

SING A NEW SONG

Liturgical Guidelines for
choosing music for
Liturgical 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.

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Reprinted and revised April 2021, June 2022

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FOREWORD

This resource is offered to all those who are responsible for preparing young people to participate with mind, heart and voice in the Sacred Liturgy of the Mass.

The Catholic school provides an excellent setting for the development in young people of various ages of an awareness of our central act of worship, the Eucharist, and of the ways in which they can actively participate in its celebration. Every Catholic community is a Eucharistic community and our Catholic schools are no exception.

Students need to be aware of the unique nature of the Mass. 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.

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).

We must continue the work of God, as the people of God, in the liturgy. 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 into 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 and reflect on the Scripture Readings and the Feast being celebrated. They can make us aware of the unique presence of Jesus in the Mass and of the sacrificial offering of himself at the Last Supper and at Calvary.

INTRODUCTION

Liturgical celebrations in schools help to prepare children and teenagers to participate in school and parish liturgies. Furthermore, Masses celebrated in our school communities should mirror the Sunday Mass, so that the children become familiar with the ritual and see a visible 'connection' between the Mass at school during the week, and the Mass on Sunday in our parish communities. Instilling an understanding of the Eucharistic liturgy and a love for it will go a long way towards ensuring that young adults will continue to practise the faith after they leave school. It is important that celebrations in schools inspire the students while remaining faithful to sound liturgical principles and practices.

This resource is a guide to these principles and practices. It summarises the content of many official documents on the liturgy, some of which are included in the list of resources at the end. It is offered to teachers and other members of school communities to assist them in the liturgical formation of their students and to encourage them to enhance the quality of their celebrations.

THE IMPORTANCE OF MUSIC AND SINGING IN THE LITURGY

Through his Life, Death, Resurrection and Ascension, Jesus Christ redeemed not just humankind, 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. In the liturgy, Christian communities come together to celebrate the Paschal Mystery.

Music forms an integral part of the liturgy. Its functions are to make prayer more joyful, to lift hearts to God, to unite the community and to impart solemnity to the celebration (cf. Vatican II, **Constitution on the Sacred Liturgy** 112).

Liturgical celebrations are structured events made up of a sequence of different actions carried out by the various ministers. In some parts of the liturgy, singing accompanies the ritual action. In other parts, singing is itself the ritual action.

The **General Instruction of the Roman Missal** devotes several paragraphs to the importance of singing at Mass. It states that in choosing the parts to be sung preference must be given to those that are of greater importance (40). It insists that different types of music may be used in the Mass providing they correspond to the spirit of the liturgical action and that they encourage participation by all the faithful. It also draws attention to the special place Gregorian Chant has in the Roman liturgy (41).

Live music should always be the norm in our worship.

THE STRUCTURE OF THE MASS

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
The Introductory Rites			
The Entrance Song	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
The Liturgy of the Word			
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
The Liturgy of the Eucharist			
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
The Concluding Rites			
Blessing and Dismissal	Dialogue	Celebrant/Assembly	1
Recessional Song	Processional Song (Optional)	Assembly	

The Introductory Rites	
<p data-bbox="164 248 416 282">The Entrance Song</p> 	<p data-bbox="719 248 1426 439">The purposes of the Entrance Song 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).</p>
<p data-bbox="164 757 368 790">Penitential Act</p> 	<p data-bbox="719 757 1426 869">There are four forms of the Penitential Act. The first form uses the <i>Confiteor... (I confess...)</i> and is followed by the <i>Lord have mercy</i>.</p> <p data-bbox="719 913 1426 981">The second form is a dialogue between the priest and people: <i>Have mercy on us, O Lord</i>.</p> <p data-bbox="719 1025 1426 1137">In the third form, the <i>Lord, have mercy</i> is incorporated into the Penitential Act as the response to the invocations.</p> <p data-bbox="719 1182 1426 1529">The fourth form of the Penitential Act, takes the form of the blessing and sprinkling of holy 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. One that recalls the themes of baptism and water would be most suitable. The <i>Kyrie</i> or <i>Lord have mercy</i> does not follow this form of the Penitential Act. Nor is it a part of this form.</p>
<p data-bbox="164 1659 304 1693">The Gloria</p>	<p data-bbox="719 1653 1426 1765">The Gloria can be sung antiphonally, with the assembly singing a refrain and the cantor or choir singing the verses. Examples include:</p> <ul data-bbox="770 1771 1426 2040" style="list-style-type: none"> <li data-bbox="770 1771 1426 1917">• <i>Mass Shalom</i> by Colin Smith CFC, revised by Paul Mason: AOV1 #195; AOVM Setting Two (p. 26); CWB II #27c. <li data-bbox="770 1962 1426 2040">• <i>Mass of Creation</i> AOV1 #196; AOVM Setting Eleven (p. 84).

	<ul style="list-style-type: none"> • Gloria from the <i>Mass Trocaire</i> by Christopher Willcock SJ. CWBII #40 <p>The Gloria may also be sung straight through (without a refrain). Examples include:</p> <ul style="list-style-type: none"> • the Gloria from the <i>Mass of Saint Francis</i> by Paul Taylor: AOVMS Setting Seven (p. 60); CWBII # 22b.
<p style="text-align: center;">The Liturgy of the Word</p>	
<p>Responsorial Psalm</p>	<p>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.</p> <p>Examples of Seasonal Psalm settings using the Lectionary texts are given below.</p>
	<p>ADVENT:</p> <ul style="list-style-type: none"> ❖ Psalm 24: To you, O Lord, I lift my soul. <p>Jennifer O'Brien: JOB-C p. 1</p> <p>Colin Smith CFC: AOV1 #108</p> <p>Christopher Willcock SJ: CWB #592; CWBII #632; GA #26</p> <ul style="list-style-type: none"> ❖ Psalm 84 (85): Lord, show us your mercy and love. <p>Anthony Briggs: CWB #169</p>
	<p>CHRISTMAS:</p> <ul style="list-style-type: none"> ❖ Psalm 98: All the ends of the earth have seen the saving power of God. <p>Joseph Roff: CWB #185</p>
	<p>LENT:</p>



❖ **Psalm 50: Be Merciful O Lord, for we have sinned.**

Douglas Mews: CWB #202

Jennifer O'Brien: JOB-MF p. 22

❖ **Psalm 90: Be with me Lord, when I am in trouble.**

Jennifer O'Brien: JOB-C p. 22



EASTER:

❖ **Psalm 118: This is the day the Lord has made.**

Christopher Willcock SJ: CWB #289a; GA #70

❖ **Psalm 66: Let all the earth cry out with joy.**

Paul Mason: PFAT1 p. 52

Jennifer O'Brien: JOB-A p. 42



ORDINARY TIME:

❖ **Psalm 18: Lord, you have the words of everlasting life./Your words, Lord, are spirit and life.**

Jennifer O'Brien: JOB-MF p. 54

Patricia Smith: *Simple Psalms* p. 6

❖ **Psalm 27: The Lord is my light and my salvation.**

Jennifer O'Brien: JOB-A p. 50

Christopher Willcock SJ: AOV2 #73;

CWB #594; GA #28

- ❖ **Psalm 63: My soul is thirsting for You, o Lord my God.**

Jennifer O'Brien: JOB-A p. 88

- ❖ **Psalm 95: If today you hear his voice, harden not your hearts.**

Jackie Crocker: AOV2 #72

Jennifer O'Brien: JOB-A p. 26

- ❖ **Psalm 99: We are his people, the sheep of his flock.**

Patricia Smith: *Simple Psalms* p. 54

- ❖ **Psalm 102 (103): The Lord is kind and merciful.**

Jennifer O'Brien: JOB-B p. 62

Patricia Smith: *Simple Psalms* p. 59

- ❖ **Psalm 121 (122): Let us go rejoicing to the house of the Lord.**




Jennifer O'Brien: JOB-A p. 2

Patricia Smith: *Simple Psalms* p. 72

Christopher Willcock SJ: CWB #338; CWBII #536; GA #72

- ❖ **Psalm 144: I will praise your name for ever, my king and my God.**

Jennifer O'Brien: JOB-A p. 72

	<p>Patricia Smith: <i>Simple Psalms</i> p. 82</p>
	<p>ANNIVERSARY OF THE DEDICATION OF A CHURCH:</p> <ul style="list-style-type: none"> ❖ Psalm 121 (122): Let us go rejoicing to the house of the Lord. <p>Jennifer O'Brien: JOB-A p. 2</p> <p>Patricia Smith: <i>Simple Psalms</i> p. 72</p> <p>Christopher Willcock SJ: CWB #338; CWBII #536; GA #72</p>
	<p>BLESSED VIRGIN MARY:</p> <p>Assumption of the Blessed Virgin Mary (15 August)</p> <p>Jennifer O'Brien: JOB-MF p. 66</p>
	<p>PASTORS:</p> <ul style="list-style-type: none"> ❖ Psalm 96: Proclaim his marvellous deeds to all the nations <p>Jennifer O'Brien: JOB-C p. 52</p>
	<p>DOCTORS OF THE CHURCH:</p> <ul style="list-style-type: none"> ❖ Psalm 18 (19): Your Words, Lord, are spirit and life <p>Jennifer O'Brien: JOB-C p. 54</p>

Patricia Smith: *Simple Psalms* p. 6



HOLY MEN AND WOMEN:

❖ Psalm 34:
I will bless the Lord at all times.

Patricia Smith: *Simple Psalms* p. 19

AUSTRALIAN CELEBRATIONS



ANZAC Day (25 April)

❖ **Psalm 72: Justice shall flourish in his time, and fullness of peace forever.**

Jennifer O'Brien: JOB-MF p. 44

❖ **Psalm 115: I will walk in the presence of the Lord.**


Jennifer O'Brien: JOB-MF p. 42



Saint Mary of the Cross MacKillop (8 August)

❖ Psalm 63
My soul clings to you; your right hand holds me fast.

Jennifer O'Brien: JOB-MF p. 64

<p>Gospel Acclamation</p> 	<p>During Advent, Christmas, Easter and Ordinary Time the Alleluia is used as the Gospel Acclamation. Examples include:</p> <ul style="list-style-type: none"> • <i>Mass Shalom</i> AOV1 #195; AOV M Setting Two (p. 29); CWBII #27d; • <i>Mass of Creation</i> AOV M Setting Eleven (p. 87); AOV1 #196. <p>Other settings of the <i>Alleluia</i> include: CWBII #42-53.</p> <p>During the Season of Lent, the Alleluia is replaced by one of the following four texts:</p> <ul style="list-style-type: none"> • Praise to you, Lord Jesus Christ, king of endless glory! -Mass of Creation AOV M Setting Eleven (p. 87); AOV1 #196. -CWBII #60; CWBII #361; 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
<p>The Profession of Faith (Creed)</p>	<p>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). Either the Apostles' Creed or the Nicene Creed may be used. For Masses with children, when the Creed is used, it is preferable to recite the Apostles' Creed.</p>
<p>Universal Prayer</p>	<p>The petitions of the Universal Prayer may be announced by the Cantor, with the assembly singing the response. Alternatively, the petition may be read, with the assembly singing the response. Examples of sung responses include:</p>



- Lord, we ask you, hear our prayer (Chant) CWBII #9a
- Hear us, O Christ (Chant) CWBII #9b
- Kyrie, eleison (chant) CWBII #9d
- Kyrie, eleison (Taizé) AOV1 #2; CWBII #63
- Lord, hear our prayer (Chant) CWBII #9c
- Lord, hear our prayer (Byzantine Chant) CWBII #64
- Lord, hear our prayer (Mass of Creation) - AOV1 Setting Eleven (p. 87)
- Advent response: CWB II #65

Chants for both invocation and the response are given on page 1500 of The Roman Missal.

The Liturgy of the Eucharist

Presentation Song




The Presentation and Preparation of the Gifts can either be accompanied by a sung piece of music or an instrumental piece of music. The Presentation Song may speak about offering the bread and wine and our lives, but this is not necessarily so. However, the song should not refer to an action during another part of the Mass. For example, the Presentation Song should not refer to being sent forth to mission to the world. That sentiment would be more appropriate for the Recessional Song.

Holy, Holy, Holy

The *Holy, Holy, Holy* is sung by the congregation (GIRM #79b).

- *Mass of Saint Francis* AOV1 Setting Seven p. 63; CWBII #22c
- *Mass of Our Lady, Help of Christians* AOV1 Setting Ten p. 81; CWBII #23c
- *Mass of Glory and Praise* AOV1 Setting One p. 21; CWBII #25e
- *Mass Shalom* AOV1 #195; AOV1 Setting Two p. 30; CWBII #27f

	<ul style="list-style-type: none"> • <i>Mass of Creation</i> AOV1 #196; AOVVM Setting Eleven p. 88; CWBII #69a
<p>Memorial Acclamation</p> 	<p>There are three acclamations in the Missal:</p> <ul style="list-style-type: none"> • We proclaim Your Death, O Lord CWBII #12a • When we eat this Bread and drink this Cup CWBII #12b • Save us, Saviour of the World CWBII #12c <p>It is preferable for the Chant settings to be used. Each acclamation has three phrases. When introducing these acclamations, they can be done with the children repeating each phrase after the cantor or choir.</p>
<p>Great Amen</p>	<p>The Great Amen concludes the Eucharistic Prayer.</p> <ul style="list-style-type: none"> • <i>Mass of Saint Francis</i> AOVVM Setting Seven p. 63; CWBII #22g • <i>Mass of Our Lady, Help of Christians</i> AOVVM Setting Ten p. 82; CWBII #23e • <i>Mass of Glory and Praise</i> AOVVM Setting One p. 22; CWBII #25j • <i>Mass Shalom</i> AOV1 #195; AOVVM Setting Two p. 31; CWBII #27j • <i>Mass of Creation</i> AOV1 #196; AOVVM Setting Eleven p. 90; CWBII #69c <p>During the Seasons of Advent and Lent, the simple chant should be used.</p> <p>Advent and Lent (Simple Chant) CWBII #13</p>
<p>The Lord's Prayer</p>	<p>The plainchant setting of the Lord's Prayer is the setting recommended by the Australian Catholic Bishops Conference. It is also the <u>only setting</u> included in CWBII (#14a/ 14b).</p>
<p>Lamb of God</p>	<p>The Lamb of God accompanies the breaking of the bread.</p>



- *Mass of Saint Francis* AOV M Setting Seven p. 64; CWBII #22h
- *Mass of Our Lady, Help of Christians* AOV M Setting Ten p. 82; CWBII #23f
- *Mass of Glory and Praise* AOV M Setting One p. 24; CWBII #25k
- *Mass Shalom* AOV1 #195; AOV M Setting Two p. 32; CWBII #27k
- *Mass of Creation* AOV1 #196; AOV M Setting Eleven p. 91

Communion Song



The **Communion Song** 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. Remember that it is Christ's Body and Blood 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.

Post Communion Hymn

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 Concluding Rites

Dismissal

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

Recessional Song



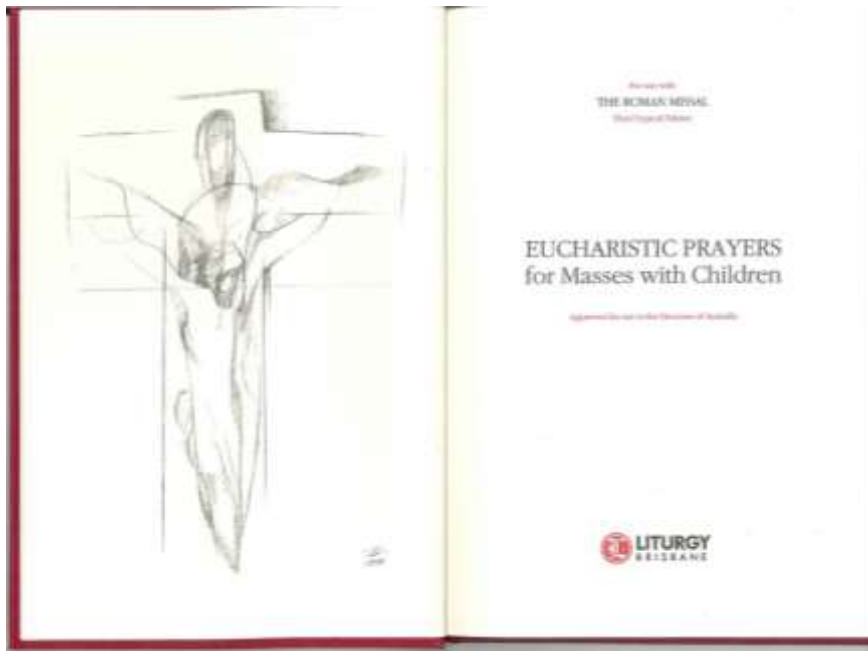
The **Recessional Hymn** is not, and never has been, a part of the Mass, which concludes with the Dismissal. Although the recessional hymn is not part of the Mass, it is not appropriate to have secular music at this point of the Mass either. However, it is psychologically desirable to end with a song. It is appropriate to replace the Recessional Song with instrumental music or even silence on some occasions, for example, during Lent. If a Recessional Hymn is used, it would be appropriate to reflect the theme of mission or being

	sent forth to continue the Lord's work in our daily lives.
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EUCCHARISTIC PRAYERS FOR MASSES WITH CHILDREN

There are three Eucharistic Prayers in the Missal for Masses with children. Whilst these Eucharistic Prayers are a legitimate option for use at school Masses during the week, they are not to be used on Sundays. If these Eucharistic Prayers are to be used, the Acclamations should be sung.

Settings of the sung Acclamations for the Eucharistic Prayer for Masses with Children are included in CWBII #71.



DIRECTORY FOR MASSES WITH CHILDREN

The **Directory for Masses with Children** outlines principles and guidelines for the adaptation of the liturgy in situations where the majority of those present are children.

The full document can be viewed at: <http://www.liturgyoffice.org.uk/SOS/DCM.pdf>.

It is the important that some of the music chosen **should be music suitable also for adults**. If songs that are appropriate only for children are selected, the children will not be well prepared for adult liturgies later on in life, unless they hear them in their parish church. This point relates back to what is stated in the introduction on page 6.

THE CHOICE OF MUSIC

When preparing a Mass or other liturgical celebration, it is necessary to decide what parts of the celebration will be sung and then to choose songs or other pieces of music for each of these parts. In choosing the songs the questions of whether they are suitable for use in the liturgy and how they should be used need to be considered.

THE THREE JUDGEMENTS

In 1972, the Bishops of the United States 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 Judgements*, 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. Hymns that use the same melody for the refrain and the verses are examples of hymns that are too repetitive and therefore boring.

The Liturgical Judgement

The Liturgical Judgement asks the question: *Does this piece of 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 texts of other liturgical songs should be based on Scripture and be theologically sound. As the liturgy is an act of the community, hymn texts should use language that reflects this, avoiding expressions of individual personal devotion. The use of inclusive language is also desirable.

The Pastoral Judgement

The Pastoral Judgement asks the question: *Does this piece of music serve the community?* Answering this question requires a 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 school 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 school's repertoire and when choosing pieces for a particular celebration.

APPLYING THE LITURGICAL JUDGEMENT IN SCHOOLS

Liturgical celebrations should nurture the faith of those involved in the celebration. They need to send clear messages about Catholic doctrine and values. This is especially true for celebrations in schools, where the celebrations affect the faith development of the students. 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 (see pages 24-25). 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 quality of the text;
3. the distinction between devotional and liturgical music;
4. making the music serve the liturgy;

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 school 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 evaluated in the light of the Three Judgements before they are introduced for use in a school. The same applies to the texts of songs obtained from elsewhere, such as the internet.

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. In songs for children, the language should suit the age group but still be of a high standard. The use of inclusive language is desirable.

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.

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 Processional Hymn, the hymn for the Presentation and Preparation of the Gifts (Offertory), the Communion Processional Hymn 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 **Lectionary**. For celebrations with children, the **Directory for Masses with Children** explains which of these texts may 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 ceremony 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.



Catechetical Music

There is a misconception among teachers and parish musicians that just because a song mentions God or Jesus, or contains the word ‘Alleluia’ somewhere in the text, that this hymn is automatically suitable for use within the Liturgy (in particular the Mass). However, just because songs contain these words, it does not necessarily mean they are suitable for use within the liturgical context. Many of these songs are what are known as catechetical songs. That is, they are songs for children and young people to help to teach them about aspects of the faith. In the American context, such songs would include many of those in the *Hi God* series by Carey Landry and Carol Jean Kingdom. In the Australian context, such songs would include some written by John Burland, Andrew Chinn and Michael Mangan. Catechetical songs are more appropriate for use within a Religious Education lesson.

THE LITURGICAL SEASONS AND FEASTS

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

<p>Advent</p> 	<p>The liturgical year begins with the season of Advent, which 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.</p>
<p>Christmas</p> 	<p>Advent 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.</p> <p>The Christmas Season includes the feast of Epiphany and continues until the Feast of the Baptism of the Lord, the following Sunday.</p>
<p>Lent</p> 	<p>Lent begins on Ash Wednesday and ends on Holy Thursday. It is a time of preparation for Easter. The season of Lent 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 Alleluia is not used at all during Lent. <i>See notes on page 16.</i></p>
<p>Easter Triduum</p> 	<p>The Easter Triduum begins with the Evening Mass of the Lord's Supper on Holy Thursday evening and concludes with Evening Prayer on Easter Sunday. The three days of the Easter Triduum mark the culmination of the liturgical</p>

	<p>year. It celebrates the passion, death and resurrection of Christ in a special way.</p>
<p>Easter</p> 	<p>The celebration of the resurrection continues for fifty days throughout the Easter season, which ends at Pentecost.</p>
<p>Ordinary Time</p> 	<p>The weeks between the Baptism of the Lord and the Tuesday before Ash Wednesday and from the day after Pentecost Sunday 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 Sundays of Ordinary Time are devoted to the Paschal mystery in all its aspects. As such, we are not celebrating a specific aspect of Jesus’ life or ministry during this time of the liturgical year.</p>

SPECIAL MASSES AND OCCASIONS

The **Lectionary** contains the readings, Responsorial Psalms and Gospel Acclamations for all the Sundays and feast days in a three-year cycle and for all the weekdays in a two-year cycle. It also contains seasonal Responsorial Psalms and Gospel Acclamations that can be used at any celebration in the given season.

In addition, the **Lectionary** contains the readings for ritual Masses (including nuptial and funeral Masses), Masses for various needs and occasions, votive Masses and Masses for the dead. These readings give these Masses their individual character.

For Masses with primary school aged children the readings given in the Lectionary should be used. If the readings are unsuitable for children, an alternative reading from the Missal or from the Bible may be chosen, taking into account the liturgical season. Paraphrases of the readings are to be avoided, but the use of approved translations for the catechesis of children is acceptable for liturgical use. The **Directory for Masses with Children** specifies adaptations that can be made to the readings in paragraphs 41-47.

The **Directory for Masses with Children** applies to children of primary school age and students in the early years of high school. Older adolescents should not need to have the readings adapted for them.

When selecting readings for Mass:

- on weekdays in Ordinary Time:
 - use either the readings of the day or an appropriate alternative
- on weekdays of other seasons
(*Advent, Christmastide, Lent, Eastertide*):
 - use the readings of the day or season
- on solemnities, feasts & memorials:
 - use the readings assigned to the occasion
- on optional memorials:
 - consult with the priest (readings may be chosen from the Common of Saints or from the weekday).

CHOOSING MUSIC FOR A CELEBRATION

The Feast of the Day, the Season of the Year, or the special ritual Mass chosen, such as Mass for the Dead, or a Thanksgiving Mass indicates the theme or themes of the celebration, usually expressed in the readings, the celebrant's prayers or the Preface. If a theme is chosen for a particular class or school Mass it should be drawn from the texts of the Mass.


When choosing the music for a particular celebration, the following things should be considered:

1. the liturgical season
2. the occasion
3. the particular characteristic of the part of the Mass that is to be sung
4. the celebrant
5. the age of the students
6. the other people who will be present (parents, teachers, etc.)
7. the availability of musicians

It is important to prepare the students for each liturgy. This preparation needs to be done in advance and may need to be done several times over before each Mass. The sung parts of the Mass can be rehearsed during music lessons or at some other appropriate time. If the Mass is for a particular feast, the significance of the feast should be explained to the students. They should also be given catechesis on the readings.

THE ROLES OF THE MUSIC MINISTERS

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 and to serve the liturgy. Anything that is an impediment to prayer must be avoided.

<p>The Assembly</p> 	<p>The members of the Assembly are the primary ministers of music. Encouraging and assisting them to participate fully and actively should be the first priority of all liturgical ministers.</p>
<p>Cantor</p>	<p>Cantors lead the assembly in sung prayer. They can sing the verses of antiphonal songs in alternation with the assembly. They also have a role in teaching new music to the assembly.</p>
<p>Psalms</p>	<p>Psalms sing the Responsorial Psalm after the First Reading. This is a ministry in its own right that combines music ministry with the proclamation of the Word of God. The Psalmist may also lead the singing of the Gospel Acclamation.</p>
<p>The Choir</p>	<p>The Choir supports the singing of the assembly and can enliven it by adding harmonies. The choir can also sing by itself at the Preparation of the Gifts and after Communion.</p>
<p>Instrumentalists</p>	<p>Organists and keyboard players help the assembly to sing by playing the melody for them to follow and</p>



providing harmonic support. Guitarists provide rhythmic and harmonic support. Other instrumentalists add to the richness of the musical sound and can also play the melody for the assembly to follow.

THE PLACE OF INSTRUMENTAL MUSIC

Instrumental pieces can be played at the Preparation of the Gifts, after Communion, and to accompany the procession of ministers at the end of the celebration. Music should not be played during the readings or while the celebrant is praying aloud.

Instrumental music should be used in moderation during Advent. The organ and other instruments should only be used to support the singing during Lent and Holy Week. Exceptions are made for the Fourth Sunday of Lent (*Laetare Sunday*) and the Solemnities of Saint Patrick (17 March), Saint Joseph (19 March) and the Annunciation (25 March) (GIRM #313).

LEADERSHIP AND THE ROLE OF ADULTS

While it is good to give students a chance to exercise leadership, it must be remembered that they do not have a mature understanding of the liturgy. Teachers and other adults need to provide leadership and guidance to their students. In particular, if students want to use music that is obviously inappropriate for the liturgy, the reasons why it is inappropriate should be explained and the students should be guided towards a choice of more appropriate music.

Teachers and other adults have a particular responsibility to ensure that the students and their parents understand that the liturgy is neither entertainment nor a spectacle. It is for participation. It is a ritual act, which means that familiarity is more important than novelty.

Music teachers in schools need to be very familiar with the requirements of liturgical music at school Masses.

COPYRIGHT

Music is subject to the laws regarding copyright. There are licensing schemes that allow schools to make copies of music for teaching and other purposes. The conditions imposed by the licensing agencies must be complied with.

Copyright agencies for the reproduction of hymn texts, melody lines, choir scores and accompaniments include the following:

- OneLicense (formerly Licensing and Word of Life International)
www.onelicense.net
- Christian Copyright Licensing International
www.ccli.com

There are different categories of licences for the reproduction of texts only, text and/or melody line and full accompaniment scores. 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 parish to purchase. CEWA schools hold a license through OneLicense. This license covers music used at events and school liturgies. The OneLicense payment is made annually by the office on behalf of schools. Schools then pay via the Copyright School Levy. For further information please email the CEWA Copyright Officer at catholic.library@cewa.edu.au

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>.

SCHOOLS AND PARISHES

Among the aims of the liturgical formation of students should be to make them feel at home at, and to help them to participate in, Sunday and other Masses in their parish. This requires communication and cooperation between the school and the local parish or parishes.

It is desirable that parishes should use at least one simple Mass setting that can also be used by the school. The school should ensure that it uses some of the adult hymns and songs that are used in the parishes. This will encourage the students to join in the singing at Sunday Masses and also make them familiar with the music that they will encounter when they attend Mass after leaving school.

THE GRADUATION MASS

It is commonplace to have a “Graduation Mass” for high school students at the end of Year Twelve and also for primary school students at the end of Year Six. Unfortunately, these Masses can turn into large-scale productions and resemble more a school performance assembly or concert instead of a Mass where we give thanks and praise to God. The same principles for choosing the readings and prayers for a Graduation Mass apply as they do for any other day in the liturgical year. You will need to consult the Ordo to see if it is a feast day and whether the readings and prayers can be changed or not. If they cannot, then you must stick with the liturgy of the day. For example, the Graduation Mass for Year Six students may happen to fall on the Solemnity of the Immaculate Conception (8 December). In this case, the readings cannot be changed. There is a Mass of Thanksgiving in The Roman Missal, and there are readings for a Mass of Thanksgiving in the Lectionary.

Music that is familiar to the choir and congregation would ensure full, conscious and active participation. If a new hymn is going to be used, you may need to teach it to the students prior to the Mass.

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.

LINKS TO MUSIC RESOURCES USED IN THIS TEXT

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

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

AOVM - *Mass booklet for the assembly*. (2011). Sydney: Willow Connection.
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

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

G3 - *Gather (3rd edition)*. (2011). Chicago: GIA Publications.
www.giamusic.com

G&P3 - *Glory and Praise 3rd edition*. (2016). Portland: Oregon Catholic Press.
www.ocp.org

JOB-MF - *Psalms for the Easter Triduum and other Major Feasts*. (2014). Adelaide: Jenny O'Brien.

JOB-A - *Psalms for the Sundays of Year A*. (2014). Adelaide: Jenny O'Brien.

JOB-B - *Psalms for the Sundays of Year B*. (2014). Adelaide: Jenny O'Brien.

JOB-C - *Psalms for the Sundays of Year C*. (2014). Adelaide: Jenny O'Brien.

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

RU&S - *Rise Up and Sing 3rd edition*. Portland: Oregon Catholic Press.
www.ocp.org

Simple Psalms - P. A. Smith. *Simple Psalms from the Children's Lectionary*. (2015). Sydney: Willow Connection. www.asonevoice.com.au

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.

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.

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.

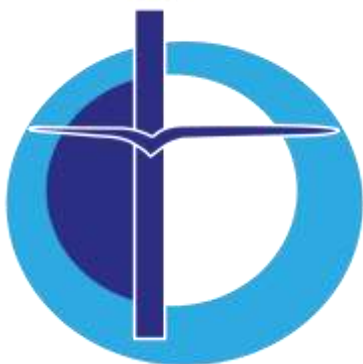
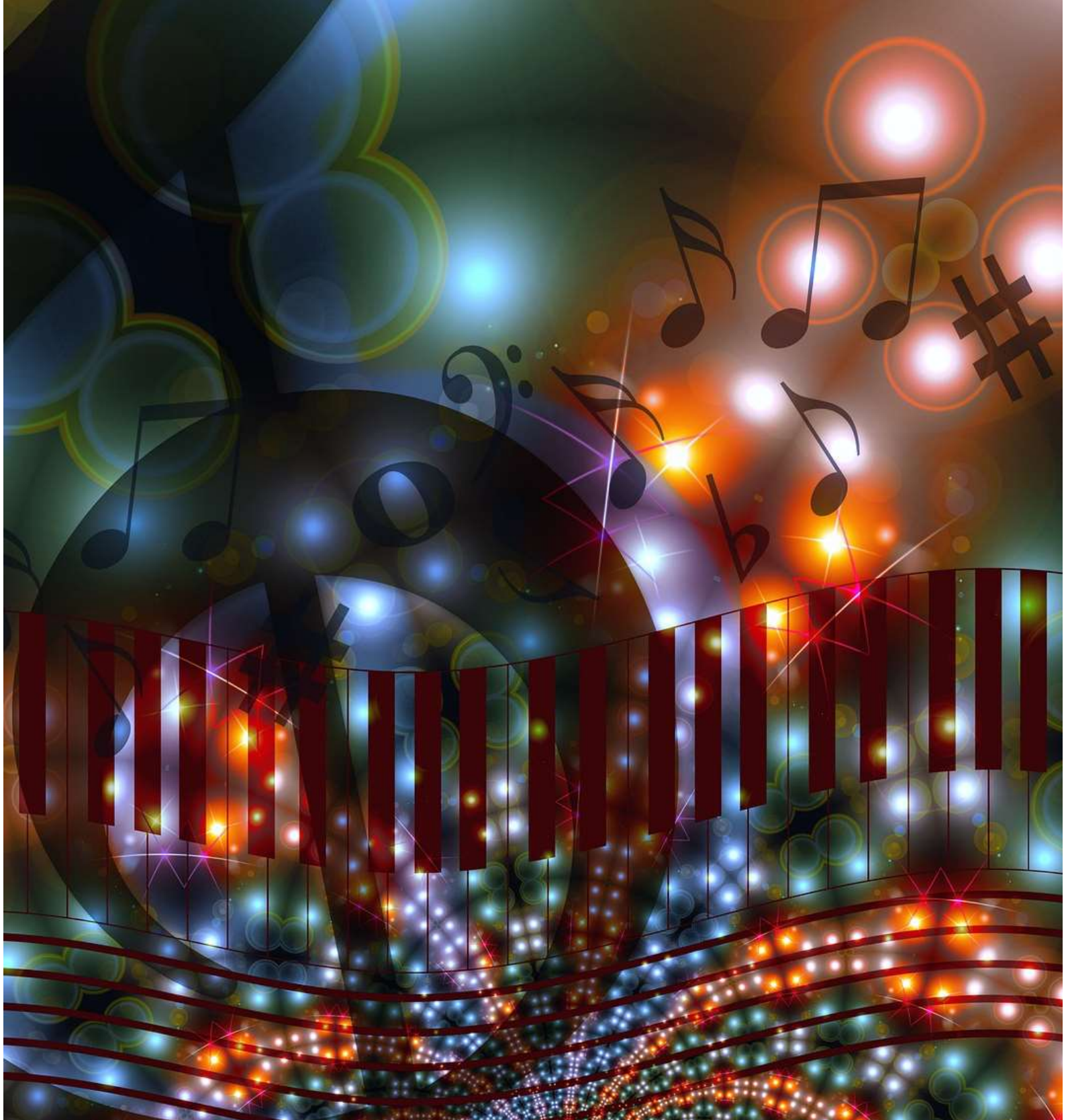
Willow Publishing

<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.

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