Precentor of York Minster) and Charles Taylor (Dean of Peterborough Cathedral) and includes hymns, songs, readings and anthems of varying degrees of difficulty. The central section tells the story of the Bible in English in five 'episodes', with headings which include 'Appointed to be Read in Churches' and 'According to the Latest Translation'. The service seeks to trace through history the place of the Bible in Christian life and worship, as well as celebrating the effect the Authorised Version has had on generations of Christians since its publication. Among the hymns is Timothy Dudley-Smith's 'Teach us to love the Scriptures, Lord', while the anthems include 'Vox Christi' by Philip Wilby, a new setting of Christ's words of commissioning from the end of Matthew's Gospel.

The Diocese of Southwark is encouraging parishes to celebrate the 'Year of the Bible': practical suggestions include holding a 'Songs of Praise' with a biblical theme. Those introducing each hymn or song might explain which biblical verses it is based on, and how it captures the imagination or affects the singer. The diocesan website (www.southwark.anglican.org/what/ideas2011) challenges churches to take seriously the fact that it is often through song that people remember and retell parts of the Bible in their everyday life.

Words by Janet Morley described as 'The 2011 Prayer' can be found on the website of the King James Trust (www.kingjamesbibletrust.org).

New musical resources

OXFORD UNIVERSITY PRESS has published the first of two volumes of English church music in the 'Oxford Choral Classics' series, with a collection of English anthems and motets to be followed next year by a book containing canticles and responses. The material is a mixture of the well-known and the unfamiliar, by composers ranging from Byrd and Purcell to S. S. Wesley and Vaughan Williams.

The theme for the RSCM's Young Voices' Festival resources in 2011 will be 'Water of Life'; a service including music for upper and mixed voice choirs—publication early in 2011.

The new authorised Methodist hymn collection, *Singing the Faith*, is expected to be published in time for the Methodist Conference in July 2011, and information about the book is being made available on a dedicated website (www.singingthefait.org.uk). Also posted there are John Wesley's 'rules for singing', well worth reading for those who haven't

previously encountered them: they include a warning against singing 'as if you were half dead or half asleep' but also against bawling 'so as to be heard above or distinct from the rest of the congregation'.

Background to 'Sing Praise'

Anne Harrison writes:

CHAIRING the editorial team for a new collection of hymns and songs, at the invitation of Canterbury Press and the Royal School of Church Music, was an enormous privilege—though I would possibly have thought twice if I'd realised quite how much work it would entail... The melody edition of the book was published in November, joining the full music and the words-only editions which appeared in late September. David Kennedy has invited me to share with PNOW readers some of the points I made when introducing *Sing Praise: Hymns and songs for refreshing worship* at the Liturgical Commission day conference described elsewhere in this issue.

The members of the editorial team came from a variety of church backgrounds, with different areas of expertise in congregational song and the needs of organists, choir directors and music groups. Together we aimed to produce a resource with liturgical and musical integrity which would provide supplementary material for worshipping communities using any mainstream hymn book (though the collection was initially conceived as a supplement to *Common Praise*, the edition of *Hymns A&M* published in 2000). Several of us knew from our involvement with the quarterly planner *Sunday by Sunday* how much people value help in planning worship where the music works with rather than against the flow of the liturgy and the preaching.

We looked through the published *Common Worship* resources to see where there might be particular needs for new sung material, and tried to reflect recent thinking on mission and ministry, as well as bearing in mind themes not well served either by traditional hymnody or by worship song repertoire (such as concern for the environment). Another priority was to select material covering a wide emotional range, incorporating hymns which acknowledge pain and suffering. Nicholas Wolterstorff has said that our public worship is impoverished if it fails to include the 'trumpets of joy, ashes of repentance and tears of lament'. We also chose plenty of hymns and songs closely based on biblical sources: the detailed biblical index at the back of the full music edition should assist those hunting for particular paraphrases as well as texts which draw on specific biblical stories and imagery.

edited by Anne Harrison

Among the 330 items are many new hymn texts which can be sung to familiar tunes. Individual authors with the largest number of hymns are Timothy Dudley-Smith (to be awarded an honorary fellowship by the RSCM in May 2011) and the Iona Community's John Bell. I was particularly pleased that we were able to include plenty of good material by women, including Maggi Dawn's Advent song 'Into the darkness of this world' and a previously unpublished hymn by Ally Barrett (born in 1975)—rather surprisingly, women writers are not always well represented in contemporary resources. We also wanted to reflect something of the diversity of styles of worship in today's mixed-economy church: there are song-like hymns by Keith Getty and Stuart Townend, new tunes in a more traditional idiom, sung Alleluias and prayer responses, chants from Taizé (some with cantor parts) and a few songs from Africa and Asia. I would be thrilled to see the collection helping to broaden the range of subject matter and musical style in those places where primarily new songs are sung, as well as extending the repertoire of worshippers who love hymns.

A generous discount is available through the Hymns A&M Grant Scheme for those who buy a minimum of twenty copies (in any combination): until 31 January 2011 the discount (given in free books) is 35% rather than the usual 25%.

Musical qualification

APPLICATIONS are being invited for a new course for those working in church music, beginning in September 2011. The Foundation Degree in Church Music is the fruit of a partnership between the Royal School of Church Music and Canterbury Christ Church University, and will be available to full-time and part-time students of all ages (taking two and four years respectively). A previous partnership between the RSCM and Bangor University came to an end on 30 September 2010, although those already registered on the Sacred Music Studies programme are completing their studies with Bangor University.

The Programme Director in Canterbury will be Chris Price, a Senior Lecturer in the University's Music Department who has sung in Canterbury Cathedral Choir for many years and directs a Kent-based chamber choir, Lees Court Music. Modules include 'Ministry and Worship' and 'Church Music Management' and will be supported by residential study schools along with online resources and mentors based near the student's own place of worship. See www.rscm.com/education for more information about the degree and the RSCM's other educational programmes.

More on MWF weekend

THE MUSIC AND WORSHIP FOUNDATION has booked King's Park Conference Centre in Northampton for its residential weekend (Friday 13 May to Sunday 15 May 2011) mentioned in Issue 27. Co-ordinated by Roger Peach, MWF's Regional Training Director, 'Broader, deeper, wider' has four workshop streams: 'Refreshing and Renewal', 'Music and Worship Leaders', 'Celebrating Diversity' and 'Theology of Worship'. Jeremy Begbie is the keynote speaker, and workshop leaders include Geraldine Latty and John Leach. A discount is offered to those who book before 1 February, and online booking is available: follow the links from the MWF website (www.mwf.org).

Scottish update

IN Issue 26 we reported on the disagreements within the Free Church of Scotland over whether the music in their worship should remain restricted to the singing of metrical psalms, without instrumental accompaniment. In November, at a specially convened Plenary Assembly in Edinburgh—the first since 1843—the decision was taken (by a vote of 98 to 84) to give liberty to congregations within the denomination to sing hymns and use instruments, if individual Kirk Sessions so choose.

A key figure in the debate was the Rev Alex MacDonald, minister of Buccleuch and Greyfriars Free Church in Edinburgh, who argued that congregations should be permitted to sing scriptural paraphrases from outside the psalter, and 'hymns and spiritual songs consistent with the doctrine of the Confession of Faith'. The Assembly was said to be harmonious but at least one minister, Kenneth Stewart (born in the Western Isles but currently based at Downvale Free Church in the West End of Glasgow), is understood to be considering resigning over the issue.

News of Liturgy

MANY readers of this journal will remember one its predecessors, *News of Liturgy*, which appeared monthly from 1975 to 2003, and which documented the liturgical controversies and developments of those years. The complete archive of NOL is freely accessible on the Grove Books website: www.grovebooks.co.uk. Follow the link 'Information', then 'News of Liturgy'.

NOL's quarterly sister, *News of Hymnody*, will also be made available in due course, but we don't yet have permission to reproduce the sample hymn texts in some of the editions. The numbers without this problem can already be accessed via a temporary website: www.congo.f9.co.uk/hymnody. We would value the services of a volunteer with time to track down copyright permissions for this project. Please contact Ian Tarrant, rector@stmaryswoodford.org.uk.

Leading Worship

Leading Worship

A 6-module training Course for Lay Leaders of Worship Diocese of Gloucester, Jumping Fish (Teaching Values for Life) Ltd publication, edited by the Revd Tom Clammer, Gloucester Diocesan Worship Officer. CD, 2010, £10, ISBN 978-0-9566257-0-0. Available from Church House, College Green, Gloucester, GL1 2LY

CONGRATULATIONS and thanks to the members of the Bishop of Gloucester's Worship, Prayer and Spirituality group for making available this stimulating and helpful course for lay members of church congregations who are or would like to be involved in leading worship. The six 90-minute modules offered (Understanding Worship, The Christian Year, A Service of the Word, Children and Worship, Leading Worship, Music and Resources) would benefit anyone involved with presenting Worship with Children, All Age Worship or leading Morning and Evening Prayer.

The CD material well equips tutors preparing to lead the Course. A plan (timed) for each of the six sessions is given, together with handouts and PowerPoint presentations (the latter useful but not essential) for facilitating the sessions. All material may be freely reproduced. The teaching plans are very clear and balanced, they offer pre-session preparation advice and make use of a variety of adult learning methods.

In Gloucester diocese this course leads to a 'Bishop's Certificate in the Leadership of Worship', but it could also helpfully be used in groups of benefices to benefit the many who assist in the leading of worship in church services but don't need episcopal authority for their roles. In our part of the diocese of Leicester, we propose to offer it in our local 'mission partnership' churches and encourage Readers, Wardens, Evangelists, Worship Committee members and other interested people to attend.

Canon Anne Horton

Resources for Lent

Reflections for Lent

Jeff Astley, Christopher Herbert and Ann Lewin, CHP, 2010, £3.99 pbk

THIS is an ideal spur to daily bible reading and reflection extracted from the full volume covering Daily Prayer throughout the year, highlighted in the Autumn edition of *Praxis NOW*. Covering the period 9 March–23 April 2011, each day includes:

- Full lectionary details for Morning Prayer
- A reflection on one of the Bible readings
- A Collect for the day

Until Holy Week, the commentaries concentrate on the Old Testament, a semi-continuous reading of Jeremiah. In a short space, these explore issues about the nature of

God and our relationship to him. Where necessary, there is helpful context in terms of the political situation Jeremiah was addressing as well as clarification where the text is more obscure. Each meditation raises clear issues about our own deepest needs, as individuals, in our relationships with others and in our relationship with God.

During Holy Week, the focus is on the New Testament, mostly drawn from the Gospel of Luke. In this way, the more introspective meditations shift to a deepening response to the drama of the Passion narrative.

This is a very useful and accessible resource.

Life Attitudes A 5-session course on the Beatitudes Robert Warren and Sue Mayfield, CHP, 2010, £4.99 pbk

ALTHOUGH this course could be used at any time, the five sessions are designed for use in Lent. The study guide includes background information, creative ideas for reflection and discussion, opening and closing worship, extra notes for group leaders, suggestions for further reading and practical action. To gain the maximum benefit, each member of the group needs to have their own copy of the book.

My first impression is that it is a really practical resource. Everything has been thought through: there is advice about preparation and the need to establish the right atmosphere in the group at the beginning of the session. Many of the key ingredients are provided in the text but there are many suggestions about where to look for suitable music or images to help the discussion move to a deeper level. There is a clear structure, which is common to each session. After the welcome and short opening act of worship, there is an opportunity (Action replay) to reflect on how members reacted to the challenges in the previous week's session. Then there is a quick ice-breaker (Brainstorm) to help the group become comfortable talking about their feelings: what makes you happy? what gives you satisfaction?

Then comes the main engagement with the text of the Beatitudes themselves (Encounter) in which the passage is read and introduced by the leader based on material included in the course. This is followed by an extended group discussion based around a clear series of questions.

Next comes 'Get real!' in which the group is challenged to reflect on an issue of concern to society and identify practical actions they could take during the next week. This is followed by a period of meditation and prayer (Go deep) for which a number of imaginative suggestions are made to lead the group into a deeper level of spirituality. Some of the suggestions include references to clips from films, short extracts from literary sources, as well as hymns, songs and dramatic re-telling of the passages used.

As the introduction says, the Beatitudes 'contain both values for living and promises of blessing.' The authors work on the basis that 'Christianity is essentially a "lifestyle" religion. It is as much about what and who we are as about

bookreviews

what we say or believe. The Scriptures are not primarily books of doctrine, but rather stories of how the revelation of God has made an impact on and shared the lives of those who have heard its message. The course is an immensely rich working out of this approach. It provides all that is necessary in terms of the basic framework, while suggesting plenty of ways in which the group as a whole (see the useful paragraph on delegation) can deepen their responses by sharing with the group relevant images and sounds as well as their own personal thoughts. An immense amount of valuable material has been packed into a short and entirely practical and accessible resource.

Responsorial Psalms

Singing Psalms

Responsorial Psalms set to Simple Chant Year A.
Music by Alison Cadden and Peter Thompson
The Columba Press, £15.50 pbk

THIS practical volume contains responsorial settings of all the psalms of the Year A cycle using the texts of the Book of Common Prayer (2004) of the Church of Ireland. Of course, their usefulness is not confined to those working within other traditions if they are prepared to be flexible about the texts used.

In many ways, the verses of the psalms themselves present fewer issues, both in terms how they are set and in how easily they might cross traditions. There is a useful amount of variety here—essentially based on the kinds of formula adopted by Dom Gregory Murray and others but with greater flexibility in terms of the number of chords and the shape of the chant.

The responses are more of a challenge. I assume that these are specified within the original text and they inevitably differ from those suggested in the *Revised Common Lectionary* or those specified in *The Sunday Missal*. I welcome the fact that the responses provide suitable words in which to allow the whole assembly to make a corporate response to the psalm. This is an obvious point, but one that was not sufficiently thought through in the Sunday Missal, for instance. However, I assume that those who selected the responses, were not thinking of the way in which they might be set to music. For a start, many of them are too long and contain two or more thoughts where one would actually be more effective. In the worst cases, the two thoughts suggest irregular phrase lengths—something that becomes really difficult to resolve musically. I think the composers have used a good deal of craftsmanship to resolve these and similar issues. Overall, the collection is practical and accessible. If the handling of melody, rhythm and harmony sometimes lacks finesse, there is a clear aim to respond to the mood of the psalm within the quite narrow restraints of the responsorial formula.

(continued on page 8)

look
—no paper!

Music and Word Libraries

IN THE LAST ISSUE we discussed how you can paste sound files into a PowerPoint® slideshow whilst displaying a sequence of words or images simultaneously. This is a useful trick when playing hymn music from the computer whilst projecting the words verse by verse. The principles are, of course, similar for other presentation software.

To make this job easy it is a good idea to keep a library of words and music. Some presentation software dedicated to church use (Sunday Plus for example) comes with a built in library, but if you like the flexibility or low cost of the general purpose programmes you will have to build your own. Beware that sharing these libraries may be illegal and that to present copyrighted words and music in public worship will require a licence. See below.

There are two logical ways to manage a library. The easiest is to keep the words and music in separate locations and simply paste them into your slides as necessary. Lyrics can easily be kept in a single Word® file for instance. The songs are searchable that way, and providing the document has all of its formatting stripped away you can paste the lyrics into PowerPoint easily adopting the style of the slide. (Clear formatting in Word by highlighting all the text and clicking <Edit><Clear><Clear Formatting>.) Music can be kept in any music programme (iTunes does the job admirably well) where it is searchable, playable, and copyable into your slides. There are a great range of different file formats for music that your computer will be able to play, but MP3 is by far the most robust because of its small file size and widespread usage. You can generate MP3s yourself from CDs in iTunes or buy them on line. See below.

If you really want you can create a library of PowerPoint hymn slides where the music and words are stored together on prebuilt slides. This is not as easy to manage or use as it may sound and may well cost more time than it saves. Slides copied from your library to a worship service, for instance, will not adopt all of the standard elements of your presentation and can look very inconsistent.

For traditional music on a very reasonable buy-as-you-go basis look at www.smallchurchmusic.com.

For details of copyright licences see www.ccli.co.uk.

For a range of sound and word files from CCLI see www.songselect.com.

Tim Stratford and Tim Lomax

Colin's column

I take further a matter on which I touched briefly last time (and also highlighted in a letter to *Church Times*)—the requirement in Forward in Faith circles of the absolute and unconditional assurance that true sacraments are being administered by true priests, an assurance which is guaranteed by the unbroken succession from the apostles of a male episcopate which was carefully sustained through the English Reformation. It is the preservation of the line, in such a way that every sacrament ministered in FiF circles will always be traceable to male bishops and priests, for which FiF has been bending its energies, and thus seeking special arrangements if women are to be bishops.

That's the background. But either the proposed legislation or the synodical elections or even the visit of the Pope and the enticing prospect of that blessed ordinariate (though it gives them little) or sheer weariness with battling from a last-ditch position—something has led to the leaders' nerves breaking. Lo and behold, starting with John Broadhurst, but now including at least two flying bishops and two retired bishops, they depart to Rome—not I think to the ordinariate but as individuals (even if going simultaneously).

Now I have been in enough last ditches to be genuinely sympathetic to others thus squeezed, and I have known some of these leaders for three decades and have respected their ministry, though unable to embrace their principles. But we need some rigorous analysis.

There is no Roman 'option'. Rome's claims are total, and submission to Rome has to be total. The horns of the dilemma are 'If Rome is right, we go tonight; if it is not right, nothing in the Church of England General Synod can make it right'? It is surely impossible for John Broadhurst to minister as an Anglican bishop till after Christmas and then go to Rome? Hearing that rang all my alarm bells. For an Anglican cleric becoming a Roman Catholic acknowledges he is not truly ordained; he transfers *as a layman*. Can a man insist that he will stand in a full-blown apostolic succession for the next few weeks but will soon say he stands in no such succession, and has received no catholic orders? And can any Anglican receive a sacrament from him in that position? (But perhaps the logic has now reached Bishop John, and the Bishop of London too...?)

The retrospect also daunts. For years these very bishops have declared they were fighting to sustain the apostolic succession undamaged (and were actually consecrated to fulfil precisely that role). But they tell us it was a vast mistake—they were self-deceived about their own orders, and were deceiving all to whom they ministered. If women clergy have doubtful orders, male clergy going to Rome have none at all, despite having ministered among us. How can such retrospective damage ever be made good?

Colin Buchanan is the former Bishop of Woolwich and former editor of *News of Liturgy*.

noticeboard

News from Alcuin/GROW

THE October 2010 Worship booklet is *Children at Communion—How to involve children in the Eucharist* by Trevor Lloyd, the former Archdeacon of Barnstaple, who as a member of the Liturgical Commission from 1981 to 2002 was involved in the creation of the Eucharistic Prayers which appeared in *Patterns for Worship*, and chaired the Synod Steering Committee on Eucharistic Prayers in 1995.

Any attempt to involve children more in the church's worship has to do more than change the words we use.

This study offers a small but thought-provoking dose of theory and background, together with loads of down-to-earth practical suggestions on how children can be involved as full participants in all aspects of the church's eucharistic worship. It provides essential reading both for those who take decisions on these things in Synod and—more importantly—for those responsible for the church's worship week by week.

Psalms (cont from p. 7)

Inevitably, some settings are more convincing than others. The strength of this particular volume lies in the way the authors provide settings which clearly have the needs of a worshipping congregation in mind rather than producing music which is over-elaborate. This is a practical collection and items can be copied for local use provided the church owns at least on copy of the main book—this is, of course, subject to a number of provisions about copyright and related issues that are clearly explained.

Timothy Hone

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