

The Influence of the Musical Tradition of the Roman Catholic Church on the Expression of Christian Faith

This report is designed to analyse the Roman Catholic Church the tradition of music importance in Christian faith expression. During the two thousand years of the faith journey the Church has inherited and discovered most acceptable, effective ways and tools of the faith expression.

Liturgy consists of certain symbols where chanting and sacred music holds an exclusive place. Over the century's Christian sacred music forms, styles has improved and changed. Eventually emerged a question about the place of music in liturgy and in the Church.

Not all musical compositions are relevant to the liturgy. To sing a liturgy – it does not mean to sing a certain quantity of chants. To celebrate liturgy it is not mean, what we recently used to say, 'that everybody does everything'. About that issue talks Vatican II Council and post-Vatican II published documents such as Liturgical Constitution '*Sacrosanctum Concilium*', instruction '*Musicam Sacram*' and other documents published by the Magisterium.

- Church music (in Latin means 'sacred music', *musica sacra*). The constitution about the Sacred Liturgy *Sacrosanctum Concilium* calls such music a Sacred Music, which is related to liturgical action.
- Therefore the main criteria of the Church – close connection between the music and liturgical action. Liturgical music is such a music, which is composed for the needs of God's rite. Liturgical music has to have characteristics of sacredness and harmony in the music form.
- The goal of the Church music – to worship God and benediction of God's faithful, it is never should be a search for esthetics and sensual pleasure.

The main focus in the report is on chant as the expression of all liturgical gathering in fellowship as instrument of the faith experience.

The Report Consist of These Parts:

- In the first sections we will discuss the formation of the Church musical styles, their changes and the expression of the Christian faith.
- In the second part we will focus on the Church participants differentiation at liturgical gathering and they songs as the expression of the faith.
- In the third section the main focus is on the song as the expression of liturgical gathering community and as the instrument of the faith experience.
- The theoretical part is concluded with quantitative and qualitative research.

Singing in the Early Christian Liturgy (between I–VI century)

- Liturgical music had different and intense development over the centuries.
 - The source of the singing tradition come from the Judaism tradition of God's worship.
 - Chanting texts: Psalms, Hymns, Scripture, responses for instance: Amen, Halleluiah.
 - Elements of music are non-instrumental vocal, amateur vocal and non-professional vocal.
 - Performers – liturgy leader, congregation, an ordinary believer, cantor, *schola cantorum* and other groups.
- Styles: unisonous – liturgical chanting branches: *Ambrosian, Beneventan, Gallican and Greek-Byzantine, Mozarabic and Old Roman singing formed Gregorian chanting.*

The Church music meaning between I–VI centuries kept these essentially common characteristics:

- Liturgical gathering used to sing;
- Music is dedicated to the proclamation ministry of God's Word;
- The main singing texts were Psalms, Hymns and recitation of the Scripture.

Chanting in the Middle Age and Recent Centuries

- Rapidly develop a new music forms and styles such as (*sequence, trope; polyphony music, organum, motet and etc*).
- Performers and the music increasing the level of professionalism.
- Increases the separation of Christian music from the liturgy.
- Appears a need for folk piety a new religious songs.

- Changes in the face of choir: church choir becomes a leading and ‘takes on one’s shoulders’ the music of the Mass.
- Congregation – remains a listener and sometimes disoriented ‘at the sea of images and voices’.
- In liturgical and in theological meanings it is disintegration and Tridentine Gathering attempts to correct it.

Once more we can evaluate that liturgical music with its different forms, styles and performing ways are important, as much as performers suitable to their essential purpose, for instance, helps to liturgical gathering deeply relive a reality of celebration – divine mystery. Through that the congregation blesses herself and gives the glory to God. Otherwise, different sides of congregation and even of the Church relive through painful decadence, which is calls for reform.

Singing parties: from leader to the liturgical gathering:

- The leader of the gathering
- Psalmist (*cantor*)
- *Schola cantorum*, choir
- Liturgical gathering

The Church strives that gathering would sing, therefore it obligates for it a different people: parish priests, church rectors, psalmist and cantors who lead and connect the congregation. But, choir’s remains the fulfillment of difficult singing and leading party for the entire congregation.

The role meaning and responsibility of cantors, soloist or specialized singing groups remains unmitigated by the documents of XX century. However, there is an encouragement to every participant of celebration to take a designated and certain place.

Church documents concerning the Church music:

- Gregorian Chanting considered for the Church Roman liturgy as its own. Therefore, if there are no any obstacles a priority is given to Gregorian Choral singing.
- Polyphonic songs, if it adequate to the spirit of liturgical service then never is remove.
- Religious folk singing has to be heartily nurtured.
- The essential criterion for sacred music is close connection with liturgical action.
- The importance of text – must correspond to the teachings of Catholic faith.
- The importance of music – the music will be as much sacred as much it is related to liturgical actions.

Most Important Documents on the Church Music Teachings Unto the Second Vatican Council

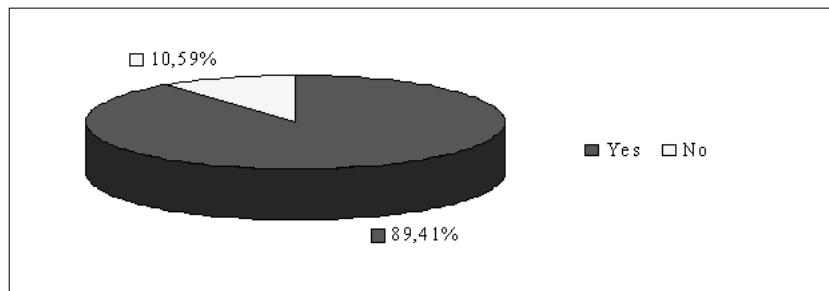
- In the beginning of XX century the Pope Pius X *Motu proprio* “Tra le sollecitudini“ (1903);
- (1907 – *Graduale Romanum*; 1911 – *Ordo psallendi*; 1912 – *Antiphonale*);
- Apostolic Constitution of Pius XI *Divini Cultus* – 1928; “to assure liturgy and music formation”;
- Encyclic of Pius XII *Mediator Dei et hominum* – 1947;
- The reform and renewal of Holy Week in 1956;
- The Pope John XXIII in 1960 issues *Motu proprio*: reforms the Missal and references of the liturgy of the hours;
- Liturgical Constitution *Sacrosanctum Concilium* – 1963;
- Instruction *Musicam sacram* (it is adaptation of Liturgical Constitution *Sacrosanctum Concilium* issued after the Second Vatican Council 1967).

“All documents of the Church emphasize that Holy Liturgy and Sacred Music as closely related, therefore ignoring one we cannot talk about the other” (H. F. Xavier).

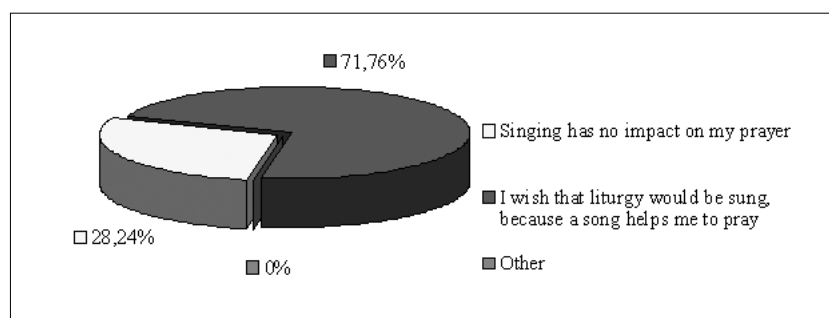
Theoretical part concludes with the author’s research results conducted one year ago based on the quantitative and qualitative methods. Those results confirm sacred music importance to Christian faith expression. For instance, 76 respondents (89,41 percent out of one hundred) who participated in quantitative research responded positively for the sacred music. More than third of respondents, who participated in qualitative research, the importance of sacred music to faith expression named as: *helps to pray, gives spiritual satisfaction*. They said that sacred music is educational and it makes: *more sensitive, better and just person*. In addition, sacred music has evangelization and catechetical impact: *deepens the faith, led to church, in chants and psalms I find the truths of the faith, it motivates to take interest in Scripture*. The results of the investigation have shown the meaning and importance of congregational singing.

A few pie charts of quantitative research:

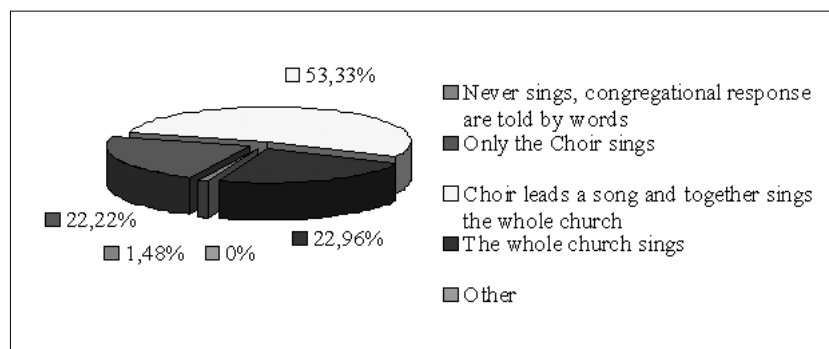
The pie chart of respondents' division represents, whether the sacred music is important to the expression of their faith



Respondents' answers to the faith experience during the non-chanting liturgy



Respondents' answers to the question, who should sing in the liturgy



Conclusions

- Church music (in Latin means 'sacred music', *musica sacra*). The constitution about the Sacred Liturgy *Sacrosanctum Concilium* calls such music a Sacred Music, which is related to liturgical action. Therefore the main criteria of the Church – close connection between the music and liturgical action. Liturgical music is such a music, which is composed for the needs of God's rite. Liturgical music has to have characteristics of sacredness and harmony in the music form.
- The Church music tradition changes in the liturgy have revealed the following findings. Liturgical music and different styles like (Gregorian, polyphonic, folk and other forms) as well as other performance ways and performers remained liturgical only then, when had fulfilled their essential purpose. That purpose is, helping to liturgical garnering relive celebration reality; to begin a dialog between the leader and assembly, and between the God and His nation. Through that congregation has given the glory to God and blessed herself.

Otherwise (separating liturgical music from the needs of God's rite), but in addition having an evaluation that music can offer to liturgy some splendour, liturgical music sometimes lost its purpose and then would not become important to the expression of Christian faith.

Liturgical Constitution *Sacrosanctum Concilium*, instruction *Musicam Sacram*, General Regulations of Roman Missal has these extraordinary teaching statements:

- Liturgical music inseparable part of solemn liturgy and it is not a decoration as it is a liturgy itself.
- Music in the liturgy can strengthen an active participation of the faithful and to create an opportunity for the God's Word acceptance and Sacramental Grace.
- Instrumental music, especially of organs is voiceless music continuity, which can help to discover an experience of the faith.
- Music must integrate into liturgy and remain under submission, but not otherwise.

Gregorian chanting is the main in the Roman liturgy and other types of sacred music as polyphony are not removed (SC 116) and folk religious singing has to be wisely nurtured.

The essential aim of sacred music is God's worship and benediction of believers. Sacred music is an instrument, because music helps liturgy to make a dialogue between leader and congregation, between God and His nation.

In order to fulfil the role of ritual and symbolical language of liturgical celebration, we need to do the following. Sacred music should be selected and prepared in such a way, that liturgical gathering which is the whole congregation would be able to join in singing where she belongs to. *Music and chant are not only a decoration of liturgical act. In contrary, it is a celebration reality, which helps to enter the depths of the divine mystery (John Paul II).*

Magnificat anima mea Dominum... (Lk 1, 46)

Santrauka

Romos Katalikų Bažnyčios muzikinės tradicijos įtaka krikščionio tikėjimo raiškai

Straipsnyje nagrinėjama Romos Katalikų Bažnyčios muzikos tradicijos svarba krikščionio tikėjimo raiškai. Bažnyčia per dvejų tūkstantmečių nueitą tikėjimo kelią atrado priimtinus ir veiksmingus tikėjimo raiškos būdus bei priemones.

Liturgija susideda iš tam tikro kiekio simbolių, tarp kurių giedojimas ir muzika užima išskirtinę vietą. Bėgant amžiams tobulėjo, keitėsi krikščioniškos bažnytinės muzikos formos, stiliai, ir galiausiai iškilo klausimas dėl pačios muzikos vietos liturgijoje ir apskritai Bažnyčioje.

Ne visoks muzikinis atlikimas tinka liturgijai. Giedoti liturgiją – tai nereiškia giedoti tam tikrą giesmių kiekį ją švenčiant; nėra ir tai, ką paskutiniu metu esame prapę sakę, kad „viską daro visi“. Apie tai išsamiai kalba tokie II Vatikano susirinkimo ir po jo išleisti Bažnyčios dokumentai, kaip Liturginė Konstitucija *Sacrosanctum Concilium*, instrukcija *Musicam sacram* bei prieš tai ir po to skelbti kiti Magisteriumo dokumentai.

Pranešime koncentruojamasi į giesmę kaip viso liturginio sambūrio bendruomeniškumo išraišką ir tikėjimo patirties instrumentą.

Teorinė dalis užbaigiama autoriaus prieš metus atliktų kiekybinio ir kokybinio tyrimų rezultatais, kurie patvirtina bažnytinės muzikos svarbą krikščionio tikėjimo raiškai. Už tai pasisakė 76 kiekybiniame tyrime dalyvavę respondentai (89,41%). Daugiau nei trečdalis kokybiniame tyrime dalyvavusių respondentų sakraliosios muzikos svarbą tikėjimo raiškai įvardijo taip: *padeda melstis, teikia dvasinį pasitenkinimą*; nurodė, jog bažnytinė muzika jiems turi auklėjamąjį pobūdį: *daro jautresnį, geresnį, teisingesnį*; taip pat daro evangelizacinį katechetinį poveikį: *gilina tikėjimą, atvedė į bažnyčią, giesmėse ir psalmėse randu išdėstytas visas tikėjimo tiesas, skatina domėtis Šventuoju Raštu*. Tyrimo rezultatai atskleidė ir bendruomeniško giedojimo svarbą bei reikšmę.

Esminis bažnytinės muzikos tikslas – Dievo šlovinimas ir tikinčiųjų pašventinimas. Muzika yra instrumentas, nes leidžia liturgijai užmegzti dialogą tarp vadovo ir asamblėjos, tarp Dievo ir jo tautos.

Kad liturginio šventimo kalba galėtų visiškai atlikti ritualinės ir simbolinės kalbos vaidmenį, reikia, jog pati bažnytinė muzika būtų taip parinkta ir parengta, kad liturginis sambūris (visa bendruomenė) galėtų aktyviai įsitraukti į tai, kas jai yra skirta. *Muzika ir giesmė nėra tik liturginio veiksmo puošmena. Priešingai, tai ta pati šventimo realybė, leidžianti įžengti į dieviškojo slėpinio gelmes (Jonas Paulius II).*