



# RAISE YOUR VOICE TO GOD

Liturgical Guidelines for  
those preparing  
Eucharistic Celebrations

Archdiocese of Perth  
Liturgical Guidelines

Centre for Liturgy

## ACKNOWLEDGEMENTS

The Centre for Liturgy gratefully acknowledges those who have contributed to the development of this resource.

Sr Kerry Willison RSM  
Chris deSilva  
Alessio Loiacono

Proofreading: Helen Flack and Carmel Woodley

The images reprinted in this resource are from Google images, and are those which can be reprinted for non-commercial reuse. As this resource can be downloaded free of charge from the Centre for Liturgy website, it is considered a resource for non-commercial use.

*Published by*

### **Centre for Liturgy**

28 Marda Way, Nollamara WA 6061

Telephone: (08) 9207 3350

Facsimile: (08) 9349 0362

E-mail: [cfl@perthcatholic.org.au](mailto:cfl@perthcatholic.org.au)

Website: [www.liturgy.perthcatholic.org.au](http://www.liturgy.perthcatholic.org.au)

Reprinted and revised January 2020, July 2022

© 2020, Centre for Liturgy, Archdiocese of Perth, Western Australia

The Archdiocese of Perth Centre for Liturgy owns the copyright in this book. Apart from any fair dealing for the purposes of private study, research, criticism or review, as permitted under the Copyright Act, no part may be reproduced by any process without written permission. Enquiries should be addressed to the publisher.

# CONTENTS

Foreword	4
The Paschal Mystery, The Liturgy, and Music	5
Full, Conscious, and Active Participation	8
Celebrating the Eucharist	10
The Structure of Liturgical Celebrations	16
The Parts of the Mass That May Be Sung	18
The Parish Repertoire	25
The Three Judgements	30
Applying the Liturgical Judgment	36
Working Together	39
Appendix 1: Music Suggestions for Holy Week	49
Appendix 2: Links to In-Text Music Resources	63
Appendix 3: Resources	64
Appendix 4: Publishers	66

## FOREWORD

This resource is offered to parish priests, liturgical musicians and others who are responsible for preparing and presenting music in the Sacred Liturgy of the Mass.

The Sunday Mass involves parish communities in our central act of worship, the Eucharist, and it is important that they be encouraged to participate actively in its celebration. Music is a very important and a very natural way of participating in the liturgy.

The Mass is a unique celebration. It is not simply a prayer service. It is the celebration of what we call the Paschal Mystery, that is, the Passion, Death and Resurrection of Jesus Christ which accomplished our redemption and won for us the gift of eternal life.

In the liturgy of the Mass, the Paschal Mystery becomes present, a reality and a mystery into which we are invited to enter.

For this reason, music at Mass must draw us more closely into the mysteries we celebrate. It must help us pray, celebrate the love of God and draw us closer to a deeper union with Jesus Christ, priest, victim and spiritual food for our journey through life.

Music and singing are therefore to be appropriate to the liturgical flow of the Mass. They can help us prepare for the Liturgy, reflect on the Scripture Readings and the Feast being celebrated.

This resource helps parish ministers to select music that reflects the realities above, so as to draw the members of the parish community more deeply into the Paschal Mystery.

*Raise Your Voice to God* has been revised to include new musical resources that have become available. In the sections 'Discussion Questions' lines have been included for you to write down points to share in group discussions.

# THE PASCHAL MYSTERY, THE LITURGY, AND MUSIC

Through his Life, Passion, Death, Resurrection and Ascension, Jesus Christ redeemed not just mankind, but the whole of creation. This is the Paschal Mystery, the foundation of Christian life and belief. It is not just something that happened two thousand years ago, but a present reality.

The Church is the community of those who seek to live out the Paschal Mystery in their lives. The liturgy is the public worship of the Church in which the Paschal Mystery is celebrated. It is an action of Christ the priest and of his Body, the Church. It is a work of the community, a creative activity that requires effort and brings benefits.

*The word "liturgy" originally meant a "public work" or a "service in the name of/on behalf of the people." In the Christian tradition it means the participation of the People of God in "the work of God." Through the liturgy Christ, our redeemer and high priest, continues the work of our redemption in, with, and through his Church (**Catechism of the Catholic Church** 1069).*

Participation in the liturgy is both the right and duty of all baptised Catholics. This participation can take various forms. Members of the community who have appropriate gifts are called to serve the community as ministers. The ministries of the Church are the structure through which gifted people can serve the community.

The primary ministers of the liturgy are the assembled members of the community. The lay liturgical ministers, who include acolytes, lectors and musicians, collaborate with the priests, deacons and the assembly to celebrate the liturgy in a way that gives praise to God the Holy Trinity and sanctifies the worshippers. In the liturgy, the Paschal Mystery continues to unfold until the end of time.

All liturgical celebrations are structured events made up of a sequence of different actions carried out by the various ministers. Music forms an integral part of the liturgy. Its functions are to make prayer more joyful, to unite the community and to impart solemnity to the celebration (cf. Vatican II, **Constitution on the Sacred Liturgy** 112).

Music and music ministers are servants of the liturgy, not its masters. Music ministers must always be conscious of the fact that their ministry exists to enhance the prayer of the assembly. Anything that is an impediment to prayer must be avoided.

Music in the liturgy is also symbolic, pointing beyond itself to a deeper reality, to the Paschal Mystery that is being celebrated by the community.

**Points to remember**

- The Paschal Mystery is the foundation of Christian life and of the liturgy.
- The assembly is the primary liturgical minister. All ministers have a role of service.
- Music is an integral part of the liturgy. It must always facilitate the prayer of the community.

**Discussion Questions**

- Do you see your activity at liturgical celebrations as work? Does your parish community see the liturgy as its work?

---

---

---

---

---

---

---

- Can you think of an occasion when the music at a liturgical celebration helped you to pray?

---

---

---

---

---

---

---

- Can you think of an occasion when the music at a liturgical celebration hindered your prayer?

---

---

---

---

---

---

---

## FULL, CONSCIOUS, AND ACTIVE PARTICIPATION

The Second Vatican Council stated that full, conscious, and active participation in the liturgy is both the right and the duty of Catholics (cf. Vatican II, **Constitution on the Sacred Liturgy** 14). This was a very significant change in the understanding of the role of the laity, who for centuries had been silent participants at Mass.

Participation in the liturgy takes several forms. Simply being present is the most basic form of participation. Sitting, standing, and kneeling with the rest of the assembly is another form. Listening to the readings and meditating on them in silence are also forms of participation. Joining in the spoken prayers and responses is another. Joining in the singing is the form of participation with which musicians are most concerned. Finally, in the celebration of the Eucharist, receiving the Body and Blood of the Lord is the deepest form of active participation. Our participation in the liturgy should lead to our living a life of charity and service.

Liturgical celebrations have a structure in which the roles of the various participants are defined. Full participation means that everyone does everything that their role requires, and no more.

Active participation means that everyone is engaged in the work of the liturgy and that no one is there as a passive spectator. However, active participation does not require carrying out a ministerial function. Ministers should be trained and prepared for their activity in the liturgy. Giving many people a job to do in order to “maximise participation” should be avoided.

Conscious participation means that everyone has an understanding of the meaning of the liturgical actions and acts according to this understanding.

As leaders of the sung prayer, music ministers have a responsibility to facilitate the participation of the assembly. The choice of music is crucial in this task. It is necessary to choose music that encourages the assembly to participate. It is also necessary to present this music in a way that fosters participation and prayer.

### **Points to Remember**

- Full, conscious, and active participation in the liturgy is the right and duty of every Catholic.
- Music ministers must encourage and foster prayerful participation.
- The choice of music and the way it is presented are crucial to the flow of the liturgy.



**Discussion Questions**

- Do the people of your parish participate in the liturgy in a way that is full, conscious and active?

---

---

---

---

---

- How can the choice of music encourage participation by the assembly? How can it discourage it?

---

---

---

---

---

- How can the way music is presented encourage participation by the assembly? How can it discourage it?

---

---

---

---

---

# CELEBRATING THE EUCHARIST

## **The Importance of Sunday**

The early Christians would gather each week on the day of the Resurrection, the Lord's Day, to celebrate the Eucharist. Today, the Church still considers Sunday to be a weekly Easter and gives special importance to the celebration of the Eucharist on that day. As the **Catechism of the Catholic Church** states: "The Sunday celebration of the Lord's Day and his Eucharist is at the heart of the Church's life" (2177).

Parish masses on Sundays should be celebrated with song and with at least four ministers: the priest celebrant, an acolyte, a reader and a cantor (cf. **General Instruction of the Roman Missal** 115 - 116). It is important that the participation of the people in the Sunday Mass be full, conscious and active, and the choice of music should foster this participation.

When choosing music for any liturgy, the following points need to be considered:

- **The liturgical season**
- **The readings of the day**
- **The solemnity of the occasion**
- **The liturgical action**
- **The people who will be present**
- **The repertoire of the assembly**
- **The capabilities of the music ministers.**

We will consider these points in more detail below.

## **The Liturgical Year**

The liturgical year consists of a number of seasons. Each of these seasons has its own character and emphasises a particular aspect of the Paschal Mystery.

The liturgical year begins four Sundays before Christmas with the First Sunday of Advent. The season of Advent continues until Christmas Eve.

The Christmas Season runs from Christmas until the feast of the Baptism of the Lord.

Lent begins on Ash Wednesday and ends on Holy Thursday afternoon. The Easter Triduum begins with the Evening Mass of the Lord's Supper and concludes with Evening Prayer on Easter Sunday. (The way in which the date of Easter is determined was agreed at the Council of Nicaea. Easter Sunday is the first Sunday after the first full moon after the spring equinox [in the northern hemisphere].) The Easter Season comprises the fifty days from Easter Sunday to Pentecost Sunday.

The weeks between the Christmas Season and Lent and from Pentecost to the end of the liturgical year are the weeks of Ordinary Time. The word “ordinary” in this context does not have its usual meaning. Instead, Ordinary Time is better understood simply as the time when the weeks are numbered.

The music chosen for a Sunday Mass or any other liturgical celebration should reflect the character and themes of the season.

Advent is a time of expectation when we recall Christ’s coming at Bethlehem and look forward to his second coming at the end of time. It leads into the Christmas season, which celebrates Jesus becoming man. Christmas carols are sung during the Christmas season, but should not be sung during Advent. The *Gloria* is not used on the Sundays of Advent. It is sung or said on the Solemnity of the Immaculate Conception (December 8).

Lent is a time of preparation for Easter. The season has a penitential character. In parishes where the Rite of Christian Initiation of Adults (RCIA) is celebrated the themes of conversion and preparation for baptism are also relevant. The *Gloria* is not used on the Sundays of Lent. Alleluia is not used at all during the Season of Lent, including in hymns. During Lent the Alleluia is replaced by different acclamations in the *Gospel Acclamation*.

The Easter Triduum is the culmination of the liturgical year. It celebrates the Passion, Death and Resurrection of Christ. The celebration continues throughout the Easter season. Themes of resurrection and eternal life are celebrated with the frequent singing of Alleluia, which is avoided in Lent.

The Sundays of Ordinary Time are devoted to the Paschal mystery in all its aspects. As Sunday is a weekly Easter, songs that are appropriate to the Easter season are also appropriate for Sundays in Ordinary Time. During Ordinary Time, we do not celebrate a specific aspect of Jesus’ Life or Ministry.



The themes of praise and thanksgiving are common to all celebrations of the Eucharist, and so songs of praise and thanksgiving are appropriate in any season.

### **The Readings**

Four passages of Scripture are proclaimed at each Sunday Mass: the First Reading, the Responsorial Psalm, the Second Reading and the Gospel Reading. These are contained in the **Lectionary**.

There is a three-year cycle of readings for Sundays. The years are designated as Years A, B and C. On all Sundays of Advent, Christmas, Lent and Ordinary Time the *First Reading* is taken from the **Old Testament**. During the Easter Season the *First Reading* is taken from the **Acts of the Apostles**. Each Sunday, the *Second Reading* is taken from the **New Testament** (either a letter or the **Book of Revelation**). The *Gospel Readings* are taken from Saint Matthew's Gospel in Year A, from Saint Mark's Gospel in Year B and from Saint Luke's Gospel in Year C. The Gospel of Saint John is interspersed at various times throughout the liturgical year.

For Weekdays in Ordinary Time, there is a two-year cycle. For the Seasons of Advent, Christmas, Lent and Easter the same readings are used every year for each of the weekdays during these liturgical seasons.

The readings have been chosen to reflect the themes of the liturgical seasons, except in Ordinary Time, when the Gospels and Epistles are read more or less in sequence.

The Responsorial Psalm is usually taken from the Book of Psalms. It will be discussed in more detail later (page 20).

The music chosen for a Sunday Mass should reflect the themes of the readings and may even echo the words of the readings.

### **The Solemnity of the Occasion**

The days of the liturgical year have an order of precedence, which ranks the days in order of solemnity. There are four different levels of solemnity: solemnities, feasts, memorials and optional memorials.

In the order of precedence, the Easter Triduum has first place, followed by Christmas, Epiphany, Ascension and Pentecost, Sundays of Advent, Lent and the Easter season, Ash Wednesday, Solemnities of the Lord, the Blessed Virgin Mary and certain saints, Feasts of the Lord, Sundays of the Christmas season and Sundays in Ordinary time, and so on. (This list is incomplete; the full list is given in **General Norms for the Liturgical Year and the Calendar** 59.)

Liturgical celebrations on days high in the order of precedence should have more

singing than celebrations on days lower on the list. This is the *Principle of Progressive Solemnity*. It is a guide to deciding what should be sung at a particular celebration. The *Principle of Progressive Solemnity* means that the more important the feast, then the more joyful the celebration should be with more singing.

### **The Liturgical Action (Moment)**

Every liturgical celebration includes a number of different actions, such as processing, proclaiming the Word, and exchanging a sign of peace. When these actions are accompanied by singing, the music chosen must fit the action.

### **The Assembly**

Since music in the liturgy must foster participation by the assembly, it is important to choose music that is appropriate for those who will be present. At a Sunday Mass, people from a wide range of ages, social backgrounds and ethnic backgrounds will be present. Choosing music that is appropriate for such a diverse group is a challenge which we often fail to address.

Other gatherings, such as school Masses, might be less diverse. In such cases, it is easier to choose appropriate music.

### **The Parish Repertoire**

People cannot sing unfamiliar music. Developing a parish repertoire is something that takes years of planning and hard work. Singing a new song every week because it fits in with the readings makes it difficult for the people to sing and discourages participation. New music needs to be introduced slowly. Once it becomes familiar, it can be used when appropriate.

### **The Capabilities of the Music Ministers**

The liturgical music that is now available represents a vast range of styles and levels of difficulty. Parish musicians also come from a range of backgrounds and have different levels of expertise. It is important to match the style and difficulty of the music to the backgrounds and expertise of the musicians. If the music is too difficult, it will be played poorly. If the music is of a style that does not suit a particular instrument, it will also sound poor. In such cases, people will not be encouraged to sing.

It is important to distinguish between the capabilities of the music ministers and their likes and dislikes. The liturgy is for the whole assembly, and while you cannot please all of the people all of the time, neither should you please the same group of people all of the time. Music ministers who only use music that they like regardless of the characteristics of the parish community are not encouraging full, conscious, and active participation.

## Other Celebrations

The principles outlined above in relation to the celebration of the Eucharist on Sunday can be applied to any liturgical celebration. Full, conscious, and active participation is always the goal.

## Points to Remember

- Sunday is a weekly Easter celebration and the Sunday Mass in the parish is of significant importance.
- The music chosen for a liturgical celebration should reflect the character and themes of the liturgical season and the readings of the day and suit the characteristics of the part of the celebration being sung.
- In choosing music for Sunday Mass consideration needs to be given to the characteristics of the assembly and of the music ministers.
- The *Principle of Progressive Solemnity* means that the more solemn the occasion, the more music there should be included in the celebration.

## Discussion Questions

- Does the music in your parish change when the liturgical season changes?

---

---

---

---

---

- To what extent does the music in your parish reflect the readings of the day?

---

---

---

---

- To what extent does the music in your parish reflect the social and ethnic background of the parishioners?

---

---

---

---

---

---

---

- To what extent does the music in your parish reflect the tastes and preferences of the music ministers?

---

---

---

---

---

---

---

# THE STRUCTURE OF LITURGICAL CELEBRATIONS

## **Singing the Mass**

Music is an integral part of every liturgical celebration. This is especially true of the Mass. However, it is not the case that it is necessary to sing every part of the Mass that can be sung at every Mass. The *Principle of Progressive Solemnity* means that we have to match the amount that is sung to the solemnity of the occasion.

In practice, this means that we have to decide what parts of the Mass are going to be sung before we decide what songs we are going to sing. The Mass is a sequence of ritual actions. Some of these, for example, the Lord's Prayer, are sung prayer. Processions and some other actions are accompanied by song. Some actions, such as the Sign of Peace, precludes singing because the assembly is engaged in some other activity.

The celebration of the Eucharist, the Mass, is the most important liturgical rite. The Mass has four main parts: the Introductory Rites, the Liturgy of the Word, the Liturgy of the Eucharist and the Concluding Rites. Within each of these main parts there are smaller parts, some of which can be sung. The parts of the Mass that can be sung fall into seven categories:

- 1. Acclamations and Dialogues**
- 2. Processional Songs**
- 3. The Responsorial Psalm**
- 4. Litanies**
- 5. Ordinary Chants**
- 6. Supplementary Songs**
- 7. Presidential Chants.**

These have been listed in order of priority above, and when choices are made, parts that have higher priority should be sung in preference to those that have lower priority.

**The Acclamations** are expressions of joyful praise that highlight important parts of the Mass. They should be sung by everyone.

**The Dialogues** are short exchanges between the celebrant and the assembly which link various parts of the Mass together.

**The Processional Songs** accompany processions to create and sustain a sense of community. They should also be sung by everyone. They can be sung



antiphonally, with the assembly singing a response or chorus while the Cantor or choir sings the verses.

**The Responsorial Psalm** is both a song and the Word of God. As a song it ought to be sung. As the Word of God, it has to be proclaimed. The verses are sung by the Psalmist and the response is sung by everyone.

**The Litany** is also a responsorial form. The Celebrant or Cantor sings the invocations and everyone sings the response.

**The Ordinary Chants** are prayers of the Mass which may be said or sung by everyone.

**The Supplementary Songs** may be sung by everyone or by the choir alone. They can also be replaced by instrumental music.

**The Presidential Chants** are prayers exclusive to the celebrant which may be sung.

## THE PARTS OF THE MASS THAT MAY BE SUNG

The table below lists the parts of the Mass that may be sung, the categories to which they belong, who sings them, and their priority. The table summarises the **General Instruction of the Roman Missal** (46-90).

	Category	Sung by	Priority
<b>The Introductory Rites</b>			
The Entrance Hymn	Processional Song	Assembly	2
Greeting	Dialogue	Celebrant/Assembly	1
Penitential Act/Lord, have mercy	Litany	Cantor/Assembly Choir/Assembly	4
Gloria	Ordinary Chant	Assembly/ Choir/ Cantor	5
The Collect	Presidential Chant	Celebrant	7
<b>The Liturgy of the Word</b>			
Responsorial Psalm	Responsorial Psalm	Psalmist/Assembly	3
Gospel Acclamation	Acclamation	Assembly/ Choir/ Cantor	1
Introduction to the Gospel	Dialogue	Celebrant/Assembly	1
Gospel	Presidential chant	Celebrant	7
Creed	Ordinary Chant	Assembly/ Choir/ Cantor	5
Universal Prayer	Litany	Cantor/Assembly	4
<b>The Liturgy of the Eucharist</b>			
Presentation Song	Supplementary Song	Assembly/Choir	6
Invitation to Prayer	Dialogue	Celebrant/Assembly	1
Prayer over the Offerings	Presidential Chant	Celebrant	7
Preface dialogue	Dialogue	Celebrant/Assembly	1
Preface	Presidential Chant	Celebrant	7
Holy, holy, holy	Acclamation	Assembly	1
Eucharistic Prayer	Presidential chant	Celebrant	7

Memorial Acclamation	Acclamation	Assembly	1
The Doxology (Through him)	Presidential Chant	Celebrant	7
The Great Amen	Acclamation	Assembly	1
The Lord's Prayer	Ordinary Chant	Assembly	5
Embolism (Deliver Us, O Lord)	Presidential Chant	Celebrant	7
For the Kingdom	Acclamation	Assembly	1
Lamb of God	Litany	Cantor/Assembly	4
Behold the Lamb of God/ Lord I am not worthy...	Dialogue	Celebrant/Assembly	1
Communion Song	Processional Song	Assembly/Choir	2
Post-Communion Song	Supplementary Song	Assembly/Choir	6
Prayer after Communion	Presidential chant	Celebrant	7
<b>The Concluding Rites</b>			
Blessing and Dismissal	Dialogue	Celebrant/Assembly	1
Recessional Song	Processional Song (Optional)	Assembly	

The purposes of the *Processional Hymn* are to open the celebration, to unify the assembled people, to call to mind the themes of the season or feast, and to accompany the procession of the celebrant and ministers of the liturgy (GIRM #47).

There are four forms of the *Penitential Act*. The first form uses the *Confiteor...* (I confess...) and is followed by the *Lord, have mercy*.

The second form is a dialogue between the priest and people.

In the third form, the *Lord, have mercy* is incorporated into the *Penitential Act* as the response to the invocations.

The fourth form takes the form of the *Blessing and sprinkling of water*. This ritual is particularly appropriate during the Easter Season as we recall our Baptism. During the sprinkling of the people with holy water a hymn is sung. A hymn that

recalls the themes of baptism and water would be most suitable. The *Lord have mercy* does not follow this form of the *Penitential Act*, nor is it a part of this form.

On Sundays during the Season of Advent it is appropriate to include the lighting of candles on the Advent Wreath into the *Penitential Act*. It is appropriate to bless the Advent Wreath on the First Sunday of Advent. (See the **Book of Blessings**.)

The *Gloria* can be sung antiphonally, with the assembly singing a refrain and the cantor or choir singing the verses. The Gloria is not used on the Sundays of Advent or Lent. It is sung or said on the Solemnities of Saint Patrick (March 17), Saint Joseph (March 19), the Annunciation (March 25) and the Immaculate Conception (December 8).

The Psalmist sings the verses of the *Responsorial Psalm* from the ambo while the assembly sings the response. Psalm tones can be used as the musical setting for the verses. Seasonal Psalms can be used instead of the specific Psalm set down in the **Lectionary** for the occasion, but no other substitutions are permitted.

The *Gospel Acclamation* should always be sung. During Advent, Christmas, Easter and Ordinary Time the Alleluia is used as the *Gospel Acclamation*. During the Season of Lent, the Alleluia is replaced by one of the following four texts:

- Praise to you, Lord Jesus Christ, king of endless glory!  
(Mass of Creation AOVVM Setting Eleven (p. 87); AOV1 #196.  
Other settings: CWBII #60; CWBII #61; AOV1 #75.)
- Glory and praise to you, Lord Jesus Christ! (CWBII #54-55.)
- Praise and honour to you, Lord Jesus Christ! (CWBII 27e; #57-59.)
- Glory to you, Word of God, Lord Jesus Christ! (CWBII #56.)

The *Creed* is to be sung or said by the Priest together with the people on Sundays and Solemnities. If it is sung, it can be sung by the choir alternating with the people (GIRM #68).

The petitions of the *Universal Prayer* may be announced by the Cantor, with the assembly singing the response. Alternatively, the petitions may be read, with the assembly singing the response.

The *Presentation and Preparation of the Gifts* can either be accompanied by a sung piece of music or an instrumental piece of music. The hymn at this time may speak about offering the bread and wine and our lives, but this is not necessarily so. It should not refer to an action during another part of the Mass. For example, it

should not refer to being sent forth to mission to the world. That sentiment would be more appropriate for the Recessional hymn.

The *Holy, Holy, Holy*, which is part of the Eucharistic Prayer itself, is sung or said by all the people with the Priest (GIRM #79b).

There are three *Memorial Acclamations* in the Missal:

- We proclaim Your Death, O Lord (Suggested use: Advent, Easter Season).
- When we eat this Bread and drink this Cup (Suggested use: Christmas Season, Ordinary Time, Holy Thursday and Corpus Christi).
- Save us, Saviour of the World (Suggested use: Lent).

The *Great Amen* concludes the Eucharistic Prayer. During the Seasons of Advent and Lent, a simpler setting should be used.

The plainchant setting of the *Lord's Prayer* is the setting recommended by the Australian Catholic Bishops Conference. It is the **only setting** included in CWBII (#14a/14b).

The *Lamb of God* accompanies the breaking of the bread.

The *Communion Processional Hymn* begins when the celebrant takes communion and continues while communion is distributed. It is an expression the unity and the joy of the community as it shares the Body and Blood of Christ. Hymns to Mary should not be sung during Communion. It is Christ's Body we receive no matter what feast we are celebrating.

To make it easier for people to sing while they are processing, an antiphonal song with a simple refrain can be sung with the Cantor or choir singing the verses.

The *Post-communion Song* may be replaced by a period of silent reflection, by instrumental music, or by a song sung by the choir.

The *Dismissal* may be sung, particularly during the Easter season, when it includes the Alleluia.

The *Recessional Hymn* is not, and never has been, a part of the Mass, which concludes with the Dismissal. Whilst the *Recessional Hymn* is not part of the Mass, it is not appropriate to have secular music at this point of the Mass either.

However, it is psychologically desirable to end with a song. It is appropriate to replace the *Recessional Hymn* with instrumental music or even silence on some occasions, for example, during Lent.

### **The Other Sacraments**

Confirmation and Holy Orders are normally celebrated during a Mass. A number of rites and prayers are added to the usual structure of a Sunday Mass.

Baptism, Matrimony and the Anointing of the Sick may be celebrated during a Mass or outside of Mass. When celebrated outside Mass, the celebration begins with a Liturgy of the Word.

The Rite of Reconciliation is not celebrated during a Mass. The Second Rite of Reconciliation takes the form of a Liturgy of the Word followed by individual confession and absolution.

### **Other Celebrations**

The **Order of Christian Funerals** provides a number of rites leading up to the burial of the deceased. The most common form consists of a Vigil, a Funeral Mass and a Commitment Ceremony at the grave. The Vigil may take the form of a Liturgy of the Word. The Funeral Mass has the same structure as a Sunday Mass with additional prayers and rites at the beginning and the end.

The Liturgy of the Hours is the daily prayer of the Church. It consists of a number of celebrations at specific times each day. These celebrations include the singing of canticles, hymns and psalms. (See CWBII #171-230.)

The Easter Triduum is the high point of the liturgical year. It is actually a single celebration that occurs over three days. The Evening Mass of the Lord's Supper on Holy Thursday has the same structure as a Sunday Mass, with the addition of the washing of feet after the homily and the procession of the Blessed Sacrament to the Altar of Repose at the end of the Mass. The celebration on Good Friday comprises a Liturgy of the Word, the Veneration of the Cross and a Communion Rite. There should be no music after the Procession to the Altar of Repose at the end of the Evening Mass of the Lord's Supper on Holy Thursday, and at the end of the Commemoration of the Passion of Our Lord on Good Friday (afternoon liturgy). There should also be no music at the beginning of the afternoon liturgy on Good Friday or at the beginning of the Easter Vigil.

**Points to Remember**

- When preparing a Mass, it is necessary to decide which parts of the Mass are to be sung.
- The parts of the Mass that can be sung belong to seven different categories, each of which has its own priority.
- Other sacraments are often celebrated during a Mass.

**Discussion Questions**

- How many parts (and which parts) of the Mass are sung in your parish each Sunday?

---

---

---

---

---

---

---

- How could the choice of what parts are to be sung be changed to better reflect the priorities given above?

---

---

---

---

---

---

---

- Are baptisms, weddings and funerals celebrated with appropriate music in your parish?

---

---

---

---

---

---

---

- Is the second Rite of Reconciliation celebrated in your parish? Is it celebrated with music?

---

---

---

---

---

---

---



# THE PARISH REPERTOIRE

## The Lectionary and Liturgical Celebrations

The **Lectionary** provides a three-year cycle of readings for Sundays and a two-year cycle of readings for weekdays. The readings cover a significant portion of Scripture. They are also closely tied to the liturgical seasons.

The tone of each liturgical celebration is set by the readings from the **Lectionary** and the prayers from the **Missal**. The Gospel reading is primary; the first reading, the Psalm, and the prayers are intended to complement it. (During Ordinary Time the second reading is chosen so as to provide a semi-continuous presentation of the New Testament Epistles, and is usually independent of the other readings and prayers.)

The selection of Gospel readings provides for the coverage of the Synoptic Gospels during Ordinary Time. The selection of readings for Advent and Lent reflects the special characteristics of these seasons, while the readings for Holy Week, Easter, Pentecost and Christmas describe the events celebrated at those times.

## Balancing Repetition and Variation

The choice of music must reflect the tone of the celebration set by the readings and the prayers. It is important, however, to strike a balance between excessive repetition from week to week on the one hand and excessive variation from week to week on the other.

The more important chants, acclamations and litanies should be changed less often than the songs and psalms that are related to the readings. In addition, there are some parts of the Mass that need not be sung every week. Singing these parts of the Mass only on special occasions will lend special solemnity to them, in accordance with the *Principle of Progressive Solemnity*.

The following is a list of the parts of the Mass that may be sung, with suggestions about how often they might be sung and how often the settings of what is sung should be changed.

1. A song can accompany the entrance procession, except on Good Friday and at the Easter Vigil. A different song can be chosen each Sunday to reflect the theme of the readings or the particular feast day being celebrated.
2. The *Lord, have mercy* may be sung every week. There is a choice of how it is sung, depending on the form of the Penitential Act. It may be omitted during Advent, if Mass begins with an Advent wreath ceremony. It is preferable to use a few settings and not change them often.

3. The *Glory to God* is not sung during Lent and Advent. It may be sung on Sundays, but it is better to keep it for the major feasts, especially Christmas, Holy Thursday, Easter and Pentecost. The *Glory to God* is long, so it is probably asking a lot of a congregation to learn more than one setting, especially if it is used infrequently. The use of antiphonal settings, however, may alleviate this problem.
4. The *Responsorial Psalm* should always be sung. If it is not possible to change the Psalm every week, a seasonal psalm can be chosen and sung for several weeks.
5. The *Gospel Acclamation* should always be sung. The setting of the Alleluia should not be changed often, but the Alleluia must be replaced by an alternative acclamation during Lent. The verse can change each week if it is not sung by the congregation. Alternatively, the Acclamation can be sung, and the congregation recites the verse together, before singing the Acclamation again.
6. The *Creed* may be sung. It is even longer than the *Glory to God*, so getting a congregation to learn a setting could be difficult.
7. The responses of the *Universal Prayer* may be sung. The setting should not be changed often.
8. The song accompanying the Procession with the gifts may be omitted. If it is sung, it can be changed every week to reflect the theme of the Gospel. Instrumental music may be used here.
9. The *Holy, Holy, Holy* should always be sung. The setting should not be changed often.
10. The *Memorial Acclamation* should always be sung. There are three in common use. The settings should not be changed often.
11. The *Great Amen* should always be sung. The setting should not be changed often.
12. The *Lord's Prayer* need not be sung. The use of the Plainchant setting is recommended.
13. The *Doxology, For the Kingdom*, is an important acclamation for the people. It should be sung.
14. The *Lamb of God* should be sung to accompany the fraction rite. The setting should not be changed often.
15. The *Communion Song* should be sung while people are going to communion. It may be changed every week to reflect the theme of the Gospel, or it may simply be a song expressing the unity of the assembly.

16. The *Post-Communion Song* is of less importance and may be omitted. If it is sung, it should reflect the theme of the Gospel.

17. Strictly speaking, the *Recessional Song* is not part of the Mass (which ends with the *Dismissal*). It may be sung at any time except on Holy Thursday and Good Friday. It can be changed every week to reflect the theme of the Gospel, or it can have a theme of mission, of being sent out into the world. During Lent, since the liturgy is supposed to reflect the austerity of the season, the recessional song may be omitted.

It is desirable, but not necessary, to use the same Mass setting for all the parts of the Mass that are sung at a celebration.

### A Minimal Repertoire

The list of suggestions above could be used to develop an outline for a minimal parish repertoire. This could consist of:

1. Two Mass settings, one plain and simple for Advent and Lent, and one more elaborate for the rest of the year. In time it may be possible to add a third setting that could be used during Ordinary Time, so that the most elaborate setting is kept for the Christmas and Easter seasons. The simple Mass setting would include the *Lord, have mercy*; the *Holy, Holy, Holy*; the *Memorial Acclamation*; and the *Great Amen*. The more elaborate setting would also include the *Glory to God*.
2. A collection of *Gospel Acclamations* suitable for use at various times of the year.
3. A collection of *Responsorial Psalms*, including seasonal psalms.
4. A collection of hymns and other songs that can be used at the Entrance, at the Presentation of the Gifts, at Communion and at the end of Mass. These should reflect both the different uses to which they will be put and cover a range of themes to fit in with the readings through the year.

### Developing a Parish Repertoire

The development of a repertoire such as that described above is something that needs to be planned. It will take several years for a parish community to learn two or three Mass settings and the psalm responses and acclamations. Once this happens, the development of the repertoire will continue as an ongoing process. It will be necessary to explain to the community why each piece is being introduced and time will have to be spent in teaching the new pieces to the people. Cantors and psalmists have an important role to play in this process.

A suggested way to introduce a new hymn is as follows:

Three weeks prior to introducing the hymn: the organist/keyboard player can play the hymn through as a prelude to Mass.

Two weeks prior to introducing the hymn: the organist/keyboard player can play the hymn through with some improvisation during Holy Communion.

One week prior to introducing the hymn: the choir should sing the hymn (without the congregation) so that they get to hear it sung. It can be sung before Mass begins, at the preparation of the gifts or after Communion. The following week the hymn is introduced for the congregation to join in its singing. It should be sung for four weeks in succession.

## Copyright

The issue of copyright needs to be considered in the planning for the development of the parish repertoire.

Intellectual property refers to rights of ownership that arise from the exercise of creative talents. These rights are owned by the person who created the work in question. They are the property of the owner and can be treated in the same way as other forms of property; in particular, they can be bought, sold, inherited or licensed. These rights restrict the ways in which others can use the work that has been created.

The rights include:

- the right to reproduce the work;
- the right to publish the work;
- the right to perform the work in public;
- the right to adapt the work.

Reproduction of a work includes photocopying, transcription, performance and recording. In order to do any of the things covered by these rights, it is necessary to obtain the permission of the owner of the intellectual property.

The law recognizes intellectual property rights and protects them, just as it protects rights to other property. Violations of intellectual property rights are a form of theft. Different kinds of intellectual property rights are protected in different ways, including patents and copyright. Copyright applies to all forms of writing and music, including web pages and recordings.

A piece of printed music that is published and sold commercially may be the subject of several copyrights. The composer of the tune owns the copyright in the tune. The arranger of the piece owns the copyright in the arrangement. The author of the lyrics owns the copyright in the lyrics. The publisher of the piece owns the copyright in the printed matter. If the lyrics have been translated from another language, the translator

owns the copyright in the translation. There are also performance rights that restrict the public performance of the piece.

The copyright on recordings restricts the making of copies of the recording. It also restricts the playing of recordings in public.

In Australia, there is an exemption that allows the performance of any music and the playing of any recording *within an act of worship* without the need to obtain the permission of the copyright owner. The exemption does not apply to copying or projecting the words or music of songs for the assembly.

Copyright does not last forever. After a certain period of time, it expires. A work whose copyright has expired is said to be in the Public Domain and can be copied and performed without reference to the former copyright owner.

Under Australian law,

1. The copyright in a literary or musical work lasts for seventy years after the end of the year of death of the author, composer, arranger, lyricist or translator.
2. The copyright in the printed matter of a published work lasts for twenty-five years after the end of the year of publication;
3. The copyright in sound recordings lasts for fifty years after the end of the year in which the recording was made.

Determining whether a piece of music is in the public domain is complicated by the fact that many separate copyrights may be involved.

Instead of applying to individual copyright owners for permission to use their works, parishes can obtain licenses from copyright agencies that allow them to copy words and/or melody lines on payment of an annual fee. These fees collected by the agencies are paid as royalties to the copyright owners. Catholic parishes use *OneLicense* and *CCLI* as their licensing agencies. They also offer licenses for one-off events. Some publishers do not allow their full music scores to be reproduced under such licence schemes. Therefore, you need to consult the websites listed above to work out which is the best copyright licence for your school or parish to purchase.

In addition to music being subject to copyright, the copyright in the prayers used at Mass is held by the International Committee on English in the Liturgy (ICEL). The copyright in the readings in the Lectionary, the Gospel Acclamations and responses to the Responsorial Psalms are also held by the ICEL. The copyright in the verses of the Responsorial Psalms is held by the Grail. The ICEL texts can be reproduced for use in worship, provided that due acknowledgment is given. More information about the copyright for Mass texts is available from <https://www.catholic.org.au/national-liturgical-council/liturgy-copyright-information>.

## THE THREE JUDGMENTS

In selecting pieces that will become part of the parish repertoire, there are other criteria apart from copyright issues that have to be considered. The questions of whether a piece of music is suitable for use in worship and how it should be used in worship need to be considered.

In 1972, the Bishops of America produced a statement entitled **Music in Catholic Worship**. It addressed a wide range of issues relating to music in the liturgy. In it they proposed what have become known as the *Three Judgments*, which are criteria that can be applied to the choice of music to be used in liturgical celebrations. The criteria apply to the quality of the music in the *Musical Judgement*, to the place of the music within the liturgy in the *Liturgical Judgement*, and to the characteristics and needs of the community in the *Pastoral Judgement*.

### The Musical Judgement

The Musical Judgement asks the question: *Is this good music?* Answering this question requires an assessment of the quality of the music from an artistic and technical point of view. Among the issues that need to be considered are whether the tune strikes a balance between being simple, repetitive and boring and being too difficult for the average person to sing; whether the harmonies are interesting without being disturbing; and whether the words are set to the music in an appealing way.

It is important to distinguish between the quality of music and the style of music. Examples of good music and bad music can be found in every style. To dismiss pieces of music simply because of their style without regard for the other criteria of quality is a very simplistic approach.

### The Liturgical Judgement

The Liturgical Judgement asks the question: *Does the music serve the liturgy?* The nature of the liturgy itself determines what kind of music is to be used, what is to be sung and who is to sing it. We have already considered some ways in which this occurs.

The liturgical structures and functions of the parts of the Mass determine the forms of the music to which they are set. Litanies, for example, require a responsorial form. The form of the liturgical text also determines the form of the music. In addition, the music needs to express and interpret the text correctly. The use of a simple Mass Setting in Latin or one of the traditional Latin motets should be considered.

The texts of other liturgical songs should be based on Scripture and be theologically sound. As the liturgy is an act of the community, they should use language that reflects this, avoiding expressions of individual personal devotion. The use of inclusive language is also desirable.



## The Pastoral Judgment

The Pastoral Judgment asks the question: *Does the music serve the community?* Answering this question requires knowledge of the characteristics of the community and an understanding of what helps them to pray.

Such things as the ages of the people and their social and educational backgrounds need to be considered. In Australia, where parish communities include people from many different ethnic backgrounds who speak many different languages, this is a particularly important and difficult issue to address.

The Three Judgements need to be taken into consideration when considering pieces for inclusion in the parish repertoire and when choosing pieces for a particular celebration.

## Preparing a Celebration

In the light of what has been said above, we can now set out an outline of how to go about preparing a liturgical celebration.

1. We start by deciding which parts of the celebration will be sung, taking into consideration the solemnity of the occasion.
2. We study the readings and prayers in the **Lectionary** and the **Missal** to identify themes that the songs should reflect.
3. If the Eucharist is to be celebrated, we choose a Mass setting from those in the parish repertoire.
4. We choose songs that reflect the readings and prayers of the celebration. If we decide that there are no suitable songs in the repertoire, we may need to consider introducing new songs and making arrangements for the people to learn them.

Preparing the regular Sunday celebration of the Eucharist should not be done one Sunday at a time. There are benefits in preparing all the Sundays of a liturgical season together, except in Ordinary Time, when preparing for a month or two months at a time is appropriate.

**Points to Remember**

- The tone of each liturgical celebration is set by the readings.
- The development of the parish repertoire is an ongoing process.
- Music is subject to the laws of copyright.
- The *Three Judgments* are criteria for choosing music to be included in the parish repertoire and to be used in celebrations.

**Discussion Questions**

- How does your music ministry approach the development of the parish repertoire?

---

---

---

---

---

---

---

- To what extent does your current parish repertoire meet the needs of the liturgy?

---

---

---

---

---

---

---



- To what extent does your current parish repertoire meet the needs of the community?

---

---

---

---

---

- To what extent are the laws regarding copyright obeyed in your parish?

---

---

---

---

---

---

## Exercises in Judgment

Write down a description of your parish community, considering such things as the ages and social backgrounds of the parishioners.

---

---

---

---

---

---

---

Use this description as the context for applying the *Three Judgments* to the following choices of music:

1. *O Come, All Ye Faithful* (AOV1 #167; CWB #760; CWBII #267; GA #287) used as the Entrance Song on the Third Sunday of Advent;

---

---

---

---

2. *Be With Me, Lord* (CWB #627; CWBII #286; GA #53) used as the Responsorial Psalm for the First Sunday of Lent;

---

---

---

---

3. *O Sacred Head, Surrounded* (CWB #776; CWBII #330; GA #335) used as the Communion Song on the First Sunday of Advent;

---

---

---

---

4. *Gather Your People, O Lord* (AOV1 #71; CWBII #490; GA #530) used as the Song for Presentation of the Gifts on the Fourth Sunday of Easter;

---

---

---

---

5. *Come Down, O Love Divine* (AOV1 #118, CWB #653; CWBII #381; GA #375) used as the Recessional Hymn on Pentecost Sunday.

---

---

---

---

# APPLYING THE LITURGICAL JUDGMENT

## Introduction

Liturgical celebrations should nurture the faith of those involved in the celebration. They need to send clear messages about Catholic doctrine and values. The music used in celebrations must do this to the same extent as any other aspect of the liturgy.

*The texts intended to be sung must always be consistent with Catholic teaching; indeed they should be drawn chiefly from holy Scripture and liturgical sources (Vatican II, Constitution on the Sacred Liturgy 121).*

## Sacramentality and Liturgical Music

The distinction between liturgical music and other kinds of music arises from the sacramental nature of the liturgy. Liturgical celebrations are sacramental acts which celebrate the Paschal mystery and not only recall the events that saved us, but actualize them, that is, make them present. All liturgical celebrations begin with a Liturgy of the Word, in which the proclamation of Scripture recalls the saving acts of God. This is followed by the particular sacramental act that is celebrated at the time. Liturgical texts that are based on scripture play their part in recalling God's saving acts. Liturgical texts must also reflect the sacramental nature of the liturgy, emphasizing the presence and action of the Holy Spirit. This means that while all liturgy praises God, not all acts of praise are liturgical. In the same way, all liturgical songs praise God, but not all songs that praise God are liturgical.

## The Three Judgements

The Three Judgements have been explained in the previous section (page 30). Aspects of the Liturgical Judgement can be applied to the assessment of music for liturgy with particular reference to the texts of songs. These aspects are:

1. the need for theological accuracy;
2. the distinction between devotional and liturgical music;
3. making the music serve the liturgy;
4. the quality of the text.

Each of these aspects is considered in the following sections.

## The Need for Theological Accuracy

Although the primary purpose of liturgy is not catechesis or formation, what Catholics experience in the liturgy shapes their belief. Ideas that are heard in the prayers, readings, homilies and songs will be remembered and believed. Theologically inaccurate statements in these texts will be remembered and become unorthodox beliefs. The combination of words and music and the repetition of songs from week to week make the texts of songs more memorable than anything else in the liturgy. It is therefore important to ensure that the texts of songs are theologically accurate.

The need for theological accuracy is particularly important when the parish repertoire is drawn from a number of sources. While the editors of musical collections intended for use by Catholic communities endeavour to ensure that the texts of the songs in the collections are consistent with Catholic teaching, the same is not true of publications which are intended for use in other situations. The texts of songs from such collections need to be scrutinised carefully before they are introduced into use in a parish.

## The Quality of the Text

Besides being theologically accurate, the texts that are sung should be of a high standard befitting the liturgy. The correct use of grammar and the avoidance of inappropriate slang are important considerations. The use of poetic language and imagery can expose the deeper meanings of the liturgy but should not be so fanciful as to be beyond comprehension.

The question of whether the musical setting supports the text should also be considered. The rhythms of the music should fit the spoken rhythms of the text. The setting of the words should not distort the meaning of the text or make the words difficult to understand.

It is desirable that the text have both a scriptural basis and a liturgical purpose. The use of inclusive language is desirable.

The word “Yahweh” should not be used. Songs that use the word ‘Yahweh’ should not be used because the name ‘Yahweh’ is considered sacred and should not be used or pronounced in the liturgy. A number of songs whose original text included the word ‘Yahweh’ have been revised and may be used. More information about the use of the word ‘Yahweh’ is available from <http://www.usccb.org/prayer-and-worship/the-mass/frequently-asked-questions/upload/name-of-god.pdf>

The discussion of texts in this resource relates specifically to the Entrance Song, the Presentation Song, the Communion Song and the Recessional Song. The texts of the parts of the Mass, the Responsorial Psalms and the Gospel Acclamations are set down in the **Missal** and the **Lectiary**. They should not be altered.

## Devotional and Liturgical Music

Many songs have been written as expressions of personal faith and devotion. They may be inspired by some intense experience or be expressions of individual adoration. As the liturgy is an act of the community, liturgical songs should use language that reflects this, avoiding expressions of individual personal devotion. In particular, the use of “I” and “me” should be avoided in favour of “we” and “us”. In cases where the song quotes a scriptural passage, and “I” refers to God, the text should make this clear.

The sacramental nature of the liturgy defines the distinction between devotional and liturgical music. The liturgical action at each point in the liturgy being celebrated is the embodiment of the sacramental action, which is the work of the Holy Spirit. Consequently, the texts of the songs must reflect the liturgical action that is going on while they are sung. Entrance songs may be about gathering or the themes of the readings. Communion songs are about the Eucharist and the unity of the community. Songs that do not reflect any liturgical action are unsuitable for liturgical use.

## Making the Music Serve the Liturgy

The music at a liturgical celebration must always serve the liturgy, not dominate it. It is therefore important to pay attention to the lengths and structures of songs in relation to the part of the Mass at which they are sung. The song at the presentation of the gifts is intended to accompany the procession. This does not take long, so songs with many verses are not appropriate at this point, unless they can be cut short as needed. Similarly, the Communion Song is intended to continue from the time when the priest receives Communion until the end of the Communion procession. Long songs are appropriate here, though they may also need to be ended without being sung in their entirety. Songs are intended to accompany particular liturgical actions and should not be prolonged after the actions have ended.

To encourage participation, music should be chosen that will facilitate singing by the congregation. Where there is a choir or a group that leads the singing, the choice of music should take their role and capabilities into account.

There are some practical things that can be done to facilitate singing by the congregation. For example, changing the key in which a hymn or piece of music is sung depending on the time of day. A lower key should be used in the morning. A higher key can be used in the evening.

# WORKING TOGETHER

## The Ministers of Music

An effective music ministry is a group of committed and competent people who work together to enhance the sung prayer of the parish community. It is made up of many different ministers, each of whom has his or her individual gifts, talents and role in the liturgy. It is important for all music ministers to work together with the lay members of the assembly and the clergy. The following paragraphs describe the roles of the various liturgical ministers.

## The Assembly



Worship is the action of the assembly and the members of the worshipping assembly are the primary ministers of music. Full, active and conscious participation is the ideal to which we should aspire, in music as much as in any other aspect of the liturgy. Song is an important part of worship and facilitating the prayerful song of the assembly is the reason for the existence of music ministry groups.

## The Presider



The presider leads the assembly in prayer. To make the assembly a singing assembly, the presider must join in its song. In addition, he has his own parts of the celebration to sing. He has the responsibility for choosing between the options that may be available in respect of the readings and prayers for the celebration. If the presider is also the parish priest, his

leadership role extends beyond the liturgical celebration to supporting the music ministry group in its growth and development.

## The Deacon



When a deacon is present at a celebration of the Eucharist, he proclaims the Gospel, leads the general intercessions, invites the assembly to “offer each other a sign of peace” and gives the Dismissal at the end of Mass.

## The Cantor



The cantor leads the assembly in sung prayer. He or she supports the assembly in the processional songs, and sings litanies and other responsorial pieces in alternation with the assembly. In the absence of the deacon, he or she may lead the general intercessions and introduce the songs. Cantors also have a role in teaching new music to the assembly.



## The Psalmist



The psalmist or cantor of the psalm sings the Responsorial Psalm in alternation with the people and may sing the verse of the Gospel Acclamation. The psalmist combines music ministry with the ministry of proclamation.

## The Choir



Choir members are part of the assembly and join in the singing of the parts of the celebration that belong to the assembly. The choir can enrich the assembly's song with harmony and descants. The choir can also sing by itself at the presentation of the gifts and after communion.

## The Organist



The organist accompanies and sustains the sung prayer of the assembly, the cantors and the choir. He or she provides harmony and establishes pitch, rhythm and tempo. The organist can also provide instrumental music before or after the celebration, during the presentation of the gifts and after Communion.

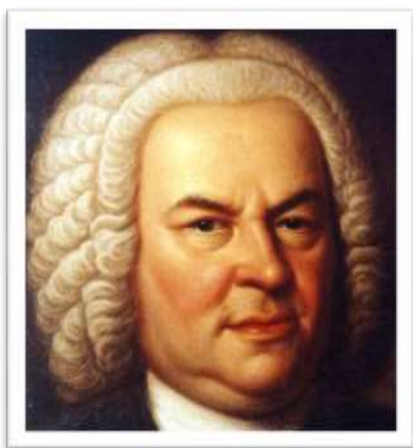
## The Instrumentalist



Using the guitar to accompany the singing either with or in the absence of an organist is now a common practice. Other instrumentalists also have a place, particularly on important occasions when they can add to the solemnity of the celebration.

During the Season of Lent, the playing of the organ and musical instruments is allowed only to support the singing. Exceptions are the Fourth Sunday of Lent (Laetare Sunday), Solemnities and feasts: Saint Patrick (March 17), Saint Joseph (March 19) and the Annunciation (March 25) (GIRM 313).

## The Composer



The reforms of the Second Vatican Council have created the need for music that is genuinely liturgical. Since the Council, a lot of music has been composed and much of it has fallen into disuse. There is a genuine ministry to be exercised by talented composers who understand the liturgy and the place of music in it and who are willing to compose music that respects this understanding and is truly sung prayer.

## Tasks and Coordination

There are a number of ongoing tasks that need to be carried out in order to keep a music ministry functioning. These include:

- Recruiting members
- Formation of members
- Development of musical skills
- Organization of practices
- Preparing rosters
- Organisation of social activities
- Repertoire development – selecting music
- Repertoire development – teaching the congregation
- Providing music for members
- Providing words/music for the congregation
- Meeting copyright requirements
- Keeping records for copyright purposes
- Arranging or composing music
- Maintaining musical instruments
- Programming and preparing liturgies
- Evaluating liturgies
- Liaising with the parish priest(s) and other ministries.

To ensure that the music ministry continues to run smoothly, it is necessary to have a person who coordinates the work of the music ministers and ensures that all the necessary tasks are carried out. In parishes where there are several groups of musicians the role of the coordinator is especially important, as there is always the danger that the groups will go their separate ways.

## Recruitment and Formation

Most parishes struggle to find people willing to be involved in the music ministry. While there are many legitimate reasons why people are reluctant or unable to become involved, there are also many possible excuses.

Most people involved in music ministry will have found various types of appeals for new members to be ineffective. Notices in the parish newsletter or appeals during Mass rarely bring people out of the pews. Approaching potential members on a one-to-one basis is probably the most effective strategy, but it is not a popular one.

Recruitment to the music ministry should not be the exclusive concern of music ministry members. It ought to be part of the parish's process of maintaining all ministries. If the parish does not acknowledge the contribution of its ministers, but just lets them get on with the jobs, the willing few will soon be taken for granted and the rest of the parish will not have any incentive to take a more active role. Where the

music and other ministries are valued and the contributions of the ministers are acknowledged, people will more readily volunteer their services.

Parishes need to have ongoing processes for the recruitment of new members to all ministries, for the continuing formation of all ministers and for the recognition of the role of the ministers in the parish. At the very least, there could be an annual campaign to recruit new members that culminates in a ceremony during which new ministers are inducted and others renew their commitment to their ministry.

Recruitment calls people to commit themselves to the music ministry. Formation enhances the competence of the music ministers. Formation should deal with such topics as understanding the liturgy and the role of music ministers, spiritual growth and the development of musical skills. Those who might have a leadership role in the future should be given opportunities to develop skills in areas such as preparing and evaluating liturgies.

### **Preparation and Evaluation**

Preparing the weekend liturgies should be done well in advance, preferably several weeks at a time. It is also a good idea to prepare each of the liturgical seasons of Advent, Lent and Easter as a whole. Preparing for the development of the parish repertoire requires a longer time frame. Annual goals, such as learning a new Mass setting or learning three new Communion songs, can be set. We have already discussed the principles on which planning the music for liturgies should be based. We now consider who should carry out the preparation.

If the parish has a liturgy committee, that group has the overall responsibility for preparing and overseeing the parish liturgies. This does not mean that the liturgy committee should choose the music for every liturgy. This is best done by a small group consisting of members of the music ministry and other members of the parish. This group can devise long-term plans for the development of the parish repertoire and draw up programs for weekend Masses and for special celebrations at the time of major feasts and other occasions.

The group that prepares the liturgies should also evaluate them. This applies to the parish liturgy committee in respect of all aspects of liturgy in the parish. It also applies to the music planning group, who should also evaluate the effectiveness of the music programs.

The evaluation process should consider musical, liturgical and pastoral aspects of their choices. The musical evaluation should consider whether the music was within the capabilities of the musicians and of the assembly and whether it was performed competently. The liturgical evaluation should consider whether the chosen pieces were appropriate for the particular part of the Mass at which they were used and for the liturgical season or occasion. The pastoral evaluation should look at way in which the assembly responded to the music and whether it helped them to pray.

To carry out these tasks, the music planning group may need to meet as frequently as once a month, particularly when it is beginning its work. Later, less frequent meetings may be adequate, perhaps every other month or once every three months.

## Resources and Funding

In order to function effectively, the music ministry needs to be adequately resourced and funded. The minimum resources would provide music for the musicians and singers and the words of the songs for the assembly. Other physical resources include the organ, piano or keyboard, music stands, microphones and a public-address system that works for both the spoken and written word. Facilities for word processing and photocopying are useful for drawing up and circulating programmes and other written materials.

Music for the musicians, singers and assembly can be provided by purchase of sets of hymnals or by the use of photocopies or the data projector. In the latter cases, the appropriate licensing fees have to be paid to the copyright owners or licensing agency. Other resources could include a library of reference books and a collection of recorded music.

Provision also needs to be made for the formation of the members of the music ministry. This includes activities that can be organised and run in the parish, as well as workshops and courses run by the Archdiocesan Centre for Liturgy and other agencies.

To cover the costs of these resources, parish priests and parish finance committees should consider allocating a sum of money to the music ministry each year. This gives both the parish and the music ministry a basis on which to plan their expenditure. It also gives priority to the music ministry and its needs within the parish.

## Organising Practices

The music ministry should meet regularly to practice together. In parishes where there are several music groups, there should be practices involving all the musicians as well as practices for the individual groups. In some cases it may be desirable to hold separate or additional practices for instrumentalists. Practices need to be planned and organised to ensure that the practice time is spent effectively.

When organising a practice, it is more important to deal with immediate needs, such as the programme for the next Sunday, than less urgent needs, such as the annual goals. The practices should be structured on this basis. The following is a suggested structure for practices.

1. Start with a prayer.
2. Have a regular series of warm-up exercises that prepare the choir to sing and develop their musical and vocal skills.
3. Practise the pieces that will be sung at the Masses during the coming weekend(s).



4. Practise pieces for coming events (e.g. Confirmation, feast days, etc.).
5. Learn new pieces to be introduced into the parish repertoire.
6. The last piece of music that is sung at a rehearsal should be something that is familiar.
7. End with a prayer.

If this structure is used regularly, people will know what to expect and the task of preparing for each practice will become routine.

Once the planning is done and the structure of the practice is decided, there are several organizational tasks that have to be done.

- Rosters of music ministers who are to attend each Mass have to be drawn up.
- Copies of the program to be given to music ministers have to be made.
- Sets of music for the music ministers have to be collated.
- Copies of the words (and music) for the assembly have to be prepared either in booklet form or as PowerPoint presentation.
- The songs used have to be reported to the copyright licensing agency.

### **Leading from the Front**

The role of the music ministers is to lead the assembly in sung prayer. Cantors should be placed in front of the assembly where they can be seen and where they can hear the accompaniment. Psalmists should sing the psalm from the ambo. The choir and instrumentalists should be in a position that indicates that they are a part of the community with a special role and from which they can be seen and heard (**General Instruction of the Roman Missal 312**).

In large churches, amplification is necessary for voices and some instruments. Music ministers need to learn to use microphones and public address systems so that they can be heard throughout the church but without dominating the voice of the assembly. In smaller buildings, it may be possible to do without amplification.

## The Point of It All

Ministry is the service of the community. Music ministers serve the community by encouraging and supporting them in their sung prayer in the liturgy, so that they may participate fully, actively and consciously. In this way the liturgy will be a genuine celebration of the Paschal Mystery, carrying on the work of redemption that Jesus Christ began and which the Church must continue until he comes again.

## Points to Remember

- Music ministers must work together as a group and with the rest of the community.
- The effective operation of a music ministry requires both committed and competent people and adequate resources.
- Liturgical celebrations need to be prepared and evaluated.
- Music ministers serve the community by helping people to pray.

## Discussion Questions

- How does your parish recruit people to its ministries?

---

---

---

---

---

- With which other groups in the parish does the music ministry interact and work?

---

---

---

---

- How is the ongoing formation of members of the music ministry carried out in your parish?

---

---

---

---

---

---

---

- Who prepares and evaluates the liturgical music in your parish?

---

---

---

---

---

---

---

- Does the parish provide adequate resources for the operation of the music ministry?

---

---

---

---

---

---

---



# APPENDIX 1: MUSIC SUGGESTIONS FOR HOLY WEEK

## PALM SUNDAY OF THE LORD'S PASSION



### **Antiphon for the Blessing of Palms**

-Hosanna to the Son of David CWBII #302

-The children of Jerusalem CWB #228

### **Hymn for the Procession**

-All glory, laud and honour CWB #229/ CWBII #303/ GA #311

-Hail Redeemer, King Divine CWB #703/ CWBII #400/ GA #390

### **Responsorial Psalm**

-My God, my God, why have you abandoned me? CWB #233

-My God, my God, why have you abandoned me? PFAT p. 14

### **Gospel Acclamation**

-Praise to You, Lord Jesus Christ, king of endless glory! (Willcock)  
CWB #234

-Praise and honour to You, Lord Jesus Christ! (Chant)  
CWB II #57

### **Hymn to accompany the Presentation and Preparation of the Gifts**

-My song is love unknown CWBII #325

-O sacred head, surrounded CWB #776/ CWBII #330/ GA #335

-The royal banners forward go CWBII #327

-Were you there when they crucified my Lord? AOV1 #103/ CWBII #328/ GA #336

### **Communion Processional Hymns and Post-Communion Hymns**

See list of hymns to accompany the Presentation and Preparation of the Gifts.

-Soul of My Saviour CWB #811; CWBII #164

## HOLY THURSDAY: EVENING MASS OF THE LORD'S SUPPER



### **Processional Hymn**

-An upper room CWB #620/ CWBII #309/ GA # 187

-Glory in the Cross G&P3 #289

-I Am the Bread of Life (Toolan) AOV1 #49/ CWB #718/ CWBII #509/  
GA #204

-Make us true servants OIF #872

-Song of the Lord's Supper CWBII #311/ GA #322

-The glory of the cross we sing CWBII #310

### **Lord, have mercy**

### **Glory to God**

### **Responsorial Psalm**

-Our Blessing Cup (Bonighton) GA #69

-Our Blessing Cup (Mason) PFAT p. 88

-Our Blessing Cup (Mews) CWB #245

### **Gospel Acclamation**

- Praise and honour to You, Lord Jesus Christ! (Mews)
- CWB #246

- Praise to You, Lord Jesus Christ, king of endless glory! (Ansell)
- CWB II #60

### **Washing of the Feet**

- A new commandment CWB #615; CWBII #443; GA #325

- At the Supper, Christ the Lord CWBII #313

- No Greater Love CWBII #622/ GA #460

- The Servant Song AOV2 #169/ CWBII #461/ GA #487

- The Sacrament of Service OIF #436

- This is my commandment CWB #248/ CWBII #312

- This is my will, my one command CWB #842/ CWBII #626/ GA #465



### **Hymn to accompany the Presentation and Preparation of the Gifts**

- Ubi Caritas (Chant) CWBII #639/ GA #319

- Ubi Caritas (Taize) CWBII #634/ GA #324

- Where There Is Charity and Love (Connolly) CWB #863/ CWBII #638/  
GA# 323

### **Communion Processional**

- By Your Priestly Power, O Risen Lord CWB #634/ CWBII #462/ GA #446

- Christians, Let Us Love One Another CWB #648/ CWBII #469/ GA #206

- I Am the Bread of Life (Toolan) AOV1 #49/ CWB #718/ CWBII #509/  
GA #204

- Love is His Word CWB #743/CWBII # 553/ GA #462

- Pan De Vida G&P3 #501

-We Remember AOV1 #80; GA #446



**Transfer of the Holy Eucharist to the Altar of Repose**

-Hail Our Saviour's Glorious Body (Chant) GA #320

-Hail Our Saviour's Glorious Body (Schalk) CWB #700

-Pange Lingua (Chant) CWB II #316/ GA #320

-Sing My Tongue the Saviour's Glory (Chant, arr. Jones) CWB #252/ CWBII #315

-Sing My Tongue the Saviour's Glory (Webbe) CWB #806/ CWBII #314



# GOOD FRIDAY: THE CELEBRATION OF THE PASSION OF THE LORD



**The Ministers of the Liturgy enter in silence.**

## **Responsorial Psalm**

-Father, I put my life in your hands. (Mews) CWB #256

## **Gospel Acclamation**

-Glory and praise to You, Lord Jesus Christ! (Willcock)  
CWB #257

-Praise and honour to You, Lord Jesus Christ! (Chant)  
CWB II #57

## **Showing of the Holy Cross**

-Behold, the wood of the Cross CWBII #319

## **Hymns during the Veneration of the Cross:**

-Faithful Cross the Saints rely on CWBII #321

-The Reproaches: My people, my people (Wise) CWB #750; CWBII #322

-The Reproaches CWBII #323

-O my people (Lundy arr. Walker) GA #329

-All you who pass this way GA #331

-Behold the Wood (Schutte) CWBII # 320/ GA #333

-Glory in the Cross G&P3 #289

-When I survey the wondrous cross CWB #862/ CWBII #329/ GA #330



### **Communion Hymn**

-My song is love unknown CWBII #325

-O Jesus Crucified CWB #770/ CWBII #326/ GA #334

-O Sacred Head, Surrounded CWB #776; CWBII #330; GA #335

-The Lord is now exalted CWBII #324

-The royal banners forward go CWBII #327

-Were you there when they crucified my Lord? AOV1 #103; CWBII #328;  
GA #336

**The Ministers of the Liturgy depart in silence.**



# HOLY SATURDAY: THE EASTER VIGIL AND FIRST EASTER MASS



**There is no Entrance Song.**

## **Processional antiphon and response**

- The Light of Christ CWBII #332a/332b

## **Easter Proclamation**

The chant setting is in the *Roman Missal*. The music can be downloaded from the ICEL website. The link to the longer form is

<http://www.icelweb.org/musicfolder/openpdf.php?file=ExsultetLong.pdf>

The link to the shorter form is

<http://www.icelweb.org/musicfolder/openpdf.php?file=ExsultetShort.pdf>

## **Liturgy of the Word: Responsorial Psalms**

**Response to the First Reading Genesis 1:1-2:2; or Genesis 1:1, 26-31:**

Psalm 103; 1-2, 5-6, 10, 12-14, 24, 35

-Lord, send out your Spirit (Jones) CWB #267

**OR**

Psalm 32: 4-7, 12-13; 20, 22

-The earth is full of the goodness of the Lord (Heagney) CWB #268



**Response to the Second Reading Genesis 22:1-18; or Genesis 22:1-2, 9-13, 15-18:**

Psalm 15:5, 8-11

-Keep me safe, O God (Mews) CWB #269

**Response to the Third Reading Exodus 14:15-15:1:**

Exodus 15:1-6, 17-18

-Let Us Sing To the Lord (Mews) CWB #270

**Response to the Fourth Reading Isaiah 54:5-14:**

Psalm 29:2, 4-6, 11-13

-I will praise you, Lord (Mews) CWB #271

**Response to the Fifth Reading Isaiah 55:1-11:**

Isaiah 12:2-6

-You will draw water joyfully (Batastini arr. Rayson) CWB #272

**Response to the Sixth Reading Baruch 3:9-15, 32-4:4:**

Psalm 18:8-11

-Lord, you have the words (Peloquin) CWB #273

**Response to the Seventh Reading Ezekiel 36:16-28:**

Psalm 41:3, 5; 42:3-4

-Like a deer (Boschetti) CWB #274

Or, if Baptism takes place: Psalm 50:12-15, 18, 19

-Create a clean heart (Boschetti) CWB #275

### **The Easter Alleluia**

-Alleluia. Alleluia. Alleluia. CWBII #334-335

### **Responsorial Psalm**

-Alleluia CWB #277 (Jones)

### **Liturgy of Baptism: Litany of the Saints**

CWBII #336

### **Liturgy of Baptism: Blessing of Baptismal Water**

-Springs of Water (Jones harm. Rayson) CWBII #337

-Springs of Water (Proulx) CWBII #338

### **Liturgy of Baptism: Acclamations after baptisms**

-Blessed be God (Hutchings) CWB #283a; CWB II #103

-Blessed be God (Willcock) CWB #283b

-You have put on Christ (Hughes) CWB #283c

-You have put on Christ (Jones harm. Rayson) CWB #283d; CWB II #105; GA #345

-You are God's work of art (Willcock) CWB #283e

### **Liturgy of Baptism: Renewal of baptismal promises**

-This is our faith (Hutchings) CWB #286c; CWB II #109; GA #348

### **Liturgy of Baptism: Song during sprinkling**

-I saw water flowing CWBII #29

-If we have died to ourselves in Jesus CWBII #30; GA #87

-Song over the Waters (Haugen) GA #435

-Springs of Living Water CWBII #32

-You springs and all that moves CWBII #31

## **Hymn to accompany the Presentation and Preparation of the Gifts**

- Easter Alleluia CWBII #348; GA #358
- Glory in the Cross G&P3 #289
- Lift High the Cross CWBII #537
- Now the Green Blade Rises CWB #756; CWBII #363; GA #364
- Our Joy is the Easter joy of Christ CWBII #364
- Sing to the Lord AOV1 #46
- Surrexit Christus (Berthier) CWBII #365; GA #363

## **Holy, Holy, Holy**

## **Memorial Acclamation**

## **Great Amen**

## **Our Father**

## **Lamb of God**

## **Communion Processional**

- Alleluia! Sing to Jesus (Prichard) AOV1 #191; CWB #619; CWBII #449; GA #371
- At the Lamb's High Feast We Sing CWBII #341
- By Your Kingly Power (Connolly) CWB #633; CWBII #352; GA #352
- Christians, lift up your hearts CWB #650; CWBII #355
- Glory in the Cross G&P3 #289
- In Remembrance of You CWBII #359; GA #355
- O Sons and Daughters CWB 778; CWBII #349; GA #359
- Who are you who walk in sorrow CWBII #370

## **Dismissal**

-Go forth the Mass is ended, alleluia, alleluia. CWBII # 339-340

## **Recessional Hymn**

-Alleluia! Alleluia! Hearts to heav'n and voices raise CWBII #346

-Bring all ye dear bought nations bring CWB #630

-By ev'ry nation, race and tongue CWB #632; CWBII # 351

-Christ the Lord is risen again (harm. Vaughan Williams)  
CWB #646; CWBII #354

-Christ the Lord is ris'n today CWB #647

-Easter Glory Fills the Sky (GWALCHMAI) CWB #671; GA #366

-Easter Glory Fills the Sky (LLANFAIR) CWBII #358

-Jesus Christ is ris'n today CWBII #360

-This Day Was made by the Lord (Walker) AOV1 #183; CWBII #369; GA #356

## EASTER SUNDAY: MORNING MASS



### **Processional Hymn**

-Christ the Lord is ris'n today CWB #647

-Easter Alleluia CWBII #348; GA #358

-Jesus Christ is ris'n today CWBII #360

-Sing to the Mountains (Dufford) AOV1 #92; CWBII #604; GA #362

-This joyful Eastertide CWB #845

### **Lord, have mercy**

### **Glory to God**

### **Responsorial Psalm**

-This is the day the Lord has made (Connolly) PTLMS p. 72

-Psalm 117 (Twynham) CWB #289b

-Psalm 118: This is the Day (Willcock) CWB #289a; GA #70

## **Sequence**

-O Flock of Christ CWB #290; CWBII #345; GA #357

## **Gospel Acclamation**

-Alleluia CWB #291; CWB II #73

## **Sprinkling Rite**

As for the Easter Vigil.

## **Hymn to accompany the Presentation and Preparation of the Gifts**

As for the Easter Vigil.

## **Holy, Holy, Holy**

## **Memorial Acclamation**

## **Great Amen**

## **Our Father**

## **Lamb of God**

## **Communion Processional**

As for the Easter Vigil.

## **Dismissal**

-Go forth the Mass is ended, alleluia, alleluia. CWBII # 339-340

## **Recessional Hymn**

As for the Easter Vigil.

## APPENDIX 2: LINKS TO IN-TEXT MUSIC RESOURCES

**AOV1** - *As One Voice Volume 1*. (1992). Sydney: Willow Connection.  
[www.asonevoice.com.au](http://www.asonevoice.com.au)

**AOV2** - *As One Voice Volume 2*. (1996). Sydney: Willow Connection.  
[www.asonevoice.com.au](http://www.asonevoice.com.au)

**AOVM** - *Mass booklet for the assembly*. (2011). Sydney: Willow Connection.  
[www.asonevoice.com.au](http://www.asonevoice.com.au)

**CWB** - *Catholic Worship Book*. (1985). Melbourne: Collins/ E. J. Dwyer. (out of print)

**CWBII** - *Catholic Worship Book II*. (2016). Melbourne: Morning Star Publishing.  
[www.morningstar.com.au](http://www.morningstar.com.au)

**GA** - *Gather Australia*. (1995). Melbourne: NLMC Publications. (Out of print).

**G3** - *Gather (3<sup>rd</sup> edition)*. (2011). Chicago: GIA Publications.  
[www.giamusic.com](http://www.giamusic.com)

**G&P3** - *Glory and Praise 3<sup>rd</sup> edition*. (2016). Portland: Oregon Catholic Press.  
[www.ocp.org](http://www.ocp.org)

**OIF**- *One In Faith*. (2015). Franklin Park: World Library Publications.  
[www.giamusic.com](http://www.giamusic.com)

**PFAT** - *Psalms for All Time*. (2007). Sydney: Willow Connection.  
[www.asonevoice.com.au](http://www.asonevoice.com.au)

**PTLMS** - *Praise The Lord My Soul: 35 Psalm Settings for Sundays, Seasons, Feasts and Australian Occasions*. (2015). Sydney: Willow Connection.  
[www.asonevoice.com.au](http://www.asonevoice.com.au)

## APPENDIX 3: RESOURCES

### **The Liturgical Books**

The **Roman Missal** contains all the prayers recited by the celebrant during the celebration of the Eucharist. It also includes the chants for the various parts of the Mass, and the chants for the various rites during Holy Week.

**The Lectionary** contains all the readings proclaimed at celebrations of the Eucharist. In Australia, it includes all the Gospel readings. There may be a separate **Book of the Gospels** published in future.

### **The Liturgical Documents**

**The Constitution on the Sacred Liturgy** was the first document approved by the Second Vatican Council. It outlined the principles on which the reform of the liturgy was to be based and set the directions for the future development of the liturgy.

**The General Instruction of the Roman Missal** appears at the beginning of the Missal and gives detailed instructions on the way the Eucharist is to be celebrated.

**The Lectionary for Mass: Introduction** explains the principles behind the proclamation of the Word of God in the liturgy and describes the structure of the Liturgy of the Word and the functions of the various ministers. It also lists the readings in the **Lectionary** and sets out the rationale for their choice.

**The Directory for Masses with Children** describes the adaptations that may be made when the Eucharist is celebrated with a congregation consisting mainly of children.

All of the above are documents produced by the Vatican for the Universal Church. **Music in Catholic Worship** and **Liturgical Music Today** are two statements produced by the bishops of America. They were written for the Church in the United States of America, but contain much that can be applied in Australia and elsewhere. These two documents have been updated and replaced by **Sing to the Lord: Music in Divine Worship**.

These documents have been collected in **The Liturgy Documents: A Parish Resource Volumes 1 and 2** and published by Liturgy Training Publications. Other useful documents have been collected in Volumes Three and Four in this series.



## **Music Collections**

Currently there are the two volumes of **As One Voice, Mass booklet for the assembly, As One Voice Mass Settings** and the **Catholic Worship Book II** in print. Some parishes use **Gather Australia** and the **Catholic Worship Book (1985)**, but both these resources are now out of print.

## **Other Books**

The **Preparing for Liturgy** series published by Liturgical Press is a set of excellent little books that cover many aspects of the liturgy. **Preparing Music for Celebration** by Heather Reid is the title most relevant to musicians, while **Preparing to Celebrate in Schools** by Margaret Bick deals with liturgy in schools. **Preparing the Assembly to Celebrate** by Kim Aldi-Wanner deals with wider issues relating to the role of the assembly in worship. **Preparing and Evaluating Liturgy** by Bernadette Gasslein is a useful guide for those parish liturgy committee members and music ministers.

## APPENDIX 4: PUBLISHERS

The following publishers have websites through which their products can be ordered:

### **GIA Publications**

<http://www.giamusic.com>

GIA publishes a wide range of music, CDs and books.

### **Liturgical Press**

<https://litpress.org/>

Liturgical Press publishes books about liturgy, including the Preparing for Liturgy series. They also publish some liturgical music.

### **Liturgical Training Publications**

<https://ltp.org/>

Liturgical Training Publications publishes The Liturgy Documents Series, and other books about liturgy, music and various liturgical ministries.

### **Oregon Catholic Press**

<http://www.ocp.org>

OCP has a similar range of products to GIA. They publish the music of Fr Christopher Willcock SJ, as well as many other contemporary composers.

### **Saint Meinrad Archabbey**

<http://www.saintmeinrad.org>

Most of the music published by the Abbey is based on Gregorian and other chants.

### **Kevin Mayhew**

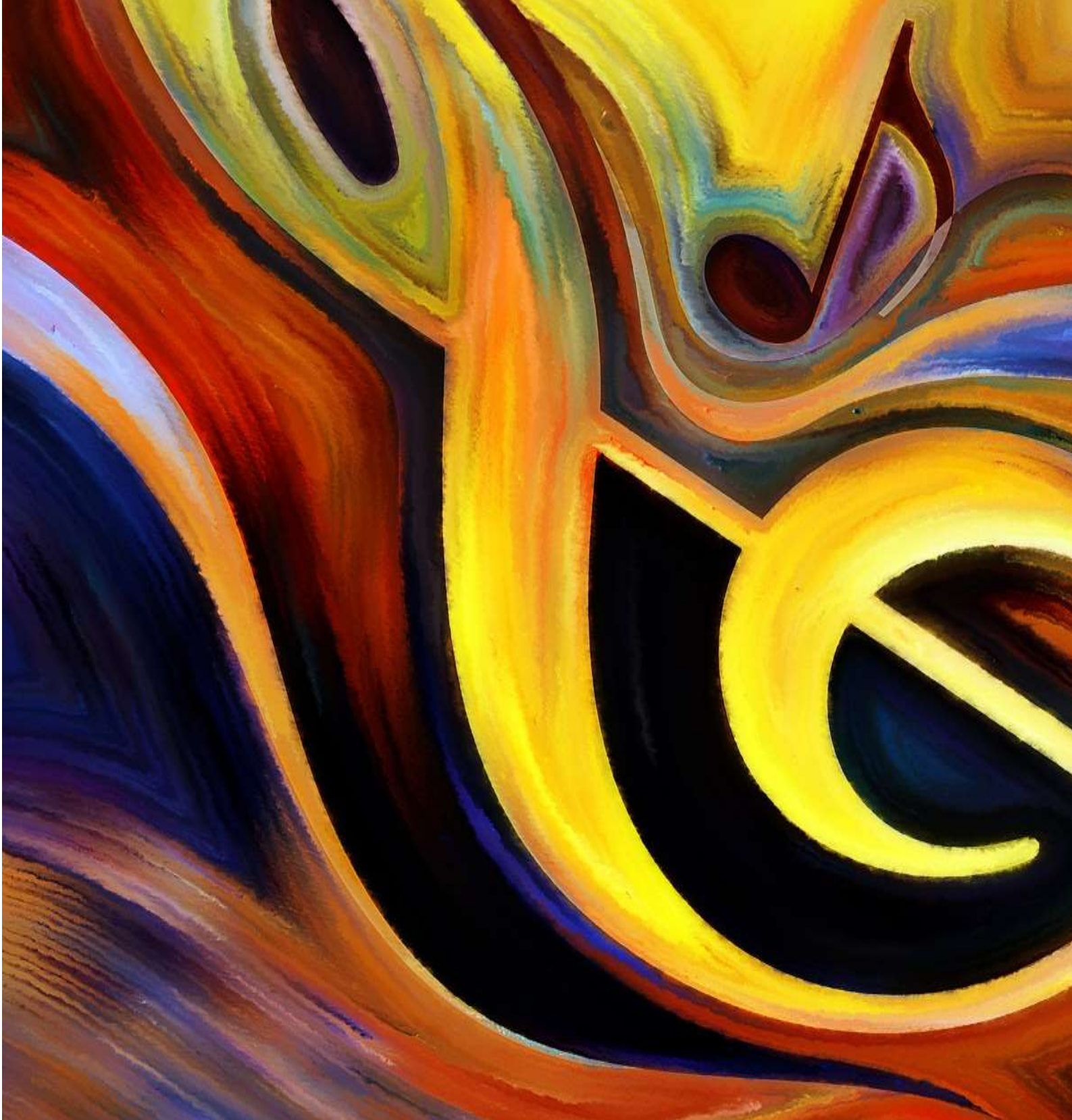
<https://www.kevinmayhew.com/>

Kevin Mayhew publishes hymnals, including the Hymns Old and New Series, Choral Music and Instrumental organ music.

### **Willow Publishing**

<https://willowpublishing.com.au/>

Willow Publishing has published the As One Voice Series, as well as various settings of the Ordinary of the Mass for the revised English Translation of the Missal. They also publish music by Richard Connolly and Colin Smith CFC.



Centre for Liturgy  
28 Marda Way, Nollamara WA 6065  
T: 08 92073350 E: [cfl@perthcatholic.org.au](mailto:cfl@perthcatholic.org.au)  
W: [liturgy.perthcatholic.org.au](http://liturgy.perthcatholic.org.au)