I. Why We Sing

a. God has bestowed upon his people the gift of song. God, the giver of song, is present whenever his people sing his praises. [STTL, 1]

b. A cry from deep within our being, music is a way for God to lead us to the realm of higher things. [STTL, 2]

c. Singing is for the one who loves. Music is therefore a sign of God’s love for us and of our love for him. [STTL, 2]

d. By its very nature song has both an individual and a communal dimension. Thus, it is no wonder that singing together in church expresses so well the sacramental presence of God to his people. [STTL, 2]

e. [The] sung expression of faith within liturgical celebrations strengthens our faith when it grows weak and draws us into the divinely inspired voice of the Church at prayer. [STTL, 5]

f. Faith grows when it is well expressed in celebration. Good celebrations can foster and nourish faith. Poor celebrations may weaken it. [STTL, 5]

Summarizing this, we can assert that the Paschal hymn, of course, does not cease when a liturgical celebration ends. Christ, whose praises we have sung, remains with us and leads us through church doors to the whole world, with its joys and hopes, griefs and anxieties. [STTL, 8]

II. Principles of Participation

a. Within the gathered assembly, the role of the congregation is especially important. “The full and active participation by all the people is the aim to be considered before all else.” [STTL, 10]

b. The quality of our participation in sung praise comes less from our vocal ability than from the desire in our hearts to sing together of our love for God. Participation in the Sacred Liturgy both expresses and strengthens the faith that is in us. [STTL, 13]

c. Christ always invites us to enter into song, to rise above our own preoccupations, and to give our entire selves to the hymn of his Paschal Sacrifice for the honor and glory of the Most Blessed Trinity. [STTL, 14]

III. Those Responsible for Singing in the Liturgy [STTL, 16–47]

A. The Bishop

B. The Priest

C. The Deacon

D. The Gathered Liturgical Assembly

E. Ministers of Liturgical Music

(Note that musicians are listed after the assembly)
IV. Importance of the Gathered Assembly

a. [The] faithful form a holy people, a people whom God has made his own ... so that they may give thanks to God and offer the spotless Victim ... and so that they may learn to offer themselves. This is the basis for the “full, conscious and active participation” of the faithful demanded by the very nature of the Liturgy. [STTL, 24]

b. Because the gathered liturgical assembly forms one body, each of its members must shun “any appearance of division, keeping before their eyes that they have only one Father in heaven and are accordingly all brothers and sisters to each other.” [STTL, 25]

c. The musical formation of the assembly must be a continuing concern in order to foster full, conscious and active participation. [STTL, 26]

d. So that the holy people may sing with one voice, the music must be within its members' capability. [STTL, 27]

e. Familiarity with a stable repertoire of liturgical songs rich in theological content can deepen the faith of the community through repetition and memorization. [STTL, 27]

V. Ministers of Liturgical Music [STTL, 28-47]

A. The Choir

B. The Psalmist

C. The Cantor

D. The Organist and other Instrumentalists

The primary role of the ... instrumentalists is to lead and sustain the singing of the assembly ... without dominating or overpowering them. [STTL, 41]

E. Director of Music Ministries

VI. Formation of Ministers

a. The whole assembly is actively involved in the music of the liturgy. [STTL, 48]

b. Parishes and dioceses should provide the financial support needed to ensure competent liturgical musical leadership. [STTL, 51]

VII. Gift of the Human Voice

a. Of all the sounds of which human beings, created in the image and likeness of God, are capable, voice is the most privileged and fundamental. Musical instruments in the Liturgy are best understood as an extension of and support for the primary liturgical instrument: the human voice. [STTL, 86]

VIII. The Parts of the Liturgy to Be Sung (in implied order of importance) [STTL, 115]

A. Dialogues and Acclamations

B. Antiphons and Psalms

C. Refrains and Repeated Responses

D. Hymns

The importance of sacred silence in the liturgy cannot be overemphasized. [STTL, 118]

IX. The Three Judgments [STTL, 126–136]

A. Liturgical Judgment

Just because a song is “religious” in nature doesn’t mean it can necessarily fulfill the many requirements demanded by the liturgy.

B. Pastoral Judgment

C. Musical Judgment

The following resources are available from World Library Publications (WLP)

1 800 566-6150 | wlpmusic.com | visit booth #112 in exhibit hall

• SING TO THE LORD: MUSIC IN DIVINE WORSHIP | English edition #17070 | Spanish edition #17073

• MISÁ LUNA (bilingual Mass setting by Peter Kolar) | Keyboard ed. #18060 | Guitar/Vocal ed. #18061 | CD #18066

• VARIATIONS (solo classical piano CD by Peter Kolar) | CD #8370
THE THREE JUDGMENTS

- First appeared in the document *Music in Catholic Worship* (1972)
  *Order given: Musical, Liturgical, Pastoral* (#26–#41)
- Restated in the document *Sing to the Lord* (2007)
  *Order given: Liturgical, Pastoral, Musical* (#126–#136)

These three judgments are but three aspects of one evaluation, which answers the question, “Is this particular piece of music appropriate for use in this particular liturgy?” They must be considered together — no individual judgment can be applied in isolation from the other two. *(Sing to the Lord, 126)*

### The Liturgical Judgment

*Asks:* “Is this composition capable of meeting the structural and textual requirements set forth by the liturgical books for this particular rite?” *(Sing to the Lord, 127)*

- Structural considerations depend on the demands of the rite itself to guide the choice of parts to be sung.
- A certain balance among the various elements of the Liturgy should be sought, so that less important elements do not overshadow more important ones. *(Sing to the Lord, 128)*
- Pastoral musicians should develop a working familiarity with the requirements of each rite through a study of the liturgical books themselves. *(Sing to the Lord, 129)*

### The Pastoral Judgment

*Asks:* “[Does this composition] take into consideration the actual community gathered to celebrate in a particular place at a particular time?”

- “In the dioceses of the United States of America today, liturgical assemblies are composed of people of many different nations. Such peoples often ‘have their own musical tradition, and this plays a great part in their religious and social life. For this reason their music should be held in proper esteem and a suitable place is to be given to it, not only in forming their religious sense but also in adapting worship to their native genius...’ *(See also Sacrosanctum Concilium, no. 119)* *(Sing to the Lord, 131)*
- Consider age, culture, language, and education of a given liturgical assembly. Particular musical forms and the choice of songs will often depend on those ways in which a particular group finds it easiest to join their hearts and minds to the liturgical action. *(Sing to the Lord, 132)*
- The musical experience of a given liturgical assembly is to be carefully considered, lest forms of musical expression that are alien to their way of worshipping be introduced precipitously. On the other hand, one should never underestimate the ability of persons of all ages, cultures, languages, and levels of education to learn something new and to understand things that are properly and thoroughly introduced. *(Sing to the Lord, 132)*

*The pastoral question:* Will this composition draw this particular people closer to the mystery of Christ, which is at the heart of this liturgical celebration? *(Sing to the Lord, 133)*

### The Musical Judgment

*Asks:* Is this composition technically, aesthetically, and expressively worthy?”

“The musical judgment asks whether this composition has the necessary aesthetic qualities that can bear the weight of the mysteries celebrated in the Liturgy.” *(Sing to the Lord, 134)*

- This judgment requires musical competence. Only artistically sound music will be effective and endure over time. To admit to the Liturgy the cheap, the trite, or the musical cliché often found in secular popular songs is to cheapen the Liturgy, to expose it to ridicule, and to invite failure. *(Sing to the Lord, 135)*
- Sufficiency of artistic expression, however, is not the same as musical style, for ‘the Church has not adopted any particular style of art as her own. She has admitted styles from every period, in keeping with the natural characteristics and conditions of peoples and the needs of the various rites.’ *(Sacrosanctum Concilium, 123)* Thus, in recent times, the Church has consistently recognized and freely welcomed the use of various styles of music as an aid to liturgical worship. *(Sing to the Lord, 136)*
How to Announce the Mass

This is an example of how to greet the assembly and invite them to fuller participation in the liturgy.

Remember to speak clearly and SMILE! 😊

• Greeting
  Good morning (afternoon/evening) and welcome to [name of parish or community].

• Celebration of the Day:
  Today, we celebrate the [Mass of the Day according to Lectionary or Roman Missal].
  The readings and Responsorial Psalm may be found in the missalette, starting on page XX.

• To practice a song or songs with the Assembly before Mass begins:

So that we may participate more fully in the liturgy as the gathered Body of Christ, let us take a moment to learn (or review) some of the music that will be sung within the Mass.

In your hymnal/missalette at #XX, you'll find the song “[song title]” which will be our [gathering, communion, etc.] hymn today.

Listen first to the melody of the refrain and then we’ll all try it together.
  It goes like this...

  • Sing the melody, phrase by phrase, slowly, without harmony and with little or no accompaniment.
  • Invite the people to repeat the same phrase. Continue with the remaining phrases of the refrain.
  • Do this a few time, as needed, and conclude with a simple expression of affirmation and gratitude.

• Once the brief rehearsal is completed, announce the Gathering Song and begin the Mass:

  Our Gathering song is “[song title],”
  found in your hymnal/missalette at number XX (or page XX).

  Let us rise and together join our voices in praise.
  (Do not say: “Please join us in singing...” or “Please sing with us/the choir...”)

  – or, if the song is not found in any worship aid: –

  Our Gathering song is “[song title].”

  The words of the refrain are [speak clearly the refrain text for the people].

  Let us rise and together join our voices in praise.
  (Do not say: “Please join us in singing...” or “Please sing with us/the choir...”)

Prepared by Peter Kolar, World Library Publications