



DIOCESE OF BROKEN BAY



Music Within the Mass

As Catholic Christians, celebrating the liturgy of the Church is the very source from which all the Church's power flows to us, and the summit towards which all the activities of our Christian lives find meaning and purpose^[1]. The term 'liturgy' has its origins in Greek and can be translated as 'public work.' Divine Liturgy is the public work of the triune God. This means that liturgy, which includes the Mass, is our way of participating communally in the work of Christ's life, death and resurrection, to the glory of God. "When song and music are signs of the Holy Spirit's presence and action, they encourage, in a certain way, communion with the Trinity."^[2] This statement of Pope John Paul II leads to some vital implications regarding the role of the parish specialist music minister.

Many of us who are music ministers, while trained as music performers, may not have had training in the skills of liturgical music preparation, celebration and leadership. Being generous yet busy volunteers, most do not have the time to read the Church's official documents regarding liturgy, let alone study for a liturgy degree. Yet there is a great hunger for knowledge and understanding about liturgical music ministry among parish pastoral musicians. This document for all parish music ministers, is an introductory guide to assist in planning and leading the celebration of music within the Mass, helping the entire People of God, the community as the body of Christ, to pray wholeheartedly in "spirit and in truth." (Jn 4:23)

^[1] Cf. Constitution of the Sacred Liturgy, Sacrosanctum Concilium (CSL) 10

^[2] John Paul II, Address to the Pontifical Institute of Sacred Music, 3; Chirograph on Sacred Music, 3

Music within the Mass (second edition) was produced by the Broken Bay Diocesan Liturgy Commission as a resource for parishes in the Diocese, particularly musicians and Liturgy Committee members, planning chants and music to be used within Sunday Mass.

This material can be freely copied and used to promote sound liturgical practice, as long as the source is included.

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The Importance of Singing

The Christian faithful who gather together as one to await the Lord's coming are instructed by the Apostle Paul to sing together psalms, hymns, and spiritual songs. Singing is the sign of the heart's joy (Acts 2:46). Thus St Augustine says rightly, 'Singing is for one who loves.' There is also the ancient proverb: 'One who sings well prays twice.'

'Great importance should therefore be attached to the use of singing in the celebration of the Mass, with due consideration for the culture of the people and abilities of each liturgical assembly. Although it is not always necessary (e.g. in weekday Masses) to sing all the texts that are of themselves meant to be sung, every care should be taken that singing by the ministers and the people is not absent in celebrations that occur on Sundays and on holy days of obligation.' (The General Instruction of the Roman Missal (GIRM39 - 40, 41)

Liturgical song is not an optional extra, but integral to properly shaping liturgical worship. We don't "sing at Mass" but we "sing the Mass"! "It is above all necessary that those parts which of their nature call for singing are in fact sung and in the style and form demanded by the parts themselves. (See Table pg. 9)

Function of Music

A function of music in the Mass is to glorify God by clothing the liturgical texts in beauty and splendour. Another is to edify the people of God, highlighting the prayer of the proclaimed liturgical texts to make them more effective. (MS6) Chanted texts transform and make holy, as the music expresses more than words alone can do. Music also fosters unity as we come together to be Church.

"As sacred song closely bound to the text, [the inestimable treasure of musical tradition of the universal Church] forms a necessary or integral part of the solemn liturgy...Therefore sacred music will be the more holy the more closely it is joined to the liturgical rite, whether by adding delight to prayer, fostering oneness of spirit, or investing the rites with greater solemnity". (SC112; MS 4)

"A liturgical service takes on a nobler aspect when the rites are celebrated with singing, ministers of each rank take their parts in them, and the faithful actively participate." Music in the Mass connects the assembly with "those who have gone before us in faith", those from other eras who now worship in the "heavenly Jerusalem". (SC112)

In summary, the power of music in the Mass:

1. "increases the honour given to God by the Church in union with Christ, its Head"
2. "more gracefully lifts up to God the minds of the faithful who are present";
3. more profoundly expresses and deepens unity of hearts as voices are united in song;
4. more distinctly reveals the mystery of the liturgy, with its hierarchical and community nature;
5. makes the whole celebration a more striking symbol of the heavenly liturgy.

Role of the Music Minister

"One cannot find anything more religious and more joyful in sacred celebrations than a whole congregation expressing its faith and devotion in song". (SC112)

The primary music minister in the liturgy is **The Assembly**, who "fulfill their liturgical role by making that full, conscious and active participation which is demanded by the nature of the Liturgy itself and which is, by reason of baptism, the right and duty of the Christian people." This is done in a twofold way: above all by "[joining] their mind to what they pronounce or hear, and [cooperating] with heavenly grace"; and on the other hand, showing that internal participation externally, "by gestures and bodily attitudes, by the acclamations, responses and singing". (MS5; cf SC113)

From within The Assembly, specialist music ministers such as **cantor** and **psalmist** play a role of guidance and support the assembly's song. Music ministers have a responsibility to help the assembly take an active part in the singing.

[The task of the cantor and psalmist] "is not so much to sing in place of the people, but rather to help the people themselves to sing and to praise God in song. This is a valuable service, which contributes greatly to the goal of the active participation of all members of the liturgical assembly. Singing together is a powerful experience of being at one with others and is eminently appropriate for the members of the Body of Christ." (MS16)

"The faithful should also be taught to unite themselves interiorly to what the ministers or choir sings, so that by listening to them they may raise their minds to God". (MS15; SC113) But there is no place for solo or group performances for their own sake, which bear no connection to the liturgical rite or the liturgical assembly.

Choirs should be developed musically and liturgically with great care both in cathedrals and smaller churches The distinct two-fold place of the choir is encouraged in the liturgical assembly, both to "ensure the proper performance of the parts which belong to it, according to the different kinds of music sung, and to encourage the active participation of the faithful in the singing."¹ Choirs are custodians of "a musical heritage of inestimable value" which "should be retained for sacred celebrations of a more elaborate kind". (MS15) Where there is no choir or when the choir is unable to take part, "one or two properly trained singers" can more simply animate the people into song. (MS20)

As well as being properly trained **instrumentalists**, the organist and other musicians "should also enter into and be thoroughly aware of the spirit of the Liturgy, so that even when playing *ex tempore*, they will enrich the sacred celebration according to the true nature of each of its parts, and encourage the participation of the faithful". (MS21) The Church encourages skilled liturgical musicianship, especially for "more solemn liturgical occasions". (MS67)

Of special importance are the roles of music group leaders such as the **Choir Director** or **Music Director**, who are responsible for rehearsing and conducting the musical aspects of liturgical celebrations and for making sure "that the people always associate themselves with the singing by performing at least the easier sections of those parts which belong to them." (MS8)

In summary:

1. The Assembly, the primary music minister, has a baptismal right and duty to fully, consciously and actively participate in the Mass;
2. The role of the cantor and psalmist is to animate and lead the assembly's song;
3. At certain times the assembly can fully participate internally through the prayer-of-listening to the sung prayer of the cantor or choir;
4. Organists and other musicians should receive proper training in both musical skills and liturgical judgment.
5. The Choir Director or Music Director is responsible for good musical training.

Choosing Appropriate Music

Music choice comes first and foremost from the ritual actions and liturgical texts. The documents give us a hierarchy of priority for the various sung elements of the Mass. (See Table pg. 9)

"In the choosing of the parts actually to be sung, however, preference should be given to those that are of greater importance and especially to those to be sung by the presider or the deacon or the lector, with the people responding, or by the presider and people together". (MS20; MS34) *"It should first of all include acclamations, responses to the greetings of the priest and ministers and to*

¹ Paul McPartlan: Liturgical roles and Liturgical ministry – *Become One Body One Spirit in Christ: Deepening our Understanding of the Eucharist in Our Lives*. DVD 2010.ICEL

the prayers of litany form, and also antiphons and psalms, refrains or repeated responses, hymns and canticles.” (GIRM39-40; MS 6, 7, 16, 28-36)

The Responsorial Psalm, the song which links the First Reading with the Gospel, “be it in the form of gradual or responsorial psalm, has a special importance among the songs of the Proper. By its very nature, it forms part of the Liturgy of the Word. It should be performed with all seated and listening to it -- and, what is more, participating in it as far as possible”. (MS16; SC30) Being a song, it calls to be sung!

The Church continues to regard Gregorian Chant, the “distinctive of the Roman liturgy”, (MS33) and Latin, the “language of liturgical functions” as holding “pride of place”, while not excluding “other types of sacred music, in particular polyphony...providing that they correspond to the spirit of the liturgical action and that they foster the participation of all the faithful.” (SC116) So that contemporary people who more frequently come together from different countries may be able to sing at least some parts of the Mass Ordinary together. (GIRM 41; MS47)

Yet, “The peoples’ own religious songs are to be encouraged with care so that...the faithful may raise their voices in song”. (MS47; GIRM41) *After the parts of the mass, these ‘religious songs’ or hymns are considered “on occasions, be sung at the beginning, at the Offertory, at the Communion and at the end of Mass. It is not sufficient, however, that these songs be merely “Eucharistic” -- they must be in keeping with the parts of the Mass, with the feast, or with the liturgical season. And to “be drawn chiefly from holy Scripture and from liturgical sources”.* (SC121)

Taking the above into consideration, a mixed diet of traditional and contemporary music within the same celebration is encouraged:

“Pastors of souls, having taken into consideration pastoral usefulness and the character of their own language, should see whether parts of the heritage of sacred music, written in previous centuries for Latin texts, could also be conveniently used, not only in liturgical celebrations in Latin but also in those performed in the vernacular. There is nothing to prevent different parts in one and the same celebration being sung in different languages.” (MS51)

Silence is not to be neglected by music ministers. “And at the proper times all should observe a reverent silence... [in order to associate] more intimately in the mystery that is being celebrated”.(SC30) “It may be appropriate to observe such periods of silence, for example, before the Liturgy of the Word itself begins, after the First and Second Reading, and lastly at the conclusion of the Homily.” (GIRM56)

Instrumental music “can be very useful in sacred celebrations, whether they accompany the singing or whether they are played as solo instruments...provided that the instruments are suitable for sacred use, or can be adapted to it, that they are in keeping with the dignity of the temple, and truly contribute to the edification of the faithful”. (GIRM56) Nevertheless, the use of instruments needs pastoral sensitivity, taking into account local culture and traditions. As with all other elements of music in the Mass, instrumental music is good if it supports the liturgical celebration with beauty and edifies the assembled people of God. (MS62; MS43) Instrumental music can support singing voices and unify the assembly’s song, provided it does not overwhelm the human voice nor obscure the text. (MS63)

In particular, “The pipe organ is to be held in high esteem in the Latin Church, since it is its traditional instrument, the sound of which can add a wonderful splendour to the Church’s ceremonies and powerfully lift up [people’s] minds to God and higher things.” (MS64)

Music Languages & Styles

If we follow the principles above then there is great diversity of styles open to us that may be personally challenging.

The same liturgical celebration might include songs accompanied by organ, piano, guitar and other instruments. An instrumental for the Procession of Gifts and some unaccompanied chanting, say the Our Father, are appropriate within the same Mass. It is important to respect the musical form of each particular element of the liturgy, (MS6) by not replacing with music; such as replacing the litany of the Kyrie with a hymn or song.

Watch your Language!

The naming of God through the use of Yahweh is never allowed. It is also important that the theology behind the music is appropriate today and for the particular part of the Mass. It is rare the use of 'I' rather than 'We' is appropriate. The use of gender inclusive language in music should also be observed where possible.

If something does not fit all the criteria, choose something else!

Three Judgements

For each music selection, we need to do the liturgical-musical-pastoral analysis by asking the question: "Does this particular piece of music possess the universal beauty and holiness that invites the involvement of the entire Assembly in this particular prayer?" (*Chirograph* 4-6)

One: Liturgically, it must serve the spirit and norms of the liturgy and the faith it expresses.

- Is it closely connected and synchronized with the liturgical action?

Not all music is suitable. Some repertoires of sacred music "violate the spirit and norms of the Liturgy itself" and would be more suitable for private prayer. (*Chirograph*4) For example, a lengthy hymn for a procession significantly holding up the ritual action would not be at the service of the liturgy. "The meaning and the proper nature of each part and of each song" must be carefully observed, so that the music relates closely to the action at each part of the liturgy. (MS6) The litany at the breaking of the bread (Lamb of God...) "accompanies the Fraction Rite and for this reason may be repeated as many times as necessary until the rite has reached its conclusion...." (GIRM83) "While the priest is receiving the Eucharist, the Communion chant is begun...The singing is continued for as long as the Sacrament is being administered to the faithful." (GIRM86)

- Does it express the Church's faith and teaching?

The text should be based on appropriate scriptural or liturgical texts. It should refer to God in the persons of the Trinity. It should express the nature of the Church as the People of God and the Body of Christ and must not conflict with the catechetical teaching and tradition of the Church.

- Does it fully adhere to the text it presents?

It needs to suitably embody the text of the liturgy. Prescribed texts (e.g. Holy, Holy) should be used without variation. Where texts are not prescribed, "they must be in keeping with the parts of the Mass, the feast or the liturgical season". (GIRM86) For example, after Communion, "if desired, a Psalm or other canticle of praise or a hymn may also be sung by the entire congregation". (MS36) This is a time of thanksgiving to God for what we have received.

Two: Musically, it must be beautiful

- Does it possess sound form?

The melodic range and contour, the harmony, rhythm and tempo need to be aptly suited to singing by the intended music ministers – assembly, cantor, choir and priests. The form of song needs to be aptly suited to the particular part of the liturgy – Cantillation (for prayers, readings and proclamations), dialogue, acclamation, litany, responsorial psalm, processional antiphon or song with repeating refrain, or hymn.

- Is it true art?

It needs to have enduring appeal, able to bear the weight of repeated singing over time. Music that is trite or cliché, while satisfying today's assembly, will be tired tomorrow.

- Does it reflect the gestures of the rite?

It needs to be aptly suited in rhythm and tempo to any gestures, actions or processions it accompanies; e.g. music at the Breaking of the Bread is a litany; the Entrance and Communion processions require processional music; and the Presentation of Gifts requires reflective music. The Gospel Acclamation and the Great Amen should make us jump to our feet!

Three: Pastorally, it must be relevant to the particular assembly

The music must be suited to the particular Assembly while respecting the need for universal appeal.

- Does it comply with the legitimate demands for adaptation and inculturation?

The music should be in a language that is comprehensible to the majority. (GIRM88) There are many local cultural adaptations as well as other provisions provided in the Directory for Masses for Children and other special groups that bear consideration. (This may need to be revised or omitted as the New Missal will not contain them!)

- Does it involve the entire assembly in the celebration?

The music needs to invite prayerful participation in each and every person, young and old. The "mixed diet of traditional and contemporary music" is to be recommended for a mixed assembly. (Chirograph6) The music needs to be within the vocal range for most people to comfortably sing – too many high or low notes will disenfranchise an assembly.

- Is it deserving of universal esteem, offending nobody?

Personal tastes in music vary greatly in a parish assembly. While not everything chosen will be everyone's favourite, all the music must be deserving of everyone's esteem. Music that offends anyone's prayerful sensibilities should be avoided.

Accessibility of Lyrics

Words to songs and hymns should be easily accessible; either through written aids such as hymn books or other visual media such as projection. As reading prevents full participation in the ritual action, parts of the Mass, including the readings, should be carefully considered depending on context. Those attending funerals or weddings for example may need more assistance to follow the texts and action.

Copyright

Copyright is a type of property licence that is founded on a person's creative skills and labour. It is a legal and moral obligation whenever someone's property is used to seek permission from the owner (or their delegate) to use it.

Permission to use someone's music or lyrics within the liturgy can be obtained in two ways, either directly requesting permission from the owner of the property or by obtaining a licence under which that property is listed. If you obtain a licence, you will be given a licence number which must be used, either in print or on screen, every time you use the piece of music or song.

Which Licence?

Most music used in catholic churches in Australia is covered by CCLI or Word of Life under a number of different licence agreements. It is important that you purchase the licence that suits the parish needs.

The following websites can be checked to ascertain which company holds the licence to a particular song or piece of music -

<http://www.ccli.com/songsearch/index.cfm?t=4&v=1> . The Song Search Tool gives the information for which songs are covered by CCLI under the Church Copyright Licence.

<http://www.ccli.com.au/customers/authorized.cfm> Check here for PDFs that list the publishers and Song Owners signed under the Music Reproduction Licence by CCLI.

<http://www.freelink.com.au/publist.html> will give the lists of songs covered by Word of Life.

The following is a summary to help ascertain licence requirements. This may look confusing but a phone call or email to the licensing companies will prove very worthwhile and all questions directly related to licensing should be forwarded to them. You will find they will be pleased to answer any and all questions you may have.

- 1. Reproducing lyrics by printing (booklets, bulletins)**
 - CCLI Church Licence;
 - Word of life Annual restricted copy licence; or
 - Word of Life Annual Music Copy Licence.
- 2. Projecting on to screens within the worship space**
 - CCLI Church Licence; or
 - Word of life Annual restricted copy licence.
- 3. Photocopying melody lines**
 - CCLI Music Reproduction Licence;
 - Word of life Annual Restricted Copy Licence; or
 - Word of Life Annual Music Copy Licence.
- 4. Photocopying music scores for accompanists, instrumentalists or choir**
 - CCLI Music Reproduction Licence; or
 - Word of Life Annual Restricted Copy Licence.

How do I let the owner know I have used their song?

How you used a song and under which licence the song is registered will influence the information you are required to record about your usage. The licence company will have their own reporting system.

How Much Singing?

The amount of singing should correspond to the degree of festivity and solemnity of the particular celebration of the day, feast or season; e.g., weekdays are not as festive as Sundays; major feasts such as Trinity Sunday or Pentecost are more solemn than other Sundays; the seasons of Lent and Advent are more subdued and the seasons of Christmas and Easter more festive.

The Forms of Liturgical Song

In making appropriate choices for music used in liturgy, a music minister first needs to understand that there are various forms of Liturgical Song: (See Table pg. 9)

A – An **acclamation** is a spontaneous joyful vocalization sung by all, accompanied or unaccompanied.

C – A **Cantillation or chant** is a kind of spoken singing, usually unaccompanied, where the melody and rhythm are close to that of speech. It is used when prayers, readings and proclamations are chanted instead of recited.

D – A **dialogue** between priest and people is used at the start of the Mass, and to introduce each major part – the Gospel, the Eucharistic Prayer, the Communion, and the Dismissal. Dialogues are sung unaccompanied.

H – A **hymn** is a song of praise with no other accompanying liturgical action. There are only two hymns in the Mass, the Gloria and the Song of Praise after Communion.

L – A **litany** is a prayer with a series of invocations or intercessions sung by a cantor or other minister, with a repeated response sung by all.

P – A **processional song** is one that accompanies a procession. Songs with refrains and a variable number of verses are most appropriate. The beginning and ending should match the liturgical action. Singing is by the choir and people, or by cantor alternating with the people, or by the choir alone. (GIRM48)

R – The **responsorial psalm** is sung scripture with no other accompanying liturgical action. All sing the psalm response, and the cantor of the psalm sings the verses from the ambo or another suitable place.

Forms of Liturgical Song

The following table is an easy reference guide for Mass parts taking the above into consideration. Those parts with more stars should be included for singing before those with fewer stars.

	Ritual Element	Priority	Form	Summary of Purpose & Timing (cf. GIRM paragraph)
Introductory Rites	Entrance Song	★★★★	P	Open the celebration; foster unity; introduce the day, feast or season. Start before ministers begin procession; end soon after ministers are in place and any incensing is finished. (47-49)
	Sign of Cross & Greeting	★★	D	Symbolise unity of priest and assembly with Christ. (50)
	Kyrie / Penitential Act	★★☆	L	Pray, acknowledging God's grace in Christ. Allow a time of silence before sung invocations. (51-52)
	(Sprinkling Rite)	★★★	P/L	(Option for Sundays, especially in Easter season.) Recall the grace of baptism. Start when priest begins sprinkling; end when priest returns to sanctuary. (51)
	(Glory to God)	★★★★★	H	(Sundays and major feasts, except in Advent and Lent.) In union with the Spirit, praise the Father and Son. (53)
	Opening Prayer	★★	C	Pray, relating the day, feast or season. (54)
Liturgy of the Word	1 st Reading	★	C	Proclaim / attend to the Word in the Old Covenant. (59)
	Responsorial Psalm	★★★★	R	Reflect on God with the songs of the Old Covenant. Allow silent period after reading before beginning. (61)
	(2 nd Reading)	★	C	Proclaim / attend to the teaching of the Apostles. (59)
	Sequence	★★★★★	H	Hymn on Easter Sunday and Pentecost; optional in Easter week and Feast of Body and Blood of Christ (64)
	Gospel Acclamation	★★★★★	A/P	Welcome and greet Christ the Word. Start when minister stands; allow time for procession of book of Gospels; end when minister reaches lectern. (62-64)
	Gospel Greeting	★★	D	Rouse the assembly to listen to the Gospel. (60)
	Gospel	★	C	Proclaim / listen to the life and teaching of Jesus. (60)
	Homily			Break open the Word. (65-66)
	(Creed)	☆	C	(Sundays and Solemnities) Proclaim our faith. (67-68)
	Prayer of the Faithful	★★☆	L	Pray for the church, the world, the needy & us. (69-71)
	Presentation of Gifts	★★★	P	Accompany preparation of gifts. Start immediately after the Prayer of the Faithful; end after placing of the gifts on the altar. Sung by choir/cantor or all. (74-76; 48)
Liturgy of the Eucharist	Prayer over the Gifts	★★	C	Pray, reflecting on our gifts & Christ's offering. (77)
	Preface Dialogue	★★	D	Rouse the assembly to praise & thanksgiving. (78-79)
	Preface	★★	C	Thanksgiving for all God has done for us. (78-79)
	Holy Holy	★★★★★	A	Praise God in union with the praise of heaven. (78-79)
	Eucharistic Prayer	★★	C	In union with Christ, confess the great works of God, and offer sacrifice. Recall the mystery of the life, death, resurrection and ascension of Jesus. (2) Invoke the Holy Spirit to transform the gifts, that they may become the body and blood of Christ, and that we in turn may become one body in Christ. Pray for the Church and the reign of God in the world. Give glory to the Father, through the Son with the Holy Spirit. (78-79)
	Eucharistic Acclamations	★★★★★	A	Acclaim Christ's death, resurrection and return. (78-79)
	Great Amen	★★★★★	A	Give assent to the whole Eucharistic prayer. (78-79)
	The Lord's Prayer	★★★	C	Pray to the Father in the words of Jesus. (81)
	Sign of Peace	★★	D	Rouse the assembly to peace and communion. (82)
	Lamb of God (Fraction)	★★★★☆	L	Pray, acknowledging God's grace in the Lamb. Begin when the presider begins breaking the bread; continue until action ends. (83)
	Communion Song	★★★★	P	Express our joy and unity & communitarian nature of procession. Start when the priest receives the sacrament; end when the last of the faithful receive the sacrament, inclusive of choir and the musicians! (86-87)
	(Thanksgiving Song)	★★★	H	(This is optional, rather than silent prayer.) In union with the Spirit, praise the Father and the Son. (88)
	Prayer after Communion	★★	C	Pray for the fruits of the mystery just celebrated. (89)
Dismissal	Blessing & Dismissal	★★	D	Rouse the assembly to Christ's mission. (90)
	Recessional Music	★★★	P	Accompany procession out of the Church. Express our mission to the world; reflect on the day, feast or season. Start immediately after the dismissal; may be instrumental, choir only or for all. (MS, 36)

Other Resources

The following liturgical documents are available at the Vatican website (www.vatican.va) or in *Documents on the Liturgy 1963-1979: Conciliar, Papal, and Curial Texts* International Commission on English in the Liturgy (ICEL), (Collegeville, MN: The Liturgical Press, 1982)

- *General Instruction of the Roman Missal*, (GIRM) (May, 2007) - Congregation for Divine Worship and Discipline of the Sacraments
- *Constitution on the Sacred Liturgy*, “*Sacrosanctum Concilium*” (1963) – Vatican II
- *Instruction on Music in the Liturgy*, “*Musicam Sacram*” (1967) Sacred Congregation of Rites
- *Directory for Masses with Children* (1973) - Congregation for Divine Worship
- *Lectionary for Mass, Introduction*, 2nd Edition (1981)
- *Chirograph on Sacred Music* (2003) - John Paul II

Planning Resources

- Ordo (The Liturgical Commission, Brisbane)
- LabOra (The Liturgical Commission, Brisbane)

Liturgical Song Books and Hymnals

- *Gather Australia* (out of print)
- *Catholic Worship Book* (out of print)
- *Together in Song* The Australian Hymn Book Pty Ltd, Parkville, VIC www.togetherinsong.org
- *Lectionary Psalms*, Grail/Gelineau, (Chicago, IL, 1998)
- *Responsorial Psalms*, Colin D. Smith (Brookvale: Willow Connection, 1998)
- *Psalms for All Time*, Paul Mason (Brookvale: Willow Connection)

Mass Settings recommended for use in Australia by the Australian Catholic Bishops Commission (2010)

- *Mass of St Francis*, Paul Taylor (Archbishop's Office for Evangelization, Melbourne)
- *Mass of Our Lady, Help of Christians*, Richard Connolly (CanticaNOVA Publications, Charles Town, USA)
- *Mass Shalom (Revised)*, Colin D. Smith cfc and Paul Mason (Willow Publishing, Brookvale)
- *Mass of Glory and Praise*, Paul Mason (Willow Publishing, Brookvale)
- *Mass of Christ, the Redeemer*, Bernard Kirkpatrick (OCP)
- *Missa Magis*, Christopher Willcock (OCP)

Further Reading

Periodicals

- *Liturgy News* (The Liturgical Commission, Brisbane)
- *Pastoral Liturgy* (Notre Dame, Fremantle)
- *The Summit* (Office for Worship, Melbourne)

Books about Liturgy

- Lucien Deiss, *Visions of Liturgy and Music for a New Century* (Collegeville, MN: Liturgy Training Publications, 1996)
- Joseph Gelineau, *Liturgical Assembly, Liturgical Song* (Portland, OR: Pastoral Press, 2002)
- Gerard Moore, *Why the Mass Matters: A Guide to Praying the Mass* (Sydney: St Pauls, 2004)
- Jan Michael Jonas, *From Sacred Song to Ritual Music: Twentieth-Century Understandings of Roman Catholic Worship Music*, (Collegeville, MN: The Liturgical Press, 1997)
- David Haas, *Music & The Mass: A Practical Guide for Ministers of Music*, (Collegeville, MN: Liturgy Training Publications, 1998)
- Kathleen Harmon, *The Ministry of Music*, (Minnesota: Liturgical Press, 2004)
- Kathleen Harmon *The Ministry of Cantors*, (Collegeville, MN: The Liturgical Press, 2004)

Courses

Lay Ministries course – Parish support Unit. Annual course with music subject
Liturgical Foundations - Broken Bay Institute see www.bbi.catholic.edu.au
Diocese runs parish workshops on request