



## THE MUSIC OF CATHOLIC WORSHIP

Ritual Dimension of Sacred Music – connected to the liturgical action; allow the rite to unfold (68)

Spiritual Dimension – inner qualities that enable it to add depth to prayer; mediates the holiness of God and forms the people of God into greater communion with him (69)

Cultural Context – age, spiritual heritage, ethnic background of a given assembly (70)

With gratitude to the Creator for giving humanity such a rich diversity of musical styles, the Church seeks to employ only that which, in a given style, meets the ritual-spiritual demands of the liturgy (71).

The assembly should participate in singing the propers of the Mass as much as possible, especially through simple responses and other suitable settings. When the congregation does not sing an antiphon or hymn, proper chants from the *Graduale Romanum* might be sung by a choir...that are able to sing these challenging pieces; chants of the *Graduale Simplex* is an easier alternative (76).

Hymn texts which take their inspiration from Sacred Scripture (83)

## WHAT DO WE SING?

Progressive solemnity — “between the solemn more fuller form of liturgical celebration, in which everything that demands singing is in fact sung, and the simplest form, in which singing is not used, there can be varying degrees according to the greater or lesser place allotted to singing” (111).

- not only includes nature and style of music, but how many and which parts are to be sung (112)
- More solemn (113)
- Restraint (114)

Singing those parts of greater importance (115)

- A. **Dialogues and acclamations** –outward signs of communal celebrations; foster and bring about communion priest and people; normative practice of singing the dialogues
- B. **Antiphons and psalms** – Psalter as songbook of the liturgy; Responsorial psalm fosters meditation on God’s word; processions
- C. **Refrains and repeated responses** – litanic chant – e.g., Kyrie, Agnus Dei, response to intercessions
- D. **Hymns** –at each office of L of H original place for strophic hymnody; approved by authorities (GIRM 48, 74, 87); Entrance, Gifts, Communion, Recessional and appropriate to the liturgical action

Daily Mass – above priorities should be followed as much as possible...even when musical accompaniment is not available (116)

Proper Antiphons – the very voice of God speaking to us in the Scriptures; ... a deeper appreciation for the psalms (117)

Sacred Silence – music arises out of silence and returns to silence. The sacred Liturgy has its rhythm of texts, actions, songs, and silence. (118)

## JUDGING THE QUALITY OF MUSIC FOR THE LITURGY

**Three judgments, one evaluation**- all three judgments must be considered together and no individual judgment can be applied in isolation from the other two (126)

**The Liturgical Judgment** – Is this composition capable of meeting the structural and textual requirements set for the by the liturgical books? ... less important elements do not overshadow more important elements (128) ...Pastoral musicians should develop a working familiarity with the requirements of each rite through the study of the liturgical books themselves (129)

**The Pastoral Judgment** – Does this musical composition promote the sanctification of the members of the liturgical assembly by drawing them closer to the holy mysteries being celebrated? Is it capable of expressing the faith that God has planted in their hearts? (131) Other factors such as age, culture, language, and education of a given liturgical assembly... (132)

**The Musical Judgment** – Does this composition have the necessary aesthetic qualities that can bear the weight of the mysteries celebrated in the Liturgy? Is this composition technically, aesthetically, and expressively worthy? (134) To admit to the Liturgy the cheap, the trite, or the musical cliché often found in popular songs is to cheapen the Liturgy, to expose it to ridicule, and to invite failure. Sufficiency of artistic expression, however, is not the same as musical style, for “the Church has not adopted any particular style as her own...” (STL 136 quoting SC 123).