

PRAYER AND LITURGY

DIRECTORY

MUSIC



6.1 KEY ELEMENTS OF PRAYER AND LITURGY

RITUAL

SCRIPTURE

- *Paraphrases of scripture should not be used in prayer and liturgy.*
- The proclamation of scripture is essential to the liturgy and celebrations of the word.
- Scripture readings cannot be replaced by other texts.
- When the Gospel is proclaimed, it should be a high point and celebrated with signs of reverence.

AUTHENTICITY

MOVEMENT

SILENCE

6.2 MUSIC

- Those who sing well pray twice'²⁴ is attributed to Saint Augustine. Music can be part of any prayer.
- Music is integral to liturgy and celebrations of the word. It is not an add-on but a key element.
- Much of what is to be sung in the liturgy belongs to all those who are present.
- The use of music matches the high points of the liturgy
- It is important, however, to see how the music fits the context of the liturgy (please take care that the musical setting of the psalm does not take longer to perform than the rest of the scripture combined.)
- LITURGICAL YEAR
- Schools should give priority to singing the liturgical texts at Mass and other liturgies above the use of hymns and songs. These texts include the Acclamation before the Gospel, the Acclamations in the Eucharistic Prayer (Holy, Holy; Memorial Acclamation; Amen), the Responsorial Psalm, and the Gloria. This principle also applies to other liturgies and celebrations of the word.

***See Musicam Sacram 29

KEY PRINCIPLES

- FIDELITY. Should reflect Catholic teaching.
- PLANNING AHEAD. given the priority to sing the liturgy over singing hymns and songs, it is important for schools to consider the repertoire they need based on when they pray together (e.g., prioritise learning an Alleluia over an offertory hymn)
- SHARED REPERTOIRE
- VARIETY. aim to avoid an over-dependence on a single idiom or style of music and text. Schools will draw on chants and hymns which have stood the test of time as well as contemporary compositions. The musical repertoire might also draw upon different world cultures represented in the school.
- CONTEXT. For example, avoid singing hymns about receiving Communion during the Entrance Procession.
- SECULAR MUSIC. music which was not written for use in the liturgy or more widely in Christian worship should not be used in the Mass or other liturgies. Where the text is consonant with Catholic teaching, there may be opportunities.

MAKING CHOICES

- LITURGICAL JUDGEMENT. *Are the words appropriate? Does it cover the action? Does it reflect the communal aspect of Liturgy?* (some music may be more appropriate for individual devotions)
- MUSICAL Is it a good piece of music? Can it be sing easily?
- PASTORAL

Some other points...

Pupils should be able to sing unaccompanied with confidence.

Some schools can provide a liturgical choir for a parish church or cathedral.

Opportunities should be sought for regular singing.

Schools should aim to have a varied repertoire which is suitable for singing in the liturgy, drawing on music which has stood the test of time.

MUSICAM SACRAM 29/Singing the Mystery of Faith(Veritas)

Pieces of primary importance to be considered before all else	Sung Dialogues between the people and the minister(s), <i>Sanctus</i> , Acclamation after the Institution Narrative, Doxology and Great Amen, Gospel Acclamation.
Texts which were written to be sung	<i>Gloria</i> , Responsorial Psalm
Singing these is often desirable though not essential ³	Entrance Chant, <i>Kyrie</i> , Response to the Prayer of the Faithful, Song at the Preparation of the Offerings, Preface, <i>Agnus Dei</i> , Communion Chant, Song of Thanksgiving after Holy Communion.
Texts which may be sung, according to a pastoral judgement, especially on solemn occasions.	Presidential prayers such as the Collect, Prayer over the Offerings, Prayer after Holy Communion and the Eucharistic Prayer. The Profession of Faith and the Lord's Prayer. The Gospel and the First and Second Reading.
Not strictly envisaged in the Roman Rite, though suitable on some occasions	Recessional Song