



SING THE MASS

WITH CONFIDENCE & JOY!

WHAT IS SACRED MUSIC?

- Music set apart from all other music for the formal worship of God in the Liturgy
- Lifts heart & mind upward toward contemplation and worship of God



WHAT IS LITURGY?

- Greek “Leitourgia”
- Theological usage: acts of worship and sacrifice offered to God
- The Church’s formal, public, ritual worship of God, including the Mass
- Ordered upward toward God, not man



WHAT IS THE MASS?

- Christ's Sacrifice re-presented on the altar in an unbloody way
- Prayer of the entire Church
- Solemn worship of God



“

At the Last Supper, on the night he was betrayed, our Savior instituted the Eucharistic sacrifice of his Body and Blood. **This he did in order to perpetuate the sacrifice of the cross** throughout the ages until he should come again, and so to entrust to his beloved Spouse, the Church, a memorial of his death and resurrection: a sacrament of love, a sign of unity, a bond of charity, a Paschal banquet ‘in which Christ is consumed, the mind is filled with grace, and a pledge of future glory is given to us.’

”

- CATECHISM OF THE CATHOLIC CHURCH

MUSICAL CONSEQUENCES

- If the Mass is Christ's Sacrifice, if it is the formal, public, ritual offering to Almighty God, if it is the greatest prayer of the Church, if it is about God and not us, **the music must reflect that reality**
- We can't just use any sort of music that suits our fancy
- Liturgy and its music are not ours to make in our own image; rather, **we allow ourselves to be shaped and formed** by them
- These are sacred treasures that we receive and live faithfully and guard jealously



“

[Sacred music is] not just any music, but a holy music, because the rites are holy; adorned with nobility of art, because for God we must give the best; universal, so that everyone can understand and celebrate. Especially, it should be well distinct and different from the music used for other purposes.

”

- POPE FRANCIS (2019)

MENS ECCLESIAE

THE CHURCH'S CRITERIA FOR SACRED MUSIC

- Music for the liturgy must possess:
 - **Holiness**
 - **Goodness of form**
 - **Universality**

IN OTHER WORDS:

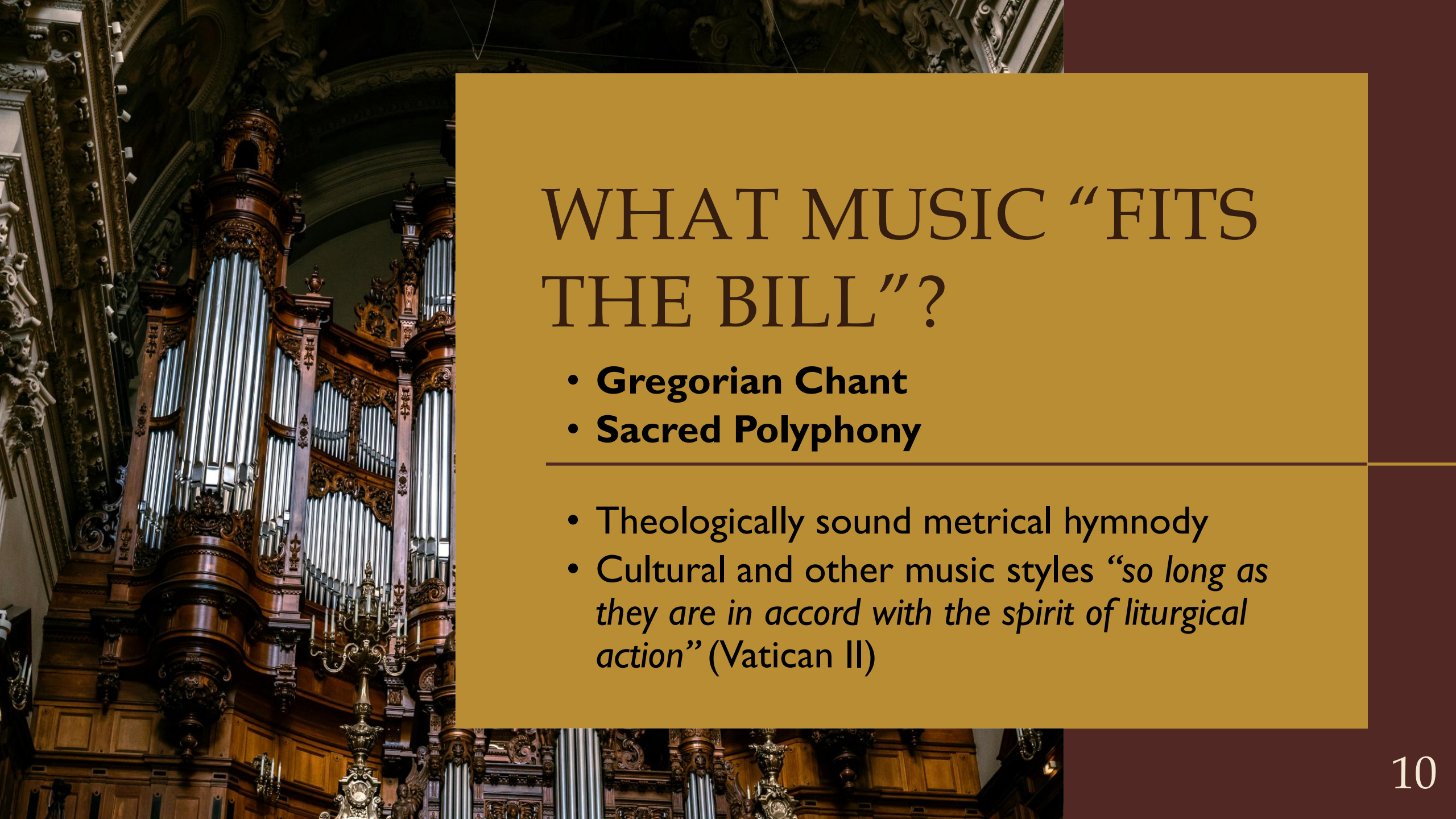
- Be sacred, set apart for the worship of God
- Possess due solemnity to adorn the Mass
- Be transcendent, lifting us up *out of the world*, rather than lowering itself *down to the world*
- Serve the text
- Be recognizable to all as sacred

“

The musical tradition of the Universal Church is a treasure of immeasurable value, greater even than that of any other art. [...] sacred music surpasses merely religious music when it is joined to the liturgical rite to become a ‘necessary and integral part of the solemn liturgy,’ whose purpose is ‘the glory of God and the sanctification of the faithful.

”

- SECOND VATICAN COUNCIL

A photograph of a large, ornate pipe organ in a cathedral, featuring intricate woodwork and multiple tiers of pipes. The organ is set against a dark, arched background, and the lighting highlights the detailed craftsmanship of the instrument.

WHAT MUSIC “FITS THE BILL”?

- **Gregorian Chant**
 - **Sacred Polyphony**
-
- Theologically sound metrical hymnody
 - Cultural and other music styles “*so long as they are in accord with the spirit of liturgical action*” (Vatican II)

“

The Church acknowledges
Gregorian chant as specially suited
to the Roman liturgy: therefore,
other things being equal, it should
be given pride of place in liturgical
services.

”

- SECOND VATICAN COUNCIL

BEYOND THE “FOUR HYMN SANDWICH”

- The Church assigns beautiful “proper” antiphons for each Mass
 - Entrance, Offertory, & Communion
- These are the first and preferred option at those times in the Mass
- We can often “choose all”





LITURGICAL VS. DEVOTIONAL – BOTH GOOD, DIFFERENT USES

- **Liturgical Music**

- Serves the liturgy
- Formal public, not private prayer
- Must follow Church's criteria

- **Devotional Music**

- Part of individual prayer life
- Great for extra-liturgical use
- Can be many styles

“

On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.

”

- ST. PIUS X (1903)

A photograph of a priest in white vestments and a red stole, holding a golden chalice aloft during a Mass. He is standing behind an altar decorated with greenery and candles. The background is dark and out of focus. A large, white, serif text overlay reads "SINGING THE MASS".

SINGING THE MASS

WHAT PARTS OF THE MASS SHOULD YOU SING?

1. Dialogs!

- a) “And with your spirit” / “Et cum spiritu tuo”
- b) “Amen”
- c) Gospel responses, Preface dialog, etc.

2. Ordinary of the Mass

- a) Kyrie, Gloria, Credo, Sanctus, Mysterium Fidei, Our Father, Agnus Dei

3. Antiphon responses

- a) Entrance, psalm, alleluia, offertory, communion

4. Hymns



DO YOU ALWAYS HAVE TO SING?

- The Church wants you to sing those parts of the Mass
- But no, you are not obligated to sing
- But... please do!



ACTIVE PARTICIPATION

- The Church has clearly expressed a desire for the “full, active, conscious” participation of the Faithful
- BUT.....that doesn't mean you always have to be “doing” something or “saying” something!
- Active participation is **interior first & foremost**, leading us to devotion
- From a deep interior engagement and participation, the externals (postures, responses, singing, etc.) should flow naturally
- Real active participation should primarily focus on a deep **encounter** with God, whether acting externally or experiencing and meditating interiorly aided by beauty



“

The faithful should also be taught to unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God.

”

- MUSICAM SACRAM (1967)

LET'S PRACTICE!

Priest: In the name of the Father, and of the Son, and of the Holy Spirit.

People: **Amen.**



A - men.

C The Lord be with you.

If a Bishop: Peace be with you.

The people reply: **And with your spirit.**



And with your spir - it.

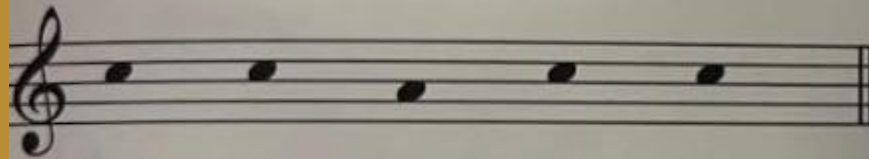
LET'S PRACTICE!

GOSPEL

13

The Deacon, or the Priest, then proceeds to the ambo, accompanied, if appropriate, by ministers with incense and candles. There he says: The Lord be with you.

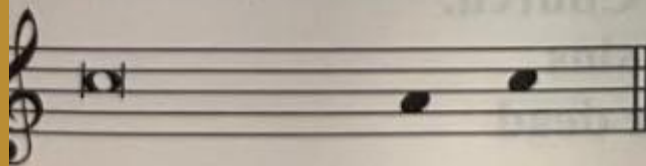
*The people reply: **And with your spirit.***



And with your spir - it.

The Deacon, or the Priest: A reading from the holy Gospel according to N.

*The people acclaim: **Glory to you, O Lord.***



Glory to you, O Lord.

LET'S PRACTICE!

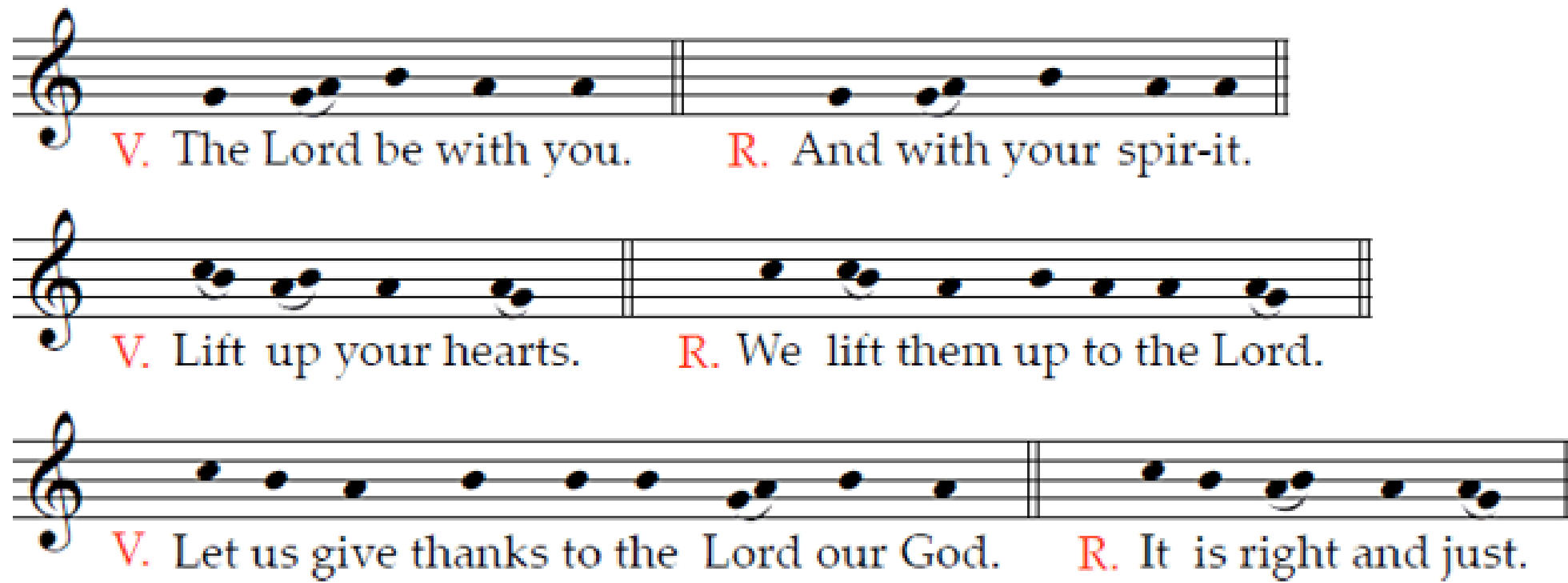
At the end of the Gospel, the Deacon, or the Priest, acclaims: The Gospel of the Lord.

*All reply: **Praise to you, Lord Jesus Christ.***



Praise to you, Lord Je - sus Christ.

LET'S PRACTICE!



V. The Lord be with you. R. And with your spir-it.

V. Lift up your hearts. R. We lift them up to the Lord.

V. Let us give thanks to the Lord our God. R. It is right and just.

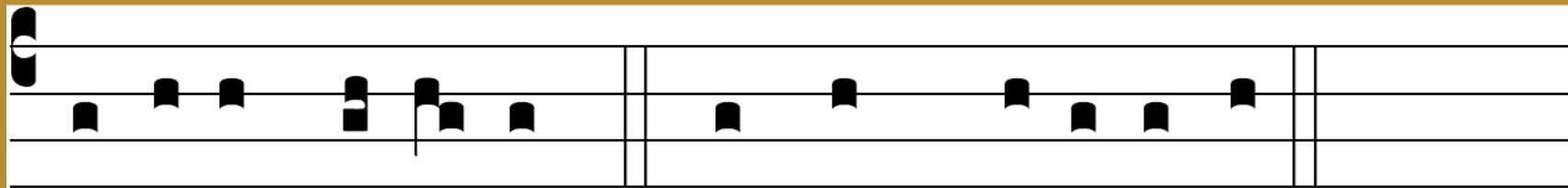
LET'S PRACTICE!

D

Ominus vo-bíscum. [Pax vo-bis.] R̃. Et cum spí-ri-

tu tu-o.

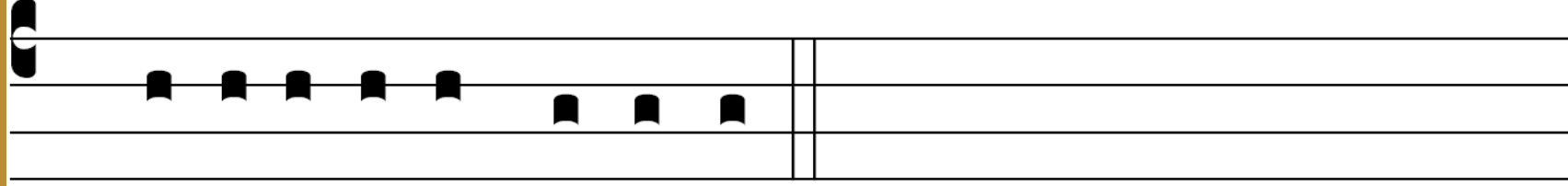
LET'S PRACTICE!



Dóminus vo-bíscum. R̃ Et cum spí-ri-tu tu-o.



Lecti-o sancti Evangé-li- i se-cúndum Matthæ-um.



R̃ Gló-ri- a ti-bi, Dómi-ne.

The image displays three systems of musical notation for a hymn. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written below the vocal line. The first system contains the lyrics 'Dóminus vo-bíscum. R̃ Et cum spí-ri-tu tu-o.' The second system contains 'Lecti-o sancti Evangé-li- i se-cúndum Matthæ-um.' The third system contains 'R̃ Gló-ri- a ti-bi, Dómi-ne.' The musical notation uses square notes and rests, with bar lines indicating measures. The lyrics are in Latin and include a Kyrie eleison (R̃) response.

LET'S PRACTICE!



Dóminus vo-bíscum R̃ Et cum spí-ri-tu tu- o.

Ψ Sur-sum corda. R̃ Habé-mus ad Dóminum.

Ψ Grá-ti- as agá-mus Dómi-no De-o nostro. R̃ Di-gnum et

iustum est.

The image displays a Latin liturgical chant with four systems of musical notation. Each system consists of a five-line staff with square neumes. The notation is in square neumes on a four-line staff, with a C-clef on the first line. The lyrics are in Latin, using a Gothic script. The text is: 'Dóminus vo-bíscum R̃ Et cum spí-ri-tu tu- o.' followed by 'Ψ Sur-sum corda. R̃ Habé-mus ad Dóminum.' followed by 'Ψ Grá-ti- as agá-mus Dómi-no De-o nostro. R̃ Di-gnum et' followed by 'iustum est.' on the next line. The musical notation is square neumes on a four-line staff, with a C-clef on the first line. The neumes are black squares with a vertical line through them, indicating pitch and rhythm. The text is in a Gothic script, with capital letters and ligatures. The background is a solid gold color.



SINGING THE ORDINARY OF THE MASS

- Kyrie – sixfold or ninefold dialog: cantor/priest/deacon first, then people respond
- Gloria – our great hymn of glory and praise!
- Sanctus, Mysterium Fidei, Agnus Dei
- When learning new settings, listen first, then begin to sing softly, then when comfortable, bring your full voice!

The background of the image is a close-up, slightly blurred view of several ancient stone tablets. These tablets are covered in Latin inscriptions, with large, bold letters clearly visible. The stone has a weathered, textured appearance with various shades of brown and tan. A thin, vertical yellow line runs down the center of the image, passing behind the main title.

ECCELESIASTICAL LATIN PRONUNCIATION

EASIER THAN YOU THINK!

BUT FIRST: WHY?

- Connection to history and tradition
- “Dead” language preserves authentic doctrine
- Universality – Catholics from all around the world can participate together
- Sense of sacred mystery and “otherness”
- Interior disposition of devotion and worship does not require immediate comprehension of the words



BASIC VOWEL SOUNDS

- **A** is always pronounced ah as in "father," never as in "can" (e.g. Pax = pahcks; sanctus = sahncktoos)
- **E** is always pronounced eh as in "bed," never with a second sound as in "ray" (e.g. nomine = nohmeeneh; mea = mehah)
- **I** is always pronounced ee as in "feet," never ih as in "sit" (e.g. dixit = deexeet; in = een)



BASIC VOWEL SOUNDS

- **O** is always pronounced [o] as in "for," never [oʊ/] as in "go" (e.g. noster = "n[o]ster")
- **U** is always pronounced oo as in "moon," never as u in "lucky" (e.g. ubi = oobi)
- **Y** is always pronounced and treated as an I in Latin (e.g. Moyses = moheesehs)



BASIC VOWEL SOUNDS

- When two vowels come together, each typically keeps its own sound and is spoken/sung as a separate syllable (e.g. Deus is deh-oos; eorum is eh-[o]-room; ait is ah-eet; mei is meh-ee; etc.).



BASIC VOWEL SOUNDS

- Ae and oe together are pronounced as one sound, the Latin E sound. Therefore, coelorum is cheh-l[o]-room; caeli is cheh-lee; etc.
- When au, eu, or ay are together, they form one syllable, but both vowels should be distinctly heard. Thus, lauda is lah/oo-da.



BASIC CONSONANT SOUNDS

- Most consonants are the same as in English, with a few special cases.
- **C** when it's followed by e, ae, oe, i, or y is pronounced ch as in church.
- **CC** before the same vowels is pronounced T-ch, so ecce is etch-eh.
- **SC** before the same vowels is pronounced like sh as in shed, so suscepit is soo-sheh-peet.
- Otherwise, C's are hard, as in the English K (e.g. caritas is kah-ree-tahs).



BASIC CONSONANT SOUNDS

- **CH** is always pronounced like K (e.g. machina is mah-kee-nah).
- **GN** together make a softened sound as in monsignor, so agnus is ahn-yoos.
- **TI** before another vowel gets the tsee sound, so gratia is grah-tsee-ah, and patientia is pah-tsee-ehn-tsee-ah.



TRY IT:

- **Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis**
- **Laudamus te, benedicimus te, adoramus te, glorificamus te**
- **Gratias agimus tibi propter magnum gloriam tuam**
- **Domine Deus , Rex caelestis, Deus Pater omnipotens**



A large group of people, mostly older adults, are shown singing from hymnals in a church setting. The image is a close-up, slightly angled shot of the congregation. Many individuals are wearing glasses and holding open books, some of which are labeled "MOZART Requiem". The text "SINGING CONGREGATIONAL CHANT & HYMNS" is overlaid in a large, white, serif font across the center of the image. A thin vertical gold line is visible on the left side of the image.

SINGING CONGREGATIONAL CHANT & HYMNS

BASIC PRINCIPLES

- Let go of fear
- You need to breathe!
- Open up the space in your mouth (like a yawn)
- Direct the sound
- Sing out, but blend



CHANT BASICS

- Pure sung prayer
- Smooth & flowing = the key to chant!
- No meter/time signature, think patterns
- Listen attentively to the cantor's intonation of the antiphon, then repeat
- Breathe at marked bar lines



LET'S PRACTICE!

ENTRANCE CHANT

Bottom note first! Top note first Breathe Hold just a little longer *Cf. Ps 66 (65): 1-2 · RM*

VIII

C

RY out with joy to God, all the earth; O sing to the

glo-ry of his name. O render him glo-ri-ous praise, al- le- lu- ia.

LET'S PRACTICE!

Regina Caeli

VI
R



E- gí- na cæ- li, læ- ta- re, al- le- lú- ia: Qui- a quem
me- ru- ís- ti por- tá- re, al- le- lú- ia, Re- sur- ré- xit, si- cut
di- xit, al- le- lú- ia, O- ra pro no- bis De- um, al- le- lú- ia.

HYMN SINGING BASICS

- Don't be afraid to project!
- Make a joyful noise
- Follow the organ
- Don't worry about making mistakes!
- Make the church shake – don't let the protestants win this one!



LET'S PRACTICE!

Christ the Lord is Risen Today



1. Christ the Lord is ris'n to - day, Al - le - lu - ia!

2. Soar we now where Christ has led, Al - le - lu - ia!



1. Sons of men and an - gels say, Al - le - lu - ia!

2. Fol - l'wing our ex - alt - ed Head, Al - le - lu - ia!



1. Raise your joys and tri - umphs high, Al - le - lu - ia!

2. Made like him, like him we rise, Al - le - lu - ia!



1. Sing, you heav'ns, and earth, re - ply, Al - le - lu - ia!

2. Ours the cross, the grave, the skies, Al - le - lu - ia!



OREMUS PRO INVICEM

LET US PRAY FOR EACH OTHER