 

**HOLY TRINITY COLLEGE**

**CATHOLIC UNIVERSITY OF ZIMBABWE**

149 Enterprise Road, Highlands, Harare

Tel: +263 24 498287 Cell: +263771980999; +263771980888

Email: [rector@holytrinity.ac.zw](mailto:rector@holytrinity.ac.zw); [dean@holytrinity.ac.zw](mailto:dean@holytrinity.ac.zw); [admin@holytrinity.ac.zw](mailto:admin@holytrinity.ac.zw)

Web: [www.holytrinity.ac.zw](http://www.holytrinity.ac.zw)

**ANALYSIS OF PRACTICE OF LITURGICAL MUSIC AND DANCE IN THE EUCHARISTIC CELEBRATION WITH PARTICULAR REFERENCE TO THE PARISH OF ST. LOUIS’ FENOMANANA, ANTANANARIVO ARCHDIOCESE**

**RAKOTONDRAINIBE CHARLIE HUGUES (1612)**

**SIGNATURE ……………….**

**A Long Paper submitted as a requirement for the completion of a Bachelor of Theology (Honours) Degree**

**SUPERVISOR: FR. JOSEPH MAHLAHLA**

**SIGNATURE: ………………….**

**03 FEBRUARY 2020**

# **DECLARATION**

I hereby certify that this material, which I now submit for assessment in the program of study leading to the award of the Bachelor of Theology (Honours) Degree is entirely my work and has not been submitted for assessment for any academic purpose than in partial fulfilment for that stated above.

SIGNED: ………………………………………

CANDIDATE: 1612

DATE: 03 FEBRUARY 2020

**DEDICATION**

To my dearest memory of Madeleine Vison, to my family and friends, and the people of goodwill I have met in my life.

**ACKNOWLEDGMENTS**

Just like St. Paul the Apostle, who exhorts the Christians in Thessalonica in his first letter, saying, "Give thanks to God in all circumstances," I cannot remain silent in the face of this divine grace, which has enabled me to fulfill this modest analysis. I, therefore, give thanks to God, Source of all goods and disposes of an ineffable Intelligence, and thanking all those who contributed directly or indirectly to the completion of this paper.

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To my former English teacher, Delfina Azevedo, I thank her for always being available and willing to journey with me throughout my theological studies.

Finally, I would like to take this opportunity to present my sincere thanks to the Order of Friar Minors, Custody of Good Shepherd in Zimbabwe, the formators team, especially to the fraternity of Our Lady of Angels Tafara, Harare for having supported and encouraged me during these times of theological studies.

May the God of Peace and Joy fill you all with his grace throughout your life, may He give you the strength of the Spirit so that you will be faithful to the life choices and commitments you have taken.

**ABBREVIATIONS**

1Chron 1 Chronicles

2Sam 2 Samuel

Col Colossians

Eph Ephesians

Jn John

MD Mediator Dei

Mt Matthew

OFM Order of Friar Minors

Ps Psalm

SC Sacrosanctum Concilium

St. Saint

TPMLEDA Torolalana Pastoraly Mikasika ny Litorjian’ny Eokaristia eto amin’ny Diosezin’ Antananarivo (Pastoral Guide to the liturgy of Eucharistic in the Diocese of Antananarivo).

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**ABSTRACT**

Music and dance occupy a central position in the life of man. From a conceptual and theoretical point of view, music and dance provide a series of words and stories that expose the entire life of a population group that differentiates it from other nations. Integrated into the Catholic liturgy, especially in the Eucharistic celebration, music and dances become instruments, means to better help the assembly to pray to God properly, without disturbing others. However, the evolution of musical art and dance appears as a subject of debate for some of the Catholic faithful today. Music and dance become part and parcel of the Eucharistic celebration. A Holy Mass without dance could be considered as a simple and incomplete Mass, especially on Sundays and solemnities, even a palpable deviation from the practice of music and dance; instead of being a form of prayer, it becomes a form of entertainment and spectacle. This study tries to analyze the Practice of Liturgical Music and Dance in the Eucharistic Celebration with reference to the Parish of St. Louis Fenomanana, in the Archdiocese of Antananarivo, Madagascar. Taking into consideration the importance of music and dance as Malagasy, it is an objective that seeks to help the faithful and the people in charge of the liturgy to use music and dance properly. The use of Music and Dance should follow the norm given by the Church, without going to the extreme, leading the assembly into a certain mood of distraction, helping them to focus on God to rediscover the value of reverence in the liturgical celebration. The portrayal of Music and Dance should show the proper meaning of sacred music and dancing in liturgical celebration and show that liturgical music and dancing are not oriented toward entertainment.

**Background of the Study**

The active participation of the faithful during all liturgical services is encouraged, especially during the Eucharistic Celebration. This emphasizes its essence and unity, simultaneously moving the individual, the community, the whole assembly to spiritual elevation. Such participation can be expressed by responses, psalms, antiphons, hymns, proper gestures and dispositions. In some gatherings, music and dance have become integrated into the liturgy at a grassroots level. In some cases, the assembly takes it upon itself to evaluate the solemnity of the Mass with the quality of the music and dance. This practice even extends to rounds of applause for the music and dance at the end of any rhythmic hymns as a demonstration of appreciation for the choreography and the entertainment value of phenomenon that could be perceived as a performance rather than an activity of worship. This palpable deviation in the practice of liturgical music and dance as a form of prayer into a form of entertainment and rating appears to be a problem that needs to be addressed. The author acknowledges the contributions made by scholars and researchers in this field of study. However, a closer examination of the situation is merited. Further contributions are made to this theological issue via a specific understanding of the function of music and dance in the liturgy regarding the cited social behavior patterns observed in the Archdiocese of Antananarivo.

**Statement of the Problem**

In the liturgical celebration, sacred music and dance are originally intended to serve as vehicles of prayer and true worship. However, they seem, from some reaction of the faithful and observation of some scholars, have deviated into a means to showcase individual or group talent. Evidently, in Madagascar, the Archdiocese of Antananarivo, they appear as progressively becoming part and parcel of the liturgy. In turn, music and dance are one of the causes of distraction for the faithful instead of helping them to concentrate during the liturgical celebration of the holy mass.

**Purpose of the Study**

Based on the problem, the purpose of this exploration is to have a look at the theological significances of liturgical sacred music and dance as they are given by the Church. To appreciate the Church’s intended placement of music and dancing in the liturgy, and to appreciate the richness of Malagasy cultural music and dance.

**Objectives**

By the end of this investigation, one should understand the proper use of music and dance in the liturgy, following the norm given by the Church.

The paper hopes to explore and to rediscover the value of reverence in the liturgical celebration. And to show that liturgical music and dancing are not oriented towards entertainment.

The paper tries to bring a certain balance in the use of Malagasy cultural music and dance within the liturgy catholic.

**Delimitation of the Study**

In the first place, this research is within the theology of liturgy. This subject under investigation has already been treated under numerous Church documents, as well as scholarly works. However, this paper will consider these works, by applying them in the context of St. Louis Fenomanana, one of the Parishes within the Diocese of Antananarivo. Besides, the researcher is aware of how complex liturgy is; however, this research aims to study and investigate music and dancing.

**Justification**

Taking it from the fact that sacred music and dance play a significant role in the liturgical celebration. This research is vital to explore practices that can help Malagasy Christians to integrate their culture into liturgical worship through the practice of music and dance. That is without interfering with the integrity of the liturgy. Secondly, the issues explored herein might provide a means for improved discernment in the community of the Archdiocese of Antananarivo, and throughout Madagascar and elsewhere for determining the kind of music and dance that can be used and performed during the liturgical celebration.

**Assumption**

Insufficient attention is attributed to the gestures of dance and the rhythm of music for Celebrating Mass: significant as these gestures are. This paper tries to assume that there is a certain discrepancy between concept and practice because of excessive rhythm in the music and exaggeration of some gestures. The inclusion of applause for showmanship is part of this misinterpretation of liturgical music and dance.

**Research Questions**

The following questions appear as relevant to attend to the objective of this investigation: what does the Church say about the place of music and dance in the liturgy? How does the Church’s teaching on dance and music apply in liturgical worship to the faithful of St. Louis Fenomanana, within the context of Malagasy culture about music and dance? The author aims also to propose solutions for presented polemics.

**GENERAL INTRODUCTION**

Each religion has its way of worshipping the Divine. In the present era, several religions arise with diverse rites to conduct their prayer. The Catholic Church, since its inception, has a way of worship. It referred to as ‘opus Dei’- Work of God. Now liturgy is mostly known as the work of the people since it consists of a communal gathering dedicated to praying to God. Developments and adjustments have been made to adapt the sacred liturgy, vis-à-vis its origin from the Roman milieu. The Second Vatican Council, through the promulgation by Pope Paul VI, offered the document *Sacrosanctum Concilium*, which is the *Constitution on the Sacred Liturgy.*  This is a document that regulates the actual principles for the restoration and reform of the liturgy and its adaptation to the culture and the tradition of peoples.

This present paper refers to the practice of Music and Dance within the Catholic Liturgy, especially during the Eucharistic Celebration. We acknowledge the absence of major documents from the Congregation of Liturgy of the Catholic Church concerning liturgical Music and Dance, especially concerning dance. Cardinal Francis Arinze, the Prefect of the Congregation for Divine Worship and the Discipline of the Sacraments from 2002 to 2008; during a session of Questions and Answers in Family land, Bloomingdale, Ohio, published on streaming video on 26 December 2008, affirms that dance is not known in the Latin rite of the Mass. Therefore, there is no major document concerning this issue, but some directives are given saying that, in the strict liturgy: Mass and celebration of Sacraments, graceful movement to show adoration, joy, offering, and respect are allowed. To say that especially in Africa, dance and music take a considerable place in the culture of the peoples, but during Mass, if the movement does not help the faithful to adore, to respect, to offer themselves to God, they are not allowed.

To respond to the subjective phenomena of not appreciating or of considering music and dance as obligatory part and parcel of Eucharistic celebration, we have chosen to analyze of the practice of music and dance during Mass with particular reference to the parish of St. Louis’ Fenomanana, Antananarivo Archdiocese, in Madagascar. The aim is to investigate and appreciate the role of dance and music in the Liturgy, to understand the Malagasy Cultural Music and Dance and its compatibility with the Sacred Liturgy and to analyze the practice of Sacred Music and dance in the liturgy at St. Louis’ Fenomanana.

The paper will be divided into three chapters. The first chapter will look at the place of music and dance in the sacred liturgy from the Sacred Scriptures and the role of music and dance in the Sacred Liturgy from some Church Documents. The second chapter of this paper shall focus on some of the principal musical instruments and some kinds of music and dances used formerly in the center of Madagascar, Antananarivo and their significance. Lastly, chapter three will present an analysis of the practice of Sacred Music and Dance in the Liturgy at St. Louis’ Fenomanana, Antananarivo Archdiocese. Referring to what the Local Ordinary gives, some sessions of interviews with few people in charge of the liturgy at St. Louis’ Fenomanana, the Malagasy understanding of cultural music and dance, and what is practiced on the ground.

Chapter 1

THE ROLE OF MUSIC AND DANCE IN THE SACRED LITURGY

**Introduction**

The reality of contemporary daily life shows that the art of music and dancing plays an important role in all daily activities of people. Essentially, the art of music and dance reveals the culture and identity of a particular ethnic group or people. Equally, the Church, since her origins, gives a certain place to the use of music and dance in her liturgical celebration. Thus, the two arts in question reinforce the art of worship of the people of God. However, music and dance as arts require a certain rule and norm to achieve the intended purpose in the liturgy, to balance the harmony of the dignity of the liturgy and the human activity of music and dance. Hence, the following question deserves to be focused on in this chapter: What are the theology of music and the hymns that the Church teaches? To answer this question, it is necessary to address the following three points: the understanding of music and dance from the general point of view and the Scripture, the place of music and dance in the Sacred Liturgy from the Scripture and the role of music and dance in the sacred liturgy from some Church Documents.

**1.1-Sacred Scripture on Music and Dance in the Sacred Liturgy**

**1.1.1- Understanding the Word Liturgy**

Archdale in the book *Liturgy of the Roman Church* gives an etymological meaning of the term liturgy. The liturgy (*λειτουργία*) is a Greek composite word of *λαος* meaning people and *εργον*, which means work or duty (49). Thus, the term liturgy means public duty or duty of the people. Referring to what Mary Ann Simcoe presents in *The Liturgy Documents,* the term Liturgy is an action of the Christian assembly (270), which involves the sense of an action performed by many people.

In the light of the Second Vatican Council, liturgy is the exercise of the priestly office of Jesus Christ (SC #7). That is to say, referring to what Della Torre explains in *Understanding the Liturgy*, the term liturgy consists of the sanctification of man’s actions by perceptible signs and rituals. Each of the signs; in the liturgy, the totality of public worship is performed by the mystical body of Jesus Christ, that is by the head and the members (11). From that perspective, all the outward ceremony is evident in this definition, but behind it, one is also aware of that which gives the liturgy its value. That is, the priestly activity of Christ in association with his Church; to sanctify the people to offer fitting worship to the Father. In the liturgy, Christ’s priestly action of sanctification and worship is carried out with the ministerial collaboration of the Church, and of necessity expressed through tangible signs, that is, things and actions whose aim is to manifest what Christ and the Church intend to accomplish (Della Tore 12).

According to Paul VI, the main concern of the Second Vatican Council was expressed in a form of desire: “to impart an ever-increasing vigor to the Christian life of the faithful” (SC# 1). The liturgy was no more conceived as dedicated to a few personalities, the clergy, but of the entire people of God, including the Church and all humanity. Associating the liturgy with the work of salvation was already a sign that a new understanding of and a different approach to the liturgy was necessary (SC# 6). Meaning, the people of God must get involved in liturgical worship because it is an activity concerning their salvation. Before Vatican II, the worship appeared as a ‘rubricistic mentality’ that somehow impaired the involvement of the whole people of God was destined to collapse under the weight of the ecclesiological dimension of liturgy. In terms of the faithful, the liturgy started to emerge not as something to look at or to attend but an evident event in which people are to take part in. The keyword of the entire reform was active participation (SC 11).

**1.1.2- Understanding the Liturgical Music and Dance**

**1.1.2.1- Liturgical Music**

According to Robert Le Gall in his book *L’art de célébrer La Messe*, by definition, music is an art that man uses in his daily life to put his life in order. However, art, from the Indo-European root *R'tam* means putting things in order (13). This means that music, as art is required of a certain rule to obtain perfect harmony. Analogously, the musicians, like a cook who mixes different ingredients to prepare their dish, must also combine different musical elements, and then put them together to obtain a perfect composition of a musical work. Hence, the instrumentalists in performing a piece of music must resort to the establishment of a partition to bring out a well-ordered combination of these different elements. All art presentsthis well-ordered combination of the different elements: "…*l’art sera toujours une mise en ordre d’éléments qui formeront un tout en se combinant à d’autres* " (Robert Le Gall 13) (Translated as: art will always be a combination of elementsthat will form a whole while combining with others). For singers, certain musical rules are also imposed on them: it is about the control of the different voices, the breath, the breathing, the quality of the voice, etc (Robert Le Gall 14).

From that perspective, referring to Podhradsky, Gerhard, in the *New Dictionary of the Liturgy*, argues that “music is the servant of the Liturgy” (140). Its rightness in any form approved by the Church cannot be called to question because all creation is called to glorify God, and appropriate Church music is especially helpful in reinforcing the participation of the congregation in public worship. Moreover, music from the religious perspective is intended to rouse in the hearer the sense and feeling of devotion. Instrumental music is permitted during the liturgical action if the territorial authority considers it suitable for the sacred purpose (140).

**1.1.2.2- Liturgical Dance**

According to the *Constitution on the Sacred Liturgy*, religious dance can be considered as an expression of spiritual joy. Generally, when the spirit rises to God in prayer, it also involves the body. One can speak of prayer of the body. This can express its praise, its petitions with movements (SC# 37).In other words, as art that, through the body, expresses a human sense of reverence or devotion, dance is specially adapted to signify joy. In the liturgy, dancing can turn into prayer which expresses itself with a movement and engages the whole being, soul, and body. Dance expresses joy after receiving grace from God. Asit is said in the Bible, “then young women will dance and be glad, young men and old as well. I will turn their mourning into gladness; I will give them comfort and joy instead of sorrow” (Jeremiah 31:13).

**1.2- The Place of Music and Dance in the Sacred Liturgy From the Scriptural perspective**

**1.2.1- From the Old Testament**

Ronald Gagne in the book, *Introducing Dance in Christian Worship,* recalls the Jewish Traditions recorded in the Old Testament saying, “almost all the references to dancing in the Old Testament concern occasions of worship” (15). Naturally, the Jews share in this common phenomenological feature of religion. In Judaism, dancing was a common element in cultic worship. Evidence shows that dancing was so common in worship that it can further be stated that in many Old Testament passages alluding to cultic rejoicing but without explicit mention of a special liturgical dancing we can safely assume that dancing is implied (Ronald Gagne 16). In other words, even though, it is not mentioned clearly in the Old Testament the use of Liturgical Dance during Jewish worship, the same type of dance is performed to express worship to God, to express thanksgiving and other devotions that were already common in the Jewish culture.

Talking about the use of dance from the Scripture, we first think of the famous dance performed by King David in exultation before the Ark of God” whirling round before the Lord with all his might (2 Samuel: 14). David was seemingly judged to be foolish by Michal, the daughter of Saul, who was watching from the window, as he whirled in his rotation dance. When the Ark had finally reached its destination, David offered sacrifices, blessed the people, gave them gifts and allowed them to return home. ‘I was dancing for Yahweh, not for them… I shall dance before the Lord and demean myself even more’ (2 Samuel 21-22). In this text, we see that dancing has a religious dimension. We see David dancing to express worship and reverence to and for God.

One of the books constituting the Old Testament cannot be skipped when talking about dance. Thus, the Book of Psalms also gives many examples of cultic dances. “The Psalms are primarily cultic expressions of doctrine… describing the Lord as he was worshiped and experienced in the liturgy” (Ronald Gagne 16). The psalmist invites the assembly of Israel to Sing to the Lord a new song, let the congregation of the faithful sing his praise, let them dance in praise of his name, playing to him on strings and drums (Psalm 149:1,3). This quotation reveals vividly that Music and dancing with instruments were used in worship and reverence for God. Dance, as Israel discovered, can express a yearning for and openness to the Lord. It can be a vehicle, as in the case of Saul, through which the Spirit of the Lord can truly seize and change people with the Lord’s power and love (Ronald Gagne 21).

**1.2.2- From the New Testament**

Although it is not very explicit in the New Testament to find verses concerning music and dance, there are few references to dance and song, some of which are repeated in the Gospels. The father organizes a party with festive dances because his prodigal son, whom he believed lost, has returned (Luke 15: 21-29). On Herod's birthday, Herodias' daughter danced so well that he offered her everything she wanted and asked for the head of John the Baptist on a tray (Matthew 14: 6).

Moreover, other verses are also expressing the use of songs of praise that can be referred to like music or singing. As it can be found in Matthew 26:30-"...and when they had sung a hymn, they went out unto the Mount of Olives." Acts 16:25-"And at midnight Paul and Silas prayed and sang praises unto God, and the prisoners heard them." Romans 15:9-"I will sing unto thy name." I Corinthians 14:15-"I will sing with the spirit and I will sing with the understanding also." Hebrews 2:12-"Saying, I will declare thy name unto my brethren, amid the church will I sing praise unto thee." From that perspective, it can be said that music and dance in the New Testament are an expression of joy, worship, and adoration.

**1.3- The Role of Music and Dance in the Sacred Liturgy according to some Church Fathers**

**1.3.1- St. Basil the Great and music**

While there is a tendency to think that the words of the Fathers are distant and “out of touch,” they are quite down-to-earth and often humorous. For instance, St. Basil the Great, wrote that:

Sacred music must both appeal to the people and trick them into worshipping of God: For when the Holy Spirit saw that mankind was ill-inclined toward virtue and that we were heedless of the righteous life because of our inclination to pleasure, what did he do? He blended the delight of melody with doctrine so that, through the pleasantness and softness of the sound, we might unawares receive what was useful in the words according to the practice of wise physicians who, when they give the more bitter drafts to the sick, often smear the rim of the cup with honey (Church Fathers and Music, 2013).

Herein the Church father and doctor of the Church, show that music plays a servant role in the liturgy. He shows that music helps to spice the liturgy to help in adoration and praise of God. To a greater extent, we see him looking at music as to give a sense of entertainment but for the cause of worship and reverence. Thus, he does not exalt music for entertainment but worship’s sake.

Thus, St. Basil the Great adds “For this purpose, these harmonious melodies of the psalms have been designed for us, that those who are of boyish age or wholly youthful in their character, while in appearance they sing may, in reality, be educating their souls. In other words, music must be joyful and beautiful so that people will learn their Faith and want to come and worship God in the church” (Church Fathers and Music, 2013). This is the aim of this paper: To show that music and dancing are for the worship and praise of God in the liturgy. Consequently, St. Basil goes on to say that liturgical music must always be a work of prayer, worship, and praise because liturgy is an imitation of heavenly glory.

**1.3.2- St. Clement of Alexandria on music and dance**

Referring to an article written by Christopher Warner, ‘Church Fathers and Church Music’*,* a theme in Clement of Alexandria’s work, *Protrepticus*: Christ, the “New Song” presents one of the roles of music and dance in the Sacred Liturgy by saying that the lyrics, songs, and gestures during the liturgical celebrations must be conducive to liturgical worship (19). By presenting the new use of music and dance in the secular world, and having in mind their place within the liturgy, Christopher Warner recalls the opinion of St. Clement of Alexandria who said that:

The enemies of this new harmony are those pagan musicians who are “deceivers, corrupting human life under the pretext of music, possessed by a kind of artful sorcery for purposes of destruction, outrageous in celebrating their orgies, deifying misfortune, the first to lead men by the hand to idols… and by means of their songs and incantations to subject to the most dire servitude the noble freedom of those who lived as citizens under heaven.” Christ, on the other hand, has brought a new order to the universe by becoming man: “The Lord made man a beautiful instrument after his own image; certainly [Christ] is himself an all harmonious instrument of God, well-tuned and holy, the transcendental wisdom, the heavenly Word…” (Church Fathers and Music 2013).

From that perspective, St. Clement of Alexandria synthesizes his teaching on liturgical music and dance by making a distinction between well-ordered and disordered music. It appears clear that most pop music and dance are not fit for liturgical worship.

**1.3.3- St. Augustine on Song and Dancing**

John Rotelle in the book, *The Works of St. Augustine*, in which a collection of St. Augustine’s sermons are written, helps the reader to understand the position of St. Augustin vis-à-vis the use of music and dance in the liturgical worship. Therefore, commenting on the verse “we have sung for you, and you have not danced” (Mt 11: 17), St. Augustine asks a question if anyone is permitted to dance while psalms are to be sung. For him, the fact of dancing consists of reducing the dignity of the sanctuary into a place of shame. He says:

Once, not so many years ago, even this place was invaded by the aggressive rowdiness of dancers. Such a holy place as this where the body lies of such a holy martyr, even this holy place, I repeat, as many of you are old enough will remember, had been invaded by the pestilential rowdiness of dancers. Throughout the night, impious songs were sung, and people danced to the singing. (John Rotelle 73).

That is to say, for St. Augustine impious songs and dances profane the Church as a holy place and turn it into a place of enjoinment. In the Church, the body of the holy martyr lies which is the Body of Christ and where the relic of any saint is found on its Altar. Therefore, such a way of worship becomes a celebration of the games of demons instead of delighting the Lord by the celebration of the festival of martyrs (John Rotelle 73).

Referring to a verse from the first letter of St. John, St. Augustine adds by following a certain logic, considers that dancing is a wordily thing, pleasing the flesh, not God (John Rotelle 74). He argues that the one who sings is giving a command while the one who dances is carrying it out. Dancing is moving the body to the rhythm of the song. “For everything in the world—the lust of the flesh, the lust of the eyes, and the pride of life—comes not from the Father but from the world. The world and its desires pass away, but whoever does the will of God lives forever” (Jn 2: 16-17).

**1.4- The Role of Music and Dance in the Sacred Liturgy from Some Church Documents**

**1.4.1-Instruction on Music in the Liturgy**

The importance of singing is given in *The Conciliar and Post Conciliar Documents*, as an expression of joy (#19). Moreover, there is an aphorism, pseudonymously attributed to St. Augustin saying that “he who sings well is praying twice over”. However, when deciding which parts of the Mass should be sung, preference should be given to those which are more important, especially those which the priest or one of his assistants is to sing in alternation with the people, or which he and they are to sing together.

Referring to the *Documents on the Liturgy,* the genuine purpose of sacred music is “the glory of God and the sanctification of the faithful” (1294). That is to say, music has an important role in the sacred liturgy, especially during the Eucharistic Celebration, in terms of helping the faithful to give glory to God and to sanctify the assembly itself. Furthermore, the same document, gives a certain instruction, from the *Music Sacram,* on the music in the liturgyby stating that liturgical worship is given a more noble form when it is celebrated and expressed through songs, with the ministers of each degree fulfilling their ministry and the people participating in it. The form of prayer being sung expresses more attractively, the mystery of the liturgy, with its hierarchical and community in nature is more openly shown, the unity of hearts is more profoundly achieved by the union of voices, minds are more easily raised to heavenly things by the beauty of the sacred rites (#5). From that perspective, it can be said that the Council gives a principle that a rite, in keeping with its character, allows the celebration in common with the attendance and active participation of the whole assembly from the celebrant to the faithful. It follows logically from this that singing is of great importance since it more clearly demonstrates the ‘ecclesial’ aspect of the celebration.

**1.4.2- *Mediator Dei*: Encyclical on the Sacred Liturgy**

Pope Pius XII teaches that “The worship rendered by the Church to God must be, in its entirety, interior as well as exterior. It is exterior because the nature of man as a composite of body and soul requires it to be so” (MD# 23). This refers to the two dimensions of the liturgical celebration, which are worship made by interior sentiments and worship made through visible acts like music and dancing.

*Mediator Dei* adds, “These methods of participation in the Mass are to be approved and recommended when they are in complete agreement with the precepts of the Church and the rubrics of the liturgy. Their chief aim is to foster and promote the people's piety and intimate union with Christ and His visible minister and to arouse those internal sentiments and dispositions which should make our hearts become like to that of the High Priest of the New Testament” (106). The point is that the interior and interior gestures are to conform to the norms of the church.

**1.4.3- Constitution on the Sacred Liturgy: *Sacrosanctum Concilium***

*Sacrosanctum Concilium,*remarks, “The liturgy is the summit toward which the activity of the Church is directed; at the same time, it is the fountain from which all her power flows” (SC# 10). By this, the document shows the supreme dignity of the liturgical celebration in the Church. Hence, commanding extra reverence that is befitting attitude and spirit of the liturgy. On the very subject of the present research, “The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a sacred song united to the words, it forms a necessary or integral part of the solemn liturgy” (SC# 112). In this quote, the Church shows that music and songs in the liturgy are vital and serve a purpose in worship.

*Sacrosanctum Concilium* adds, “Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship” (SC# 112). This means that music is aimed at adding to the solemnity of the liturgical celebration.

Furthermore*,* as a guideline for composers of new sacred music, it is affirmed that Christian countries that share the great body of sacred music, with roots in the early Church, are not locked into a static canon of liturgical music. The sacred music in the tradition is a living icon of Christ who is ever ancient, ever new (SC# 115). That is to say, composers*,* filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increaseits store of treasures.  As it is stated: *“*Let them produce compositions which have the qualities proper to genuine sacred music. The texts intended to be sung must always conform to Catholic doctrine”(SC# 121)*.* By these words, Pope Paul VI aimed to promote music in the liturgy but also to safeguard the true spirit of the dignity of the liturgy.

**1.4.4- General Instruction of The Roman Missal**

*The General Instruction of the Roman Missal* says***, “***The celebration of Mass, as the action of Christ and the People of God, arrayed hierarchically, is the center of the whole Christian life for the Church both universal and local, as well as for each of the faithful individually” (16). In other words, *Sacrosanctum Concilium* gives a primary place to the dignity of the liturgy and a call to reverent worship in the life of the faithful, towards which the music and dancing in the liturgical celebration should be ordered.

The *General Instruction of the Roman Missal* adds, “Great importance should, therefore, be attached to the use of singing in the celebration of the Mass, with due consideration for the culture of the people and abilities of each liturgical assembly” (40). By this, the Church shows the significance of the musical aspect of Mass. Moreover, in the light of our task, it shows that care and consideration should be exercised towards the culture of the people who celebrate the liturgy and the theology of liturgy itself.

**Conclusion**

The term liturgy as a duty of the public, a work of a community can be understood as a sanctification of people’s actions by a perceptible sign and rituals within public worship. Liturgy is an activity that involves the whole community, from the leader to the faithful, all the members of the Church. Music and dance are part of the elements that are necessary to help the assembly to participate in the public form of worship called liturgy. Music and dance have their roots in the Scripture and Jewish Tradition and are considered a way of worshiping God, expressing devotion, praise, and reverence to Him. The Church gives a certain guideline to the faithful to maintain the nature of music and dance as being in the service of divine worship: helping people to elevate their soul to God. The same consideration of music and dance is found in some of the works of the Church Fathers such as Basil the Great who argues that music plays a servant role in the liturgy. St. Clement of Alexandria states that music and dance must be conducive for liturgical worship and they must be well ordered. Otherwise, it is not permitted to sing and dance in Church, if, according to St. Augustine, impious songs and dances are used and profane the dignity of the Church as a holy place. From that perspective, music and dance play an important role in liturgical worship. An investigation of cultural music and dance of each country is necessary to evaluate conduct an analysis of the practice of liturgical music and dance in the liturgical celebration.

Chapter 2

UNDERSTANDING THE MALAGASY CULTURAL MUSIC AND DANCE

**Introduction**

The Malagasy population is scattered into provinces: Antananarivo, Antsiranana, Toamasina, Tulear, Fianarantsoa, and Majunga. In general, the Malagasy people love music and dance which are part of their lives since time immemorial. One of the great amusements of the inhabitants of Madagascar is to assemble to see the dancers and singers indulge in their rhythms, movements and their way of playing music. However, as in all customs, the character of this music and dances are changing due to contact with other countries, especially European countries. The spirit of imitation has infiltrated even the choreography such that the dance and songs, which had a social and religious meaning, have lost their meaning. Therefore, an understanding of some Malagasy cultural music and dances appears as a necessity, with a consideration of the emergence of other cultures, which brought a certain change to the way of dancing and playing music in Madagascar. To attain the objective, this chapter shall discuss some of the principal musical instruments and some kinds of music and dances used formerly in the center of Madagascar and Antananarivo and their significance.

**2.1- Valiha and Sodina as Malagasy Musical Instruments**

Speaking of typical Malagasy musical instrument, the *Valiha* which is, according to the *Dictionnaire Malagasy-Français,* a musical instrument made with a big bamboo, whose bark raised, shared and placed on easels, forms the strings that are touched like those of the guitar(807). It is worthy to have a closer look at what *valiha* is since it is the most used musical instrument in the central region, Antananarivo. According to Pierre André in his Book *Ny Hiragasy,* the Malagasy ancestors used the *valiha* to promote a socio-political ideology about solidarity and *Fihavanana*, which is a Malagasy word encompassing the Malagasy concept of both physical and spiritual kinship, friendship, goodwill between beings. The literal translation is difficult to capture, as the Malagasy culture applies the concept in unique ways. Its origin is *Havana*, meaning kin (*Dictionnaire Malagasy-Français* 206). A Malagasy proverb says: "*Toham-baliha ny fiainana, ny iva manohana ny ary ny av manontrona ny iva*.”(Pierre André 45); Translated as: life is like the supports of the strings of a *valiha*; the lower strings serve as a pillar for those above, and those above serve as a support for those below. This proverb is often in the mouth of the *Mpihiragasy*. The term *Mpihiragasy* expresses the group of artists who sing the traditional Malagasy song.

From that perspective, *Valiha* is an emblematic musical instrument for Malagasy and reflects the beauty of the symphony of Malagasy music (46). As Pierre André states, since the sound which the *valiha* produces is not loud enough, it is not used during the *hiragasy* A daylong spectacle of music, dance, and kabary oratory performed by a troupe or as a competition between two or three troupes, especially for the Region of *Merina*, Antananarivo (*Dictionnaire Malagasy-Français* 447). However, the composers of *hiragasy* always use the note of *valiha* as basic notes to produce their song. There are many types of rhythm in *hiragasy*, that are made from the sound of the *valiha* and a good number of religious songs are composed with *valiha* (Pierre André 47). Herein we see the similarities with the Jewish form of worship as it was shown in reverence to psalms.

It is worth mentioning that the use of *valiha* is connected mostly to the ritual of *tromba*, which consists of traditional practice, and belief closely linked to royal ceremonies. According to Jaovelo in his Book, *Myths et Transes à Madagascar: Angano et Tromba Sakalava,* today the term "*tromba*" is used throughout Madagascar to describe a host of forms of spirit possession. More precisely, Paul Ottino in the book *Le Tromba* defines *Tromba* as an event during which the spirit of a dead prince, expresses itself through a person in a state of trance (85). The instruments most used by the musicians of the *tromba* is the *sodina* translated as flute, a kind of zither or pipe made with a small tube of bamboo which has very small holes where the player puts his/her fingers to produce sounds (336). Apart from that, there are other musical instruments as well which are used during the *tromba.* Among others, there is the accordion, the *farara*, which consists of a rattle in cylindrical a tube containing grains of white rice that one agitates, and of course the *rombo* or the clapping of hands. The above-mentioned musical instrument is important to be used to accompany sacred songs performed during the *tromba* ceremonies, circumcision rites or to simply give rhythm (337).

One of a typical Malagasy song is the *Zafindraony* which consists of a type of Malagasy song originally from the southern part of Madagascar but which has been adopted by all the regions of the country, (*Dictionnaire Malagasy-Français* 448). According to Pierre André, the song is sung to transmit education sentiments and instructions on how to live a good life. It is also used during funeral vigils, expressing the mood of mourning in the southern part of Madagascar (47). The *zafindraony* song can also be found among the music which people from the central region use for the same events of social life such as funeral vigils, traditional wedding ceremonies. It is necessary to note that *Zafindraony* is a song in which no musical instrument is used and, consequently, it is sung in acapella mode. Moreover, voice sharing is meticulously chanted by the first voice, second voice and then the third voice. Often, it is the bass voice, which distinguishes the choruses and guides the singing; then, the other voices join in (Pierre André 48).

From this perspective, it can be noted that the *valiha* and the *sodina* or flute are the basic musical instruments for the composition of a Malagasy song. The *valiha* is used to make sounds that generate emotion as a reminder of the place held by kings in the past and have contributed much to the promotion of *hiragasy* meaning traditional Malagasy song. The other musical instrument, the flute, also plays an important role in the Malagasy musical culture, to express the joy of welcoming the spirit of the ancestor upon a designated person during the *Tromba*. Both of them are used to compose songs either traditional or religious songs, especially for the central region of Madagascar.

**2.2- The *Hiragasy*: one of a special way of singing songs in Antananarivo**

According to Pierre André, the *Hiragasy* is a well-ordered discourse more or less following the way of presenting an argument such as introduction, development, and conclusion. *Hiragasy* is well known by its nature as art and by the message that it wants to transmit. It should be noted that the value on which the message of the *hiragasy* message is based on *fihavanana*, the existence of a God Creator of the universe, visible and invisible, which the Malagasy people named *Zanahary*, the respect for life and respect for the human person (49). That is to say, the Malagasy people recognize the existence of a God creator even before the coming of Christianity around 1818, and the solidarity and *fihavanana* are part of the Malagasy value system.

In the *hiragasy*, musical instruments play an important role. Pierre André affirms that as a culture, the *hiragasy* has also passed several tests in time. It has strengthened itself by facing many foreign cultures that have arrived in the country (46). For example, the prominent place of the *amponga,* meaning percussion case, which was already traditional *amponga*, that King Radama I, imported from Europe. This king was also called Radama "the Great" (1793–1828), the first Malagasy sovereign to be recognized as King of Madagascar (1810-1828) by a European state. These include bass drums, which today are used in the *hiragasy* as well as for military parades. Besides, several musical instruments used during the *hiragasy* are from Europe: such as the *langoroana* or accordion, the clarinet, and trumpet. Be that as it may, in the present era, all of these musical instruments are not very much used since the *mpihiragasy* leave them to give place to European instruments except for the *sodina* in Antananarivo, Fianarantsoa, and Toamasina (Pierre André 47).

**2.3- Some of the local dances in Antananarivo and their significance**

**2.3.1- Dihy Rondra**

According to Gallieni, in the *Bulletin de l’Académie Malgache*, the most general dance is the one called *Dihy Rondra* which could be translated as an agitated dance. Everyone, men or women, can participate in it with no formal way of dancing (123). In other words, there is no rigorous rule in this dance but the dancers are formed in small groups of rather variable numbers, sometimes two by two, or three by three or four by four, or even in an irregular manner.

Referring to Gallieni, in Madagascar, when dancing, women use mainly their arms and hands. Feet move very little. Men, on the contrary, move their whole body frantically. However, in the *Dihy Rondra* in particular, when the first drum sounds of the primitive orchestra, men begin to frolic and jump vigorously. Women raise and lower their arms alternately by following the rhythm as indicated by the musicians. After the first hops, men moderate the range of their movements and begin to hit the ground with quick kicks. Their arms move and sway according to the rhythm. The dancers of the same group have to throw their left arms together, then their right arms in front of the body. At the same time, the bodies bowed from right to left, movements that the women had to follow in their turn (123).

To understand more this type of dance called *Dihy Rondra,* Gallieni gives more explanations of the way of dancing by saying that when the director of the dance, sees that it is enough, he waves a kind of little shield of leather that he holds in his hand. Then men and women begin to pace. Ranged in the last row the conductor of the operations, and various marches and risers are engaged. The orchestra indicates a movement more and more rapid: feet and bodies; his hands jerked faster and faster, waving the air and pounding the earth with violence. Women, lifting themselves on tiptoe, hit the floor with their heels turning slightly on themselves from right to left and from left to right. Then suddenly, on a new sign from the head of the dance, everything stopped abruptly on one last drum roll (124).

From what is said, the *Dihy Rondra* consists of a traditional dance that is progressively from a moderate gesture to a faster movement that needs energy and concentration. The meaning of that progression, as Pierre André Ranaivoson states in his book *Ny Hiragasy,* is the expression of how life can be, and also the development of human intelligence (24), slowly developed before reaching a high level, but people need to keep on following the rhythm of life sometimes facing difficulties, other moments living in a good condition.

**2.3.2- Dihy Faly and Dihy Folaka**

A dance even more common than the *Dihy Rondra*, but quite analogous is the dance named *dihy faly*, the dance of contentment. The movements are the same as those mentioned earlier. The difference is that in this type of dance there is no director and dancers can move without being directed, remaining on the same spot and they advance or retreat according to their imagination. At the end, because of the general excitement and nervous tension of the dancers, it gives a spectacle of one possessed (Gallieni 126). That is to say, this kind of dance called *dihy faly* or *dihy valaka* consists of a way of expressing a great joy, which would make someone dance up to the extent that he/she is exhausted. As the person appears like someone who is possessed by the spirit of joy and happiness. Not only are women generally less agitated than men when dancing, but it can be said that they engage less often in this exercise of dance called *Dihy Folaka*. A great number of dances are exclusively reserved for the latter, while there is, as it were, none that is entirely particular to women (127).

From this kind of Malagasy dance, *Dihy Folaka* an aphorism can be said: it is by the work that one judges the worker. “*Tsy midera vady mahay mandihy fa aleo ny sandriny hilaza azy*” (Gallieni 125). No need to sell his wife dancing, her arms are responsible for making her appreciate. There is between the women, or at least between the girls, a real dance competition called *fampitaha*. This can be compared to the *fandroana*, national holiday of the royal bath. Everybody went to the place where the contest was to be held. Girls coming from different villages gather and perform one by one the *dihy faly* dance. The girl who receives a big burst of applause from the audience is the winner. The one who seems to be the most possessed among the other dancers almost until exhaustion (Gallieni 127). In this sense, dancing is part of the life of the Malagasy people and it has an important role in terms of expressing joy to others.

**2.3.3- Dada**

The dance considered the most difficult for being of real importance from the public or social point of view were reserved for men (Gallieni 128). One of the dances was the dance called *Dada*. It is necessary to notice that this word is here entirely different from that familiar name by which Malagasy infants call the author of their days; it is a kind of onomatopoeia seeking to make the noise made by the heels of the dancers beating frantically the ground as to mark the measure. As the body shudders, the dancer stood in the middle of the spectator's circle, jerked one foot forward and his toes toward the ground. In addition to that, while the back foot pounded the ground with ardor, the other indulged in the most varied contortions turning right and left with very fast jerk movements (Gallieni 128).

The most interesting thing about this dance called *Dada*, as in many Malagasy dances, is the movements of the head. The head seemed to be possessed by extraordinary nervous tics and kept pointing to the right, to the left or the sky with unusual rigor and stiffness. However, this dance was one of the most esteemed. There is about it a common proverb: « *Ny tsinjaka maro mahay; fa ny dada no sarotra ianarana* » (Gallieni 127). The large number of people practice the *Tsinjaka*, but the *Dada* is for the professionals.

**2.4- The Emergence of the European way of Singing and Dancing**

According to Didier Mauro, in the book *Madagascar l’ Opéra du Peuple,* over some decades, European culture has emerged in the Malagasy culture and carried a certain modernization in the way in which Malagasy artists sing and dance and brought some evolution to the *Hiragasy* and at the same time kept the cultural tradition (117). Among those who are famous to embrace both cultures at once, there is a well-known artist throughout the island calling Jaojoby. In addition to that, he is an artist who won many prizes in music and dance. According to an article written by Laurence Defranoux Special Envoy to Antananarivo, Eusebius Jaojoby is a star, the one who made a peasant music machine to dance beyond the ocean. He was born in 1955 in Amboamgibe, a village in the northeast of the Big Island, "the land of orchids, a place where there is vanilla galore". Moreover, where reigns the salegy, *dihy folaka* one of the most important styles of music in the country (#2). Based on a ternary rhythm, this trance music accompanies the cults of possession in this country where we look more towards the past than towards the future, where the dead are as present as the living. Throughout the year, electrified instrument orchestras string together the "dust balls" of the bush, weddings, but also dance in the cabarets in town and fill the stadiums in giant concerts. "In Madagascar, most people live with this ternary rhythm, that of everyday life, the one that accompanies us when we walk, when we work," explains Jaojoby (Defranoux #5).

To mark the conservation of the Malagasy tradition of dance and music, Jaojoby insists on his refusal to change completely the way we dance and sing, but only with some improvisations while playing the remix while using musical instruments from France or Belgium or other countries. Therefore, from an interview organized by Defranoux, he said: "I do not want to distort the origin of my song, but I try to adapt it so that it goes everywhere because the non-Malagasy find it too complicated. The structure of the traditional pieces, which link couplet, chorus, then go in another direction when the folaka arrives, defies the uninitiated who can have the impression that there are four songs in one, the musicians not afraid to improvise for half an hour (Defranoux #9). From that perspective, it is worth saying that even though the Malagasy culture is opened to other cultures in terms of music and dance, the basic way of dancing and singing does not change but is conserved.

**Conclusion**

From this background of different types of music and dance of the Malagasy especially from the city center of Madagascar that is Antananarivo, one comes to appreciate the richness of the message that each dance communicates. However, due to interaction with foreign cultures, this richness has lost its originality. Though re-mixed, some of the music and dances still maintain and express their identity as being from Madagascar. Nonetheless, it is worth noting that the fact that music and dance are still part and parcel of the Malagasy people and this is something worth appreciating. Knowing this specificity of Malagasy consideration of the music and dances in Antananarivo can be considered as an essential element for this investigation, to analyze the way of dancing and the kind of Malagasy songs, in the Archdiocese of Antananarivo vis-a-vis the Church teaching on the role of music and dance in the Eucharistic Celebration.

Chapter 3

ANALYSIS OF THE PRACTICE OF SACRED MUSIC AND DANCE IN THE LITURGY AT ST. LOUIS’ FENOMANANA, ANTANANARIVO ARCHDIOCESE

**Introduction**

The Diocesan Committee for the Pastoral and Eucharistic Liturgy of the Archdiocese of Antananarivo collaborates with the Archbishop Odon Marie Arsene Razanakolona. In their commitment to liturgical and musical reforms, especially the update of the way of celebrating the Eucharist, in August 2017 they published an *Ad Experimentum* guideline for a liturgical celebration called ‘*Torolalana Pastoraly Mikasika ny Litorjian’ny Eokaristia eto amin’ny Diosezin’ Antananarivo*’ (TPMLEDA). The TPMLEDA stressed a theology of the celebration of Mass as a priority before the music and the dance. It also emphasized the significant place of the Eucharistic celebration in the life of humanity as at once considered as work of humanity and work of God (3). Additionally, it considered liturgical elements according to their significance, giving an updated meaning of each part of the Eucharistic Celebration. This chapter endeavors to analyze the practice of Sacred Music and Dance in the Liturgy at St. Louis’ Fenomanana, Antananarivo Archdiocese, referring to what the Local Ordinary gives, referring to the Malagasy understanding of cultural music and dance, and what is practiced on the ground.

**3.1- Contribution and Compatibility of Malagasy Cultural Music and Dance in Sacred Liturgy**

Considering Harold Winstone’s argumentation concerning music or music-making in his book called *Pastoral Liturgy,* music has a subjective nature which can lead to criticism and can quickly lead to consider that the music has nothing to do with the liturgy. Musical expression is a perfectly natural function and often has emotional overtones capable of distraction. It might also cause more problems, associated with human experiences outside the spiritual (56). From that perspective, one of the tasks of the Diocesan Committee for the Pastoral and Eucharistic Liturgy is to revise the compatibility of the Malagasy culture with the Roman Catholic Liturgy. Recently, that Committee, under the permission of the local ordinary, his Grace Odon Marie Arsene Razanakolona, the Archbishop of the Archdiocese of Antananarivo, published a book that is still *Ad Experimentum* since its publication in August 2017.

The document presents some adjustments to assure the unity among all the baptized and to develop the Christian life having as bases the *Constitution on the Sacred Liturgy.* As it is said: “The sacred Council has set out to impart an ever-increasing vigor to the Christian life of the faithful; to adapt more closely to the needs of our age those institutions which are subject to change; […] Accordingly, it sees particularly cogent reasons for undertaking the reform and promotion of the liturgy (*Sacrosanctum Concilium* #1). The contribution of the local Church does not consist of changing the way of celebrating the liturgy. To make a certain *aggiornamento* or update with the fact of conserving its originality, especially the Eucharistic celebration from the way Christ instituted and the Church took it as tradition. (TPMLEDA 2).

It appears as a necessity to notice that this Committee on the diocesan level focuses on the whole local way of celebration, without mentioning all details it gives even some remarks on some vocabularies used within the liturgy; especially during Mass. For instance, in the Diocese of Antananarivo, the term *Eokaristia which* means Eucharist is the term to express the Eucharistic celebration since the previous term *Sorona Masina* meaning Sacred Sacrifice which appears incomplete in the sense that some traditional practices use the same term *Sorona* or Sacrifice. As it is mentioned in the same document TPMLEDA*,* the term *Eokaristia* expresses the meaning of communion, since there is one bread, which the whole community is sharing, and one cup to share as well. Moreover, the Eucharist is more than a simple sacrifice which some practice in Madagascar do since it brings us back to God through the holy sacrifice of Jesus Christ on the cross, He who accepted to become flesh for our salvation (TPMLEDA 6). From that perspective, it can be said that there are contributions, which are made by the local ordinary of the Diocese of Antananarivo to adjust the liturgy according to the development of the language, and it affects as well the way of using words in the songs.

**3.2- The Effort of Revising the Practice of Music and Dance in the Sacred Liturgy by the Local Ordinary of the Archdiocese of Antananarivo**

**3.2.1- Revision of the Songs and Music**

By mentioning the importance of the songs and dances, the Committee of Pastoral and Liturgy of the Diocese of Antananarivo affirms that songs and dance are there to transmit faith (TPMLEDA 17). The psalmist encourages the people gathered to sing psalm and song of praises because songs express the joy of the heart (Ps 150). That is to say, songs and dances are one of many ways to express the joy of the community gathered, having the respect of each member of the community celebrating the liturgy especially the liturgy of the Eucharist, the mystery of the salvation (Acts 2,46-47), (Col 3,16). Nevertheless, it can be said that the development of the art of music is one of the challenges that the Church is facing, as Joseph Gelineau mentioned in *The Liturgy Today and Tomorrow,* that “within a few years the repertory of the ritual song has been completely transformed. The corpus of traditional or canonical melodies which grew gradually over the centuries […] with the adoption of modern languages in the Catholic liturgy” (83). That is why the revision of the songs and dances which are used in the Church is a necessity, maintaining the dignity of them as arts and primarily in the service of the liturgy.

In reference to the Committee of Pastoral and Liturgy of the Diocese of Antananarivo, it is not an obligation to use many songs within the liturgy, but at certain moment like in a solemnity, it is necessary to use songs, canticles and worthy dance helping the faithful to pray and to concentrate well into God (TPMLEDA 18). It is also necessary to choose songs and canticles which are following the theme of the celebration. The liturgical document *Musicam Sacram* reinforces the fact that to mark the solemnity of the Eucharistic celebration, Priests and Deacons are supposed to sing some part of the Eucharistic celebration (nn.7, 16*), Ordo Cantus Missae*, Préliminaires). In addition to what is said, the Committee of Pastoral and Liturgy of the Diocese of Antananarivo affirms that the Gregorian way of singing can be practiced in the whole Church of the Diocese (TPMLEDA 19). It can be said that the Committee mentioned the practice of Gregorian chant because it is its duty and task to preserve the precious treasure of the Gregorian chant diligently and to impart it to the Christian people (Montague 193-4). From the same perspective, Gerard Montague, in the Problems in the Liturgy summarizes the content of the rubrical direction in the encyclical *Musicae Sacrae Disciplina,* local way of singing is important as well to help the faithful to pray to God and to participate if they are fashioned according to the spirit of the celebration of the liturgy (295-299). That is why some of the songs are banned from being used in the celebration since they do not follow the spirit of the Liturgy of the Roman Catholic Church and there is a necessity of knowing some of Latin songs and prayers such as the *Credo* and the *Pater Noster* (TPMLEDA 19).

**3.2.2- Revision of Dances and Gestures**

Rinaldo Ronzani expresses the difficulty of the liturgical dance as a controversial topic in various places. In his book *The Sunday Eucharist,* he affirms that “…some Christians would like to abolish liturgical dancing because of abuses, others would be happy to express their faith through music, singing, swaying, clapping hands and dancing” (38). TheCommittee of Pastoral and Liturgy of the Diocese of Antananarivo in the TPMLEDA makes a precision on the gestures and paraliturgical movements during the Eucharistic celebration. It says that every gesture and movement of a priest or deacon or an animator, or one who participates in liturgical dances and even that of the assembly must show the great and simple celebration and especially the presence of God in their prayers (21). The liturgical act immediately expresses the meaning of all prayers and urges everyone to take an active part in the prayers that are offered (SC #34). It is, therefore, according to the Committee of Pastoral and Liturgy of the Diocese of Antananarivo, imperative that the liturgical rules of the Church be respected, especially in terms of dances and gestures, to preserve each one on his behalf and for his good (TPMLEDA 21).

A common characteristic is that every member has to observe the sense of unity and communion in prayer. In other words, the common character reflects and develops the attitude and feelings of community prayer among the participants. Musical instruments and songs (Ef 5:19 – Col 3: 16-17 – SC 112) are very important for God's praise as well as the dances (1Chron 13:8 – 1Chron 15:29 – 2Sam 6:5. 16. 21). However, they are supposed to be a masterpiece rather than more intense and leading the faithful to the mood of attending a show. The TPMLEDA mentions as well that the way of dressing for those who participate in the dance should be proper, avoiding peculiar outfits alien to the dignity of the liturgy, avoiding any form of body exhibitionism (TPMLEDA 22).

Silence in prayer greatly helps the soul to meet God. The intercession of prayer through the unification of the actions of the body and the mind, the heart and the soul represent the reception of God. It's just more emotional. There is no need to be afraid of silence during prayer, not to mention words or music, but to divert attention. Silence allows people to praise and thank God in them and help them in their prayers. The priest's silence is also kept constant during the procession, never meeting anyone in the street, as Jesus said, to be a person ready to celebrate the mysteries of God and to be truly present in the process. Ecclesiastics or places to celebrate the Eucharist, even in the field rather than shows or entertainment. Thus, certain dances and gestures that move the body during the sacrifice are forbidden (TPMLEDA 23).

**3.3- Its Influence on Cognitive abilities – Memory, Attention, and Concentration with reference to the Parish of St. Louis Fenomanana**

**3.3.1- How Music and Dance is Used in Liturgy and the Challenges Encountered**

From what is gathered from interviews, which were conducted with the faithful of St. Louis Fenomanana, some of the parishioners do not have enough knowledge concerning the traditional music and dance which are analyzed within this investigation. That lack of knowledge leads them into the confusion in terms of what is supposed to be practiced and to be avoided during the liturgical celebration, especially during the Eucharistic celebration either in the Church or in other places where the Eucharistic celebration is celebrated. Traditional dances and music are played at St. Louis Fenomanana with the traditional way of dressing as well. Even though the Parish is situated in the city center, some dances, and music which are played come from the coastal side of Madagascar, using dialect language and more rhythmic songs.

At the Parish St. Louis Fenomanana, the Mass is celebrated with music and dance, especially during a feast day. The dances are omitted during Lent and Advent seasons. Each of the eight small Christian communities, which form the parish, has a group of dancers and players of keyboards as well as drummers. Each of the small Christian communities has the responsibility to animate the Eucharistic celebration with loud music and dances. As one faithful from the small Christian community under the protection of St. Therese of Lisieux, during an interview said that the Liturgy of the Eucharist can be said well when the songs are practiced with the songs of Keyboard and with gestures. Sometimes when the player is not available, the celebration seems losing the solemness of it. In the same situation, at the Parish, there are two Masses celebrated every Sunday, mostly the second Mass is quite silent, affirms Rajaonarison Hoby Patrick, one of the faithful interviewed.

One of the challenges also is the fact that dancers try to update as well as their performance in dancing. According to Andrianantenaina Tojo, the leader of youth at St. Louis Parish, during his interview concerning the practice of music and dance at St. Louis affirms that the gestures seem following the secular trend, and somehow, the dancers become a cause of distraction of the assembly because of their way of dancing. To attract the attention of the faithful, dancers try their best to perform well. Sometimes at the end of the song and performance of the dancers, especially at the end of the thanksgiving song, the assembly starts to give a round of applause, which means that they were focusing at the dance and express their appreciation to what was performed by the dancers and the rhythm of the music by clapping their hands. Andrianantenaina Tojo expresses his point of view concerning the situation saying that “only God knows what is within the heart of each one of the faithful, no one can judge if they are giving praise to God or appreciate the gesture of the dancers, but what I know, dances and music are supposed to help people to turn to God”.

**3.3.2- The Effort Made to Solve the Challenge on Music and Dance at St. Louis Fenomanana**

Since the time the Committee of Pastoral and Liturgy of the Diocese of Antananarivo had published the book TPMLEDA in August 2017 which consists of a guide on how to celebrate the Eucharist, following the norm of the Church the local committee of Liturgy within the parish of St. Louis Fenomanana have made an effort to follow the guideline from the Archdiocese of Antananarivo. Workshops concerning the liturgy, especially the Eucharistic Celebration, during which, as those who attended the workshop affirmed during the interview, that the Parish priest transmitted the guideline and instruction from the Committee of Pastoral and Liturgy of the Diocese of Antananarivo. Therefore, the faithful of the Parrish St. Louis Fenomanana are following these instructions and some of the practice of songs, music, and dance had been adjusted.

During an interview with Ranady Agathe Landy, one of the leaders in charge of one small Christian community of St. Louis Fenomanana Parish expressed the efforts which are made to adjust the practice of music and dances during the Eucharistic Celebration. She affirms that the liturgical group from the small community where she is in charge of organizes a meeting for the committee of the liturgy of the small community once a month, a meeting during which the TPMLEDA is analyzed and preparing the liturgy following the instruction given by the document. Dancers and players of the keyboard are also formed according to the guideline from TPMLEDA. Members from other small communities of the same parish St. Louis Fenomanana confirm as well the same effort of adjusting the practice of music and dance to help the faithful to concentrate on the worship and praise of God and to improve the knowledge of the faithful concerning the liturgy.

**Conclusion**

The local Committee of Pastoral and Liturgy of the Diocese of Antananarivo makes efforts to re-appraise the practice of sacred music and dance in the liturgy. Therefore, some adjustments are made to the realization of that *aggiornamento* such as the revision of music and songs that many local artists are producing. Some of the *chef-d’oeuvre* cannot be used during the Eucharistic celebration after being filtered by the committee since they seem not to follow the norm given by the Church. Some vocabularies are adjusted as well to give more sense to the expression of faith in the Eucharistic celebration. The Committee recognizes as well the valuable cultural Malagasy dances which can be considered as a treasury for the people and need to be promoted to avoid its loss. However, some of them are also put aside, not to use during the Eucharistic celebration due to their nature. From that perspective, the interview made in the Parish of St. Louis Fenomanana, Archdiocese of Antananarivo shows that the faithful are receiving the instruction from the local ordinary of the Diocese through the Committee of Pastoral and Liturgy of the Diocese of Antananarivo, and efforts are taking place for the unity of the whole Church. The faithful seem to have little knowledge of the sense of Malagasy music and dance due to the emergence of other cultures through appreciating other cultures enriches as well as the local ones.

**Recommendation**

To consolidate the unity and the communion in the celebration of the liturgy within the Roman Catholic Church, workshops, conferences, teachings concerning the culture and practice of Malagasy people parallel with the teaching of the Catholic Church are an actual necessity within the district of Andohalo, as the center of St. Louis Fenomanana Parish.

By extension, this recommendation also applies to the whole country of Madagascar since each province has its own culture in terms of Music and Dance. Therefore, the liturgical committee of each diocese, district, and Parrish even sub-Parish have the duty, with the collaboration of the local ordinary.

**GENERAL CONCLUSION**

This paper tried to analyze the Practice of the Liturgical Music and Dance in the Eucharistic Celebration with Particular Reference to the Parish of St. Louis’ Fenomanana, Antananarivo Archdiocese. The investigation for the achievement of this analysis was founded on reading books to understand what the Church teaches concerning the significance of music and Dance in the Liturgy, in the Eucharistic celebration and how it developed, and to see the very early way of a dance of Malagasy people and the effort to bring it into the liturgy. From these perspectives, it can be argued that some of the Malagasy cultural dances and music are not compatible with the liturgical celebration of the Catholic Church. That acknowledgment of the incompatibility led the conference of Bishop in Madagascar to publish a guideline in 2017 to adjust the practice of music and dance in the liturgy.

In Chapter One of this paper, an overview concerning the term liturgy has been presented, with the fact of saying that Music and Dance are part of necessary elements within the liturgy to help the assembly to participate in the liturgy. Music and dance are rooted in the Scripture and Jewish tradition which the Church continues to live with up to the present era. In Chapter Two, different types of Malagasy dance and music have been analyzed with their origin, especially from the central region of the country, Antananarivo. To say that music and dance, for Malagasy people are one of the instruments to educate the generation and express the daily life, the value of society and to express the joy and the disillusion of each individual or family. Then Chapter Three focused on the analysis of the practice of the Malagasy dance and music within the liturgy. Among other things, it discussed its compatibility with the liturgy and the effort of the local ordinary of the Catholic Church to appreciate the importance of the Malagasy cultural dance and music and the dignity of the liturgy, the dignity of the Eucharist celebration which requires a certain moderation of practice, not only in terms of music and dance but also in terms of different gestures and clothing.

Having a closer look at what is being practiced in the Parish of St. Louis Fenomanana, some interviews were conducted with members of the committee of liturgy and some faithful of the parish. It can be said that there is a need for revision of the practice of dance and music on the ground level. This is to make sure that they conform to the theological significances of liturgical sacred music and dance as they are given by the Church. It is also meant to avoid the deviation of the meaning of the liturgical celebration into a spectacular event as well as rediscover the value of reverence in the liturgical celebration, distinguish the type of music and dance that can be used during Mass. To a certain extent, this type of analysis could be useful to the faithful, to the Christians of the diocese of Antananarivo and the other dioceses of Madagascar for appropriate enculturation within the Church concerning understanding and practice music and dance for Malagasy.

**APPENDIX A**

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******APPENDIX B. INTERVIEW QUESTIONNAIRE**

**CATHOLIC UNIVERSITY OF ZIMBABWE**

**HOLY TRINITY COLLEGE**

**ANALYSIS OF PRACTICE OF LITURGICAL MUSIC AND DANCE IN THE EUCHARISTIC CELEBRATION WITH PARTICULAR REFERENCE TO THE PARISH OF ST. LOUIS’ FENOMANANA, ANTANANARIVO ARCHDIOCESE**

**Interview Questionnaires**

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**Personal Information (Facultative)**

**Name (or Pseudonyme) : \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Age : \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Profession :\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Parish :\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Section :\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Occupation in the Section/Parish:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. According to your general knowledge, what are the role of music and dance in the Eucharistic celebration?

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1. As Malagasy, what are the kinds of music and dances, which you know, and what is the kind of music, which can be used and cannot be used during the Eucharistic celebration? Give reasons.

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1. How does the faithful participate in the Eucharistic celebration in terms of Music and dance at Saint Louis Fenomanana Parish?

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1. According to the actual situation at Saint Louis Fenomanana Parish, how do the practices of music and dances follow the liturgical instruction given by the Archdiocese of Antananarivo?

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1. Give some pieces of advice which you see useful to improve the manner of using music and dance during the Eucharistic celebration at Saint Louis Fenomanana Parish.

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