

## The Cantor In the Liturgy Documents

1. Of the music itself in the liturgy... "sacred song closely bound to the text.... forms a necessary or integral part of the solemn liturgy."
2. CL 112
3. Sacred music .... joined to the liturgical rite ... adding delight to prayer, fostering oneness of spirit, ... investing the rites with greater solemnity." CL 112
4. A liturgical service takes on a nobler aspect when the rites are celebrated with singing... CL 113
5. Musicians and singers..... must also be given a genuine liturgical training." CL 115
6. The texts intended to be sung must always be consistent with Catholic teaching; indeed they should be drawn chiefly from holy Scripture and from liturgical sources." CL 121
7. In true celebration each sign or sacramental action will be invested with the **personal and prayerful faith, care, attention and enthusiasm** of those who carry it out. MCW 9

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## The Psalm in our Liturgy of the Word:

1. While there is no place in the liturgy for display of virtuosity for its own sake, artistry is valued, and an individual singer can effectively lead the assembly, attractively proclaim the Word of God in the psalm sung between the readings, and take his or her part in other responsorial singing. 'Provision should be made for at least one or two properly trained singers, especially where there is no possibility of setting up even a small choir. The singer will present some simpler musical settings, with the people taking part, and can lead and support the faithful as far as is needed. The presence of such a singer is desirable even in churches which have a choir, for those celebrations in which the choir cannot take part but which may fittingly be performed with some solemnity and therefore with singing.' BCLN 1977
2. Although a cantor cannot enhance the service of worship in the same way as a choir, a trained and competent cantor can perform an important ministry by leading the congregation in common sacred song and in responsorial singing. MCW 35
3. After the reading comes the responsorial psalm or gradual, an integral part of the liturgy of the word. The psalm as a rule is drawn from the Lectionary because the individual psalm texts are directly connected with the individual readings: the choice of psalm depends therefore on the the readings. Nevertheless, in order that the people may be able to join in the responsorial psalm more readily, some texts of responses and psalms have been chosen according to the different seasons of the years and classes of saints, for optional use, whenever the psalm is sung, in place of the text corresponding to the reading.
4. The Psalmist or Cantor of the psalm sings the verses of the psalm at the lectern or other suitable place. The people remain seated and listen, but as a rule take part by singing the response .... GIRM 36

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1. As the season requires, The Alleluia or another chant follows the second reading.
2. The Alleluia is sung in every season outside Lent. It is begun either by all present or by the choir or cantor; it may then be repeated. The verses are taken from the Lectionary... GIRM 37
3. Note: The Lectionary Introduction n.23 says that the Alleluia MUST be sung and during it all stand. It is not to be sung only by the cantor who intones it or by the choir, but by the whole congregation together."
4. After the reading, the psalmist or cantor of the psalm, or even the reader, sings or recites the psalm and the congregation sings or recites the response. GIRM 90
5. There should be a cantor or a choir director to lead and sustain the people in the singing. When in fact there is no choir, it is up to the cantor to lead the various songs and the people take part in the way proper to them. GIRM 64
6. The readings, responsorial psalm and the Easter Proclamation(Exsultet) are proclaimed from the lectern; it may be used also for the homily and general intercessions (prayer of the faithful.) It is better for the commentator, cantor or choir director not to use the lectern. GIRM 272
7. Among the music ministers, the cantor has come to be recognised 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. LMT 68
8. 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.
9. In the celebration of Mass, the biblical readings with their accompanying scriptural chants may NOT be omitted, shortened, or, worse still, replaced by non biblical readings... L Min 12
10. In masses without a deacon, the function of announcing the intentions for the general intercessions is to be assigned to the cantor, particularly when they are to be sung, or to a reader or to another person. L Min 53
11. The Psalmist, that is the cantor of the psalm, is responsible for singing, responsorially or directly, the chants between the readings - the psalm or other biblical canticle, the gradual and Alleluia, or other chant. The psalmist may, as occasion requires, intone the Alleluia and verse. For carrying out the function of psalmist it is advantageous to have in each ecclesial community laypersons with a talent for singing and correct diction. The points made about the formation of readers apply to cantors as well. L Min 56