

# LITURGICAL MUSIC TODAY

## Guidelines for

## The Catholic Church Liturgical Musician

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### A statement by the United States Catholic Conference of Bishops

#### INTRODUCTION

1. Liturgical music today exhibits signs of great vitality and creativity. During the nearly twenty years that have passed since the promulgation of the CONSTITUTION ON THE SACRED LITURGY of the Second Vatican Council, the ministerial role of liturgical music has received growing acceptance and greater appreciation by the Christian people. The sung prayer of our assemblies, often timid and weak but a few years ago, has taken on the characteristics of confidence and strength. In the liturgical ministry of music, more and more capable persons are assuming roles of leadership as cantors, instrumentalists and members of choirs. New musical compositions are appearing in great numbers and the quality of their craftsmanship and beauty is improving. All these developments serve as signs of hope for the present and future of liturgical music.

2. **Ten years ago the Bishop's Committee on the Liturgy published MUSIC IN CATHOLIC WORSHIP, itself the revision of an earlier revision of an earlier statement.**[1] That document has proven to be very useful in setting out the principles for Church music in the reformed liturgy. It has served well over these years.

3. Since the Roman liturgical books were still in the process of revision ten years ago, the Committee recognizes that there are subjects that MUSIC IN CATHOLIC WORSHIP addressed only briefly or not at all, such as music within sacramental rites and in the Liturgy of the Hours. Moreover, the passage of time has raised a number of unforeseen issues in need of clarification and questions revealing new possibilities for liturgical music. We take this opportunity to note these developments. This statement, therefore, should be read as a companion to MUSIC IN CATHOLIC WORSHIP and ENVIRONMENT AND ART IN CATHOLIC WORSHIP.[2]

4. The introduction to MUSIC IN CATHOLIC WORSHIP includes these words: "...mere observance of a pattern or rule of sung liturgy will not create a living and authentic celebration of worship in Christian congregations. That is the reason why statements such as this must take the form of recommendation and attempts at guidance." [3] These words continue to be true. Guidelines, far from being absolute, need to be adapted to particular circumstances. But first they must be read, reflected upon, and valued for the insights they contain. And ultimately they will be successful to the extent that they are implemented, to the extent that the context out of which they grow is communicated and understood.

5. These guidelines concern the Church's liturgy, which is inherently musical. If music is not valued within the liturgy, then this statement will have little to offer. On the other hand, if music

is appreciated as a necessarily normal dimension of every experience of communal worship, then what follows may help to promote continued understanding of the liturgy, dialogue among those responsible for its implementation, and music itself as sung prayer.

## GENERAL PRINCIPLES

### THE STRUCTURE OF THE LITURGY

6. A sacrament is celebrated either within Mass or with a liturgy of the word. This is the larger context for making judgments about what will be sung. This consideration will help to preserve the integrity of the entire liturgical prayer experience while, at the same time preventing the celebration from being top heavy in one or other part, and ensuring a good flow throughout.

7. In all liturgical celebrations proper use should be made of the musical elements within the liturgy of the word, i.e., responsorial psalm, gospel acclamation, and sometimes an acclamation after the homily or profession of faith. *MUSIC IN CATHOLIC WORSHIP* treated these sung prayers in its discussion of eucharistic celebrations.[4] What was said there is applicable to all other liturgical celebrations which include a liturgy of the word. Further efforts are needed to make the assembly's responses in song the normal pastoral practice in the celebration of God's Word.

### THE PLACE OF SONG

8. The structure of the liturgical unit will disclose the elements to be enhanced by music. For example, the liturgy of baptism or confirmation is placed between the liturgy of the word and the liturgy of the eucharist when celebrated at mass. Each rite is composed of a number of elements, some of which lend themselves to singing. The first place to look for guidance in the use and choice of music is the rite itself. Often the rubrics contained in the approved liturgical books will indicate the place for song, and will also prescribe or suggest an appropriate text to be set musically. Thus, in confirmation, the ritual recommends singing at the end of the renewal of baptismal promises and during the anointing.[5] In baptism, the acclamations after the profession of faith and after the baptism itself demand song, since they are by nature forms.[6]

### THE FUNCTION OF SONG

9. The various functions of sung prayer must be distinguished within liturgical rites. Sometimes song is meant to accompany ritual actions. In such cases the song is not independent but services, rather, or support the prayer of the assembly when an action requires a longer period of time or when the action is going to be repeated several times. The music enriches the moments and keeps it from becoming burdensome. Ritual actions which employ use of song include: the enrollment of names at the Election of Catechumens;[7] the processions in the celebration of baptism;[8] the vesting and sign of peace at an ordination;[9] the presentation of the Bible at the institution of a reader;[10] the anointing with chrism at confirmation[11] and ordination.[12]

10. At other places in the liturgical action the sung prayer itself is a constituent element of the

rite. While it is being prayed, no other ritual action is being performed. Such would be: the song of praise, which may be sung after communion;[13] the litany of saints at celebrations of Christian initiation,[14] ordination,[15] religious profession,[16] or the dedication of a church;[17] the proclamation of praise for God's mercy at the conclusion of the rite or reconciliation;[18] acclamations to conclude the baptismal profession of faith,[19] blessing of water,[20] or the thanksgiving over oil.[21] Even more important is the solemn chanting of the prayer of consecration by the bishop at ordinations,[22] or the prayer of dedication of a church.[23] In each of these cases the music does not serve as a mere accompaniment, but as the integral mode by which the mystery is proclaimed and presented.

## THE FORM OF SONG

11. Beyond determining the moments when song is needed, the musical form employed must match its liturgical function. For instance, at the end of the baptismal profession of faith the assembly may express its assent by an acclamation. In place of the text provided ("This is our faith...") another appropriate formula or suitable song may be substituted.[24] An acclamation - a short, direct and strong declarative statement of the community's faith -- will usually be more suitable for this than the several verses of a metrical hymn. The hymn form, appropriate in other contexts, may not work here because its form is usually less compact, less intense.

## PASTORAL CONCERNS

12. The pastoral judgment discussed in *MUSIC IN CATHOLIC WORSHIP* must always be applied when choosing music. Sacramental celebrations are significant moments in an individual's life, but just as importantly they are constitutive events of the community's life in Christ. The music selected must express the prayer of those who celebrate, while at the same time guarding against the imposition of private meanings on public rites. Individual preference is not, of itself, a sufficient principle for the choice of music in the liturgy. It must be balanced with liturgical and musical judgments and with the community's needs. Planning is a team undertaking, involving presider, the musicians and the assembly.

## PROGRESSIVE SOLEMNITY

13. Music should be considered a normal and ordinary part of any liturgical celebration. However, this general principle is to be interpreted in the light of another one, namely, the principle of progressive solemnity.[25] This latter principle takes into account the abilities of the assembly, the relative importance of the individual rites and their constituent parts, and the relative festivity of the liturgical day. With regard to the Liturgy of the Hours, formerly a sung office meant a service in which everything was sung. Today the elements which lend themselves to singing (the psalms and canticles with their antiphons, the hymns, responsories, litanies and prayers, and the acclamations, greetings and responses) should be sung in accordance with the relative solemnity of the celebration. This principle likewise applies to the music sung in all other liturgical celebrations.

## LANGUAGE AND MUSICAL IDIOMS

14. Different languages may be used in the same celebration.[26] This may also be said of mixing different musical idioms and media. For example, pastoral reasons might suggest that in a given liturgical celebration some music reflect classical hymnody, with other music drawn from gospel or "folk" idioms, from contemporary service music, or from the plainsong or polyphonic repertoires. In the same celebration music may be rendered in various ways: unaccompanied; or accompanied by organ, piano, guitar or other instruments.

15. While this principle upholding musical plurality has pastoral value, it should never be employed as a license for including poor music. At the same time, it needs to be recognized that a certain musical integrity within a liturgical prayer or rite can be achieved only by unity in the musical composition. Thus, it is recommended that for the acclamations in the eucharistic prayer one musical style be employed.

## MUSIC IN THE EUCHARIST

16. The function of the various chants within the Eucharistic Liturgy has already been set out in MUSIC IN CATHOLIC WORSHIP, as well as above. Additional notes follow regarding specific elements.

## ACCLAMATIONS

17. **The acclamations (gospel acclamation, doxology after the Lord's Prayer, and eucharistic acclamations** -- including the special acclamations of praise in EUCHARISTIC PRAYERS OF MASSES WITH CHILDREN[27]) are the preeminent sung prayers of the eucharistic liturgy. Singing these acclamations makes their prayer all the more effective. They **should, therefore, be sung, even at weekday celebrations of the Eucharist.** The gospel acclamation, moreover, must always be sung.[28]

## PROCESSIONAL CHANTS

18. Processional chants accompany an action. In some cases they have another function. The entrance song serves to gather and unite the assembly and set the tone for the celebration as much as to conduct the ministers into the sanctuary. The communion processional song serves a similar purpose. Not only does it accompany movement, and thus give order to the assembly, it also assists each communicant in the realization and achievement of "the joy of all" and the fellowship of those "who join their voices in a single song." [29]

19. While the responsorial form of singing is especially suitable for processions, the metrical hymn can also fulfill the function of the entrance song. If, however, a metrical hymn with several verses is selected, its form should be respected. The progression of text and music must be allowed to play out its course and achieve its purpose musically and poetically. In other words,

the hymn should not be ended discriminantly at the end of the procession. For this same reason, metrical hymns may not be the most suitable choices to accompany the preparation of the gifts and altar at the Eucharist, since the music should not extend past the time necessary for the ritual.

## LITANIES

20. The Lamb of God achieves greater significance at Masses when a larger sized eucharistic bread is broken for distribution and when communion is given under both kinds, chalices must be filled. The litany is prolonged to accompany this action of breaking and pouring.[30] In this case one should not hesitate to add tropes to the litany so that the prayerfulness of the rite may be enriched.

21. The litany of the third form of the penitential rite at Mass increasingly is being set to music for deacon (or cantor) and assembly, with the people's response made in Greek or English. This litany functions as a "general confession made by the entire assembly"[31] and as praise of Christ's compassionate love and mercy. It is appropriately sung at more solemn celebrations and in Advent and Lent when the Gloria is omitted.[32] Similar litanic forms of song could be employed when the rite of sprinkling replaces the penitential rite.

## MUSIC IN THE CELEBRATION OF OTHER SACRAMENTS AND RITES CHRISTIAN INITIATION

22. As parish communities become more accustomed to initiate adults in stages, the opportunities for sung prayer within the RITE OF CHRISTIAN INITIATION OF ADULTS should become more apparent. The ritual book gives attention to the following: in the rite of becoming a catechumen, before the invitation to sponsors to present the candidates, and during their subsequent entry into the church building; in the rite of election, during the enrollment of names; in the Lenten scrutinies, after the prayer of exorcism; at the Easter Vigil celebration, and acclamation following baptism, song between the celebration of baptism and confirmation, and an acclamation during the anointing with the chrism.[33]

23. In the RITE OF BAPTISM OF CHILDREN, there is even greater emphasis on the sung prayer of the assembly: during the procession to the place where the Word of God will be celebrated; after the homily or after the short litany; during the procession to the place of baptism; an acclamation after the profession of faith and after each baptism; and acclamation of baptismal song during the procession to the altar.[34]

24. At confirmation, the ROMAN PONTIFICAL calls for song after the profession of faith and during the anointing with chrism.[35]

25. Each of the various rites of initiation includes a liturgy of the word and is often followed by the Eucharist. Thus, in planning music for the celebration, proper emphasis should be given to each of the two or three primary liturgical rites. For instance, in the celebration of the baptism of a child, the assembly should not sing only at the times noted in the ritual for that sacrament while

singing nothing during the celebration of the Word. Rather, a proper balance would require that singing be an essential element throughout the entire prayer experience.

26. Composers of church music are encouraged to create musical settings of the acclamations from Sacred Scripture, the hymns in the style of the New Testament, and the songs from ancient liturgies which are included in the approved ritual books.[36] Much service music, set to text in English, Spanish, and other vernacular languages, is still required for the full experience of these liturgical celebrations of initiation. Simpler musical settings would be especially welcome for use at celebrations where no musical accompanist is present.

## RECONCILIATION

27. Communal celebrations of reconciliation (Forms 2 and 3 of the sacrament, as well as non-sacramental penance services) normally require an entrance song or song of gathering; a responsorial psalm and gospel acclamation during the liturgy of the word; an optional hymn after the homily; and a hymn of praise for God's mercy following absolution.[37] The litany within the General Confession of Sins (alternating between the deacon or cantor and the assembly) or another appropriate song may also be sung, as well as the Lord's Prayer. Singing or soft instrumental music may be used during the time of individual confessions, especially when there is a large number of people present for the celebration.

## CHRISTIAN MARRIAGE

28. Weddings present particular challenges and opportunities to planners. It is helpful for a diocese or a parish to have a definite (but flexible) policy regarding wedding music. This policy should be communicated early to couples as a normal part of the preparation in order to avoid last-minute crises and misunderstandings. Both musician and pastor should make every effort to assist couples to understand and share in the planning of their marriage liturgy. Sometimes the only music familiar to the couple is a song heard at a friend's ceremony and one not necessarily suitable to the sacrament. The pastoral musician will make an effort to demonstrate a wider range of possibilities to the couple, particularly in the choice of music to be sung by the entire assembly present for the liturgy.

29. Particular decisions about choice and **placement of wedding music** should grow out of three judgments proposed in *MUSIC IN CATHOLIC WORSHIP*. The liturgical judgment: Is the music's text, form, placement and style congruent with the nature of the liturgy?[38] The pastoral judgment: will it help this assembly to pray? [40] Such a process of dialogue may not be as easy to apply as an absolute list of permitted or prohibited music, but in the long run it will be more effective pastorally.

## CHRISTIAN BURIAL

30. Funerals, because of often difficult pastoral situations in which some family members and friends are overburdened with grief, unchurched or otherwise unable to enter into the liturgy, have frequently received little or no attention musically. In this respect, funerals may be the least

successfully reformed of our liturgical rites.

31. It is the pastoral responsibility of parishes to provide liturgical music at all Masses of Christian Burial. Attempts to involve the congregations more actively are to be encouraged. Appropriate participation aids should be prepared and provided for members of the praying assembly.

32. Many parishes have found it helpful to form choirs of retired parishioners or others who are at home on weekdays, whose unique ministry it is to assist the grieving members of a funeral assembly by leading the sung prayer of the funeral liturgy. Where this is not possible, a cantor is able to perform a similar ministry. In all cases a serious effort should be made to move beyond the practice of employing a "funeral singer" to perform all the sung parts of the liturgy. Reconsideration should be given to the location of the singer, the person's role, and the kind of music that is sung. The cantor ought not individually sing or recite the congregational prayers as a substitute for the assembly. The same norms applicable to music at any Mass apply equally to the Mass of Christian Burial.[41]

33. The principle of progressive solemnity, already mentioned, applies especially to the rites of Christian Burial. A few things sung well (the acclamations, responsorial psalm, entrance and communion processions, and song of farewell during the final commendation) should be given priority at funerals and may be drawn from a parish's common musical repertoire.

## MUSIC IN THE LITURGY OF THE HOURS

34. A growing number of parishes celebrate at least some part of the liturgy of the hours, usually Evening Prayer, during one or more of the liturgical seasons. The question of singing in the office is treated in the GENERAL INSTRUCTION ON THE LITURGY OF THE HOURS and should be consulted along with STUDY TEXT VII.[42] The following observations expand on what is written there.

## METHODS OF SINGING THE PSALMS

35. The psalms and canticles are songs; therefore they are most satisfying when sung. The GENERAL INSTRUCTION lists several ways in which the psalms may be sung: responsorially, antiphony or straight through (IN DIRECTUM).[43] Music may be of the formula type (e.g., psalm tones) or composed for each psalm or canticle.

### A. RESPONSORIAL

36. The responsorial form of psalm singing appears to have been the original style for congregational use and still remains as the easiest method for engaging the congregation in the singing of psalms. In this model the psalmist or choir sings the verses of the psalm and the assembly responds with a brief antiphon (refrain). For pastoral or musical reasons, the GENERAL INSTRUCTION permits the substitution of other approved texts for these refrains.[44]

## B. ANTIPHONAL

37. In the antiphonal style, the praying assembly is divided into two groups. The text of the psalm is shared between them; generally the same musical configuration (e.g., a psalm tone) is used by both. A refrain is ordinarily sung before and after the psalm by the whole body. This method of singing has its roots in the choir and monastic traditions. Today where it is used by the congregation, care must be taken that the latter can be at ease with this form of sung prayer.

## C. THROUGH-COMPOSED

38. In a through-composed setting (IN DIRECTUM), the musical material is ordinarily not repeated, unless the psalm calls for it. The music may be for soloist, soloist and choir or choir alone (e.g., an anthem). Only rarely will this form be found in settings designed for congregational use. The purpose of the IN DIRECTUM setting should be to complement the literary structure of the psalm and to capture its emotions.

## D. METRICAL PSALMS

39. The GENERAL INSTRUCTION ON THE LITURGY OF THE HOURS makes no mention of the practice of singing the psalms in metrical paraphrases. This manner of psalm singing developed with some of the Reformation churches. Due to its four hundred year tradition, a large and important repertoire of metrical psalms in English is available today. Poets and composers continue to add to this resource of psalm settings.

40. While metrical psalmody may be employed fruitfully in the Church's liturgy (for instance, when a hymn is part of one of the rites), introduction of this musical form into the psalmody of the Liturgy of the Hours profoundly affects and alters the praying of the psalms as a ritual. Thus, metrical psalms should not be used as substitutes either for the responsorial psalm in a liturgy of the word or one of the rites or for the psalms in the Liturgy of the Hours.

## FORMULA TONES

41. Formula tones (Gregorian plainsong tones, Anglican chants, faux-bourbons) are readily available and adaptable to modern use. Care should be taken in setting vernacular texts that the verbal accent pattern is not distorted by the musical cadence. These tones grew out of the paired half-line pattern of the Vulgate psalter. Modern translations of the psalms, however, have restored the Hebrew pattern of strophes (stanzas) of three, four, five or more lines. The sense unit in a strophe will frequently run beyond the musical pattern of the classical formula tone and will often require some repetition and even some accommodation for half-lines.

42. Another kind of formula tone has more recently been developed (e.g., the Gelineau and Bevenot systems) which is based on the strophe as a unit. These tones are longer and make provisions for irregularities in the number of lines. They more naturally fit the Grail psalter, which is the approved translation of the psalms for the Liturgy of the Hours.

43. Where formula tones are employed for the hours of the office, especially with a parish congregation, variety should be sought in the use of other forms of sung prayer, particularly the responsorial style. The Old Testament Cantic in Morning Prayer and the New Testament Cantic in Evening Prayer are especially suitable for this latter method of singing.

#### OTHER ELEMENTS

44. The principle mentioned earlier concerning the mixing of different musical idioms has special application in a sung celebration of the Liturgy of the Hours. Psalms may be sung in the manners discussed above. Certain psalms, however, might be sung by a choir alone. A few might lend themselves to recitation. The nature and literary form of the psalm itself should suggest the way it is to be prayed. Likewise, in the same office some parts may be rendered unaccompanied, others accompanied by organ, piano, guitar or other instruments.

45. Naturally, the hymns in the Liturgy of the Hours should be sung.[45] The responsories also lend themselves to singing, but as yet the number of published settings is few.[46] The readings are not usually chanted.[47] The introductory versicles and greetings can be easily learned and sung. The Lord's Prayer and the intercessions at Morning and Evening Prayer, either in the form of a litany with a fixed response (by far the easiest and most effective method for praying the intercessions) or as versicles and responses, are suited to singing.[48]

#### OTHER MATTERS

##### MUSIC AND THE LITURGICAL YEAR

46. The mystery of God's love in Christ is so great that a single celebration cannot exhaust its meaning. Over the course of the centuries the various seasons and feasts have developed to express the richness of the paschal mystery and of our need to celebrate it. While the liturgy celebrates but one "theme," the dying and rising of Christ, and while Sunday is the original Christian feast, even so the liturgical year shows forth this mystery like so many facets of a resplendent jewel.[49]

47. Music has been a unique means of celebrating this richness and diversity and of communicating the rhythm of the church year to the assembly. Music enhances the power of the readings and prayer to capture the special quality of the liturgical seasons. What would Christmas be without its carols? How diminished would the fifty-day Easter feast be without the solemn, joyful Alleluia song?

48. Great care must be shown in the selection of music for seasons and feasts. Contemporary culture seems increasingly unwilling either to prepare for or to prolong Christian feasts and seasons. The Church's pastors and ministers must be aware of cultural phenomena which run counter to the liturgical year or even devalue our feasts and seasons, especially through consumerism. The season of Advent should be preserved in its integrity, Christmas carols being reserved for the Christmas season alone. Hymns which emphasize the passion and death of Christ should be used only in the last week of the Lenten season. Easter should not be allowed to

end in a day, but rather, the fifty days of its celebrating should be planned as a unified experience.

## MUSIC OF THE PAST

49. The CONSTITUTION ON THE SACRED LITURGY sets forth the principles for the recent reform of the liturgy. At the same time it called the heritage of sacred music "a treasure of inestimable value." [50] These purposes, while not opposed to each other, do exist in a certain tension. The restoration of active participation in the liturgy, the simplification of the rites, and the use of the vernacular have meant a massive change in the theory and practice of church music, a shift already detailed in MUSIC IN CATHOLIC WORSHIP and the present statement.

50. Some have viewed this situation with profound regret. For some, the setting aside of the Latin repertoire of past centuries has been a painful experience, and a cause of bitter alienation. "Now is the time for healing." [51] It is also the time to make realistic assessments of what place the music of the past can still have in the liturgies of today.

51. On the eve of the Council few parishes were performing the authentic repertoire recommended by Saint Pius X in his famous MOTU PROPRIO on music. [52] Rather, most parishes generally used only a few of the simple chant Masses along with modern imitations of Renaissance motets and Masses. Moreover, the great music of the past was seldom the music of the ordinary parish church. Most often it was a product of the cathedrals and court chapels.

52. However, singing and playing the music of the past is a way for Catholics to stay in touch with and preserve their rich heritage. A place can be found for this music, a place which does not conflict with the assembly's role and the other demands of the rite. Such a practice no longer envisions the performance of "Masses" as set pieces, but looks more to the repertoire of motets, antiphons and anthems which can be harmonized more easily with the nature of the renewed liturgy and with its pastoral celebration. [53]

53. At Mass that place will typically include the time during the preparation of the gifts and the period after communion. A skillful director will also be able to find suitable choral repertoire to use as a prelude to the Mass, at the end of it, and at the Glory to God. JUBILATE DEO, the basic collection of simple Gregorian chants, should also be employed as a source for the assembly's participation.

## MUSIC AND CULTURAL HERITAGE

54. Just as the great liturgical music of the past is to be remembered, cherished and used, so also the rich diversity of the cultural heritage of the many people of our country today must be recognized, fostered and celebrated. The United States of American is a nation of nations, a country in which people speak many tongues, live their lives in diverse ways, celebrate events in song and music in the folkways of their cultural, ethnic and racial roots.

55. Liturgical music today must be as diverse and multi-cultural as the members of the assembly. Pastors and musicians must encourage not only the use of traditional music and other languages,

but also the composition of new liturgical music appropriate to various cultures. Likewise the great musical gifts of the Hispanic, Black and other ethnic communities in the Church should enrich the whole Church in the United States in a dialogue of cultures.

## INSTRUMENTAL MUSIC

56. The liturgy prefers song to instrumental music. "As a combination of sacred music and words it forms a necessary or integral part of the solemn liturgy." [54] Yet the contribution of instrumentalists is also important, both in accompanying the singing and in playing by themselves.

57. Church music legislation of the past reflected a culture in which singing was not only primary, but was presumed to be unaccompanied (chant or polyphony). The music today, as indeed musical culture today, regularly presumes that the song is accompanied. This places instruments in a different light. The song achieves much of its vitality from the rhythm and harmony of its accompaniment. Instrumental accompaniment is a great support to an assembly in learning new music and in giving full voice to its prayer and praise in worship.

58. Instrumental music can also assist the assembly in preparing for worship, in meditating on the mysteries, and in joyfully progressing in its passage from liturgy to life. Instrumental music, used in this way, must be understood as more than an easily dispensable adornment to the rites, a decoration to dress up a ceremony. It is rather ministerial, helping the assembly to rejoice, to weep, to be one of mind, to be converted, to pray. There is a large repertoire of organ music which has always been closely associated with the liturgy. Much suitable music can be selected from the repertoires of other appropriate instruments as well.

59. The proper place of silence must not be neglected, and the temptation must be resisted to cover every moment with music. [55] There are times when an instrumental interlude is able to bridge a gap between two parts of a ceremony and help to unify the liturgical action. But music's function is always ministerial and must never degenerate into idle background music.

## RECORDED MUSIC

60. The liturgy is a complexus of signs expressed by living human beings. Music, being preeminent among these signs, ought to be "live." While recorded music, therefore, might be used to advantage outside the liturgy as an aid in the teaching of new music, it should, as a norm, never be used within the liturgy to replace the congregation, the choir, the organist or other instrumentalists.

61. Some exceptions to this principle should be noted, however. Recorded music may be used to accompany the community's song during a procession out-of-doors and, when used carefully, in Masses with children. [56] Occasionally it might be used as an aid to prayer, for example, during long periods of silence in a communal celebration of reconciliation. It may never become substitute for the community's song, however, as in the case of the responsorial psalm after a reading from Scripture or during the optional hymn of praise after communion.

62. A prerecorded track is sometimes used as a feature of contemporary "electronic music" composition. When combined with live voices and/or instruments, it is an integral part of the performance, and therefore, is a legitimate use of prerecorded music.

## MUSIC MINISTRY

63. The entire worshipping assembly exercises a ministry of music. Some members of the community, however, are recognized for the special gifts they exhibit in leading the musical praise and thanksgiving of Christian assemblies. These are the pastoral musicians, whose ministry is especially cherished by the Church.

64. What motivates the pastoral musician? Why does he or she give so much time and effort to the service of the church at prayer? The only answer can be that the church musician is first a disciple and then a minister. The musician belongs first of all to the assembly; he or she is a worshipper above all. Like any member of the assembly, the pastoral musician needs to be a believer, needs to experience conversion, needs to hear the Gospel and so proclaim the praise of God. Thus, the pastoral musician is not merely an employee or volunteer. He or she is a minister, someone who shares faith, serves the community, and expresses the love of God and neighbor through music.

65. Additional efforts are needed to train men and women for the ministry of music. Colleges and universities offering courses of studies in liturgical music, as well as a growing number of regional and diocesan centers for the formation of liturgical ministers, are encouraged to initiate or to continue programs which develop musical skills and impart a thorough understanding of the liturgy of the Church.

66. The musician's gift must be recognized as a valued part of the pastoral effort, and for which compensation must be made.[57] Clergy and musicians should strive for mutual respect and cooperation in the achievement of their common goals.

67. As the assembly's principal liturgical leaders, priests and deacons must continue to be mindful of their own musical role in the liturgy. Priests should grow more familiar with chanting the presidential prayers of the Mass and other rites. Deacons, too, in the admonitions, exhortations, and especially in the litanies of the third penitential rite and in the general intercessions of the mass, have a significant musical role to play in worship.

68. Among music ministers, the cantor has come to be recognized as having a crucial role in the development of congregational singing. Besides being qualified to lead singing, he or she must have the skills to introduce and teach new music, and to encourage the assembly. This must be done with sensitivity so that the cantor does not intrude on the communal prayer or become manipulative. Introductions and announcements should be brief and avoid a homiletic style.

69. The cantor's role is distinct from that of the psalmist, whose ministry is the singing of the verses of the responsorial psalm and communion psalm. Frequently the two roles will be

combined in one person.

70. A community will not grow in its ability to appreciate or express its role in musical liturgy if each celebration is thought of as a discrete moment. A long-range plan must be developed which identifies how music will be used in the parish and how new music will be learned. The abilities of the congregation should never be misjudged. Some cannot or will not sing, for whatever reason. Most will take part and will enjoy learning new music if they have effective leaders.

## COPYRIGHT

71. In the last decade pastors and musicians have become more aware of the legal and moral implications of copyright.[58] As a result parishes and institutions are now more sensitive to the need composers, poets and publishers have to receive a just compensation for their creative work. Publishers have cooperated in making their requirements known and their music available to reprint at reasonable rates, an effort for which they deserve the thanks of the Church in the United States.

72. Additional education regarding copyright needs to continue. At the same time, parishes and other institutions should annually budget sufficient monies for the purchase of music necessary for the proper celebration of the liturgy. The need for much copying would then be lessened.

## CONCLUSION

73. The past decade has shown important signs of growth. The eagerness of many congregations to make a beginning in singing has been matched by a second harvest of musical compositions. As time goes by, new generations will come to accept, as a matter of course, what was brand new and very strange only a few years ago, namely, that all should join in the songs and prayers of the liturgy.

74. The Church in the United States continues on its journey of liturgical renewal and spiritual growth. It is the hope of the Bishops' Committee on the Liturgy that this statement will be a further encouragement in our progress along that course. The words of Saint Augustine remind us of our pilgrimage: "You should sing as wayfarers do -- sing but continue your journey. Do not be lazy, but sing to make your journey more enjoyable. Sing, but keep going." [59]

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## NOTES

1. *Bishop's Committee on the Liturgy (BCL), Music in Catholic Worship (MCW)*, (Washington: USCC, 1972); BCL, "The Place of Music in Eucharistic Celebrations," November 1967.

2. Text appears in this volume.

3. *MCW, Introduction, unpagued.*
4. *Ibid., 45, 55, 63.*
5. *Roman Pontifica (RP): Rite of Confirmation (Confirmation), 23, 29.*
6. *Roman Ritual (RR): Rite of Baptism for Children (Baptism), 59, 60.*
7. *RR: Rite of Christian Initiation of Adults (RCIA), 146.*
8. *RR: Baptism, 42, 52, 67*
9. *RP: Ordination of Deacon (Deacon), 25; Ordination of a Priest (Priest), 27; Ordination of a Bishop (Bishop), 25.*
10. *RP: Institution of a Reader, 7.*
11. *RP: Confirmation, 46.*
12. *RP: Priest, 25.*
13. *Roman Missal, General Instruction (GIRM), 56j.*
14. *RR: RCIA, 214; Baptism, 48.*
15. *RP: Deacon, 18; Priest, 17; Bishop, 21.*
16. *RP: Consecration to a life of Virginity, 20, 59.*
17. *RP: Dedication of a Church and an Altar (Dedication), 58.*
18. *RR: Rite of Penance, 56.*
19. *RR: Baptism, 59.*
20. *RR: RCIA, 389; Baptism, 223-4.*
21. *RR: Pastoral Care of the Sick: Rites of Anointing and Viaticum, 75b.*
22. *RP: Deacon, 21; Priest 22; Bishop 26.*
23. *RP: Dedication 62.*
24. *RR: Baptism, 96.*
25. *The Liturgy of the Hours, General Instruction (GILOTH), 273.*
26. *GILOTH, 276.*
27. *Eucharistic Prayers for Masses with Children and for Masses of Reconciliation, Provisional Text (Washington: USCC, 1975).*
28. *The Lectionary for Mass, Introduction (second typical edition, 1981), 23. "The Alleluia or the verse before the gospel must be sung and during it, all stand. It is not to be sung by the cantor who intones it or by the choir, but by the whole congregation together."*
29. *GIRM, 56i.*
30. *Ibid., 56e.*
31. *Ibid., 29.*
32. *Ibid., 31.*
33. *RR: RCIA. Becoming Catechumen, 74, 90. Election, 146, 171, 178. Initiation 221, 227, 231.*
34. *RR: Baptism. Procession, 42. Song after homily, 47. Procession to place of baptism, 52. Acclamation after profession of faith, 59. Acclamation after baptism, 60. Procession to altar, 67.*
35. *RP: Confirmation, 23, 29.*
36. *RR: RCIA, 390. RR: Baptism, 225-245. See Also "A Letter to Composers of Liturgical Music from the Bishop' Committee on the Liturgy" in BCL Newsletter XVI (December 1980), 237-239.*
37. *RR: Rite of Penance, 56. The ritual recommends the Canticle of Mary (Luke 1:46-55), Psalm 136 or another psalm listed in 206 as especially fitting as a song of praise.*
38. *MCW, 30-38.*
39. *MCW, 26-29.*

40. *MCW*, 39-41.
41. *RR: Rite of Funerals*, 23-25, especially 25.5.
42. *GILOTH*, 267-284; *BCL, Study Text VII: The Liturgy of the Hours* (Washington: USC, 1981).
32. *GILOTH*, 279, 121-123.
44. *Ibid.*, 274.
45. *Ibid.*, 280.
46. *Ibid.*, 281-282.
47. *Ibid.*, 283.
48. *Ibid.*, 284.
49. *Roman Calendar, General Norms for the Liturgical Year and the Calendar*, 4; *Second Vatican Council, Constitution on the Liturgy (CSL), Sacrosanctum Concilium* (4 December 1963), 104ff.
50. *CSL*, 112.
51. *BCL, A Commemorative Statement (November 1978)*, in *BCL Newsletter XIV* (December 1978), 143.
52. *Pius X, Motu Proprio, Tra le Solleitudini* (22 November 1903).
53. *Congregation of Rites, Instruction on Music in the Sacred Liturgy, Musicam Sacram* (5 March 1967), 53.
54. *CSL*, 112.
55. *GIRM*, 23; *GILOTH*, 202; *Paul VI, Apostolic Exhortation, Evangelica Testificatio* (29 June 1971), 46.
56. *Notitae 127* (February 1977), 94; *Congregation for Divine Worship, Directory for Masses with Children* (1 November 1973), 32.
57. *MCW*, 77; *BCL, A Commemorative Statement (November 1978)*, in *BCL Newsletter XIV* (December 1978), 143-144.
58. *BCL Newsletter III*, 12 (December 1967), 109; *Ibid.* v, 5 (May 1969), 177; *Ibid.* XVI (January 1980), 197; *FDLC Liturgical Arts Committee, Copyright Update: Reprint Permissions of Publishers of Liturgical Music and Sacred Scripture* (Washington: FDLC, 1982).
59. *St. Augustine, Sermon 256*, 3 (PL 38:1193)