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The Function of Liturgical Music within the History of the Catholic Church

By

Christopher Cuzzupe

Faculty Advisor: Fr. Donat Lamothe, A.A.

Art, Music & Theatre Department

A Thesis Submitted to Fulfill the Requirements of the Honors Program at Assumption College

December 2016

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Foreword

If you asked me what I would major in when I came to college, I would have told you I was going to study biology and music. Little did I know that I would take this into slightly different directions when I declared myself as a computer science major and a liturgical music major. Many of my peers would stare at me and ask, “What is liturgical music? Is it ever on the radio? I’ve never heard of it!” My simple answer without confusing anyone is that it is the music that complements the liturgy within the setting of a Catholic Church.

My love of music started many years ago when I would sit in the choir loft of my grandparents’ Polish Church in Ansonia, Connecticut. My grandfather was one of a few tenors and my Grandmother was in the alto section. I remember hearing my grandfather’s voice prominently when they all sang together and I would closely listen to his voice when he sang Christmas Carols on Christmas Eve. To this day, I still do not fully speak or sing in Polish, but the melodies of these hymns and carols still live within my heart during the Christmas and Easter seasons. This music hits my heart in ways that are inexpressible, uniting me to them even though they have been gone for years. This allowed me to gain the courage to share my gift and musical ability with others by joining various choirs, performance groups, and theatre productions. I have been singing for my entire life and it never gets old; music never ceases to amaze me, taking twists and turns just like my life journey.

When I came to visit Assumption College, I was impressed by the immense beauty of the Chapel of the Holy Spirit and I loved coming to Admissions events and hearing the Chapel Choir. I had always sung in church, but never had the opportunity to be a part of a group that worships God in song. Upon putting my deposit down, I decided to join the Chorale as well as the Chapel Choir at Assumption. I was thrilled to be joining a welcoming community that was so

accepting and open, taking me in and transforming my simple high school hobby into a passionate major with the hope of an aspiring career.

On the first day of college orientation, I received a schedule and it said, “Morning Prayer with the Assumptionists.” I read the schedule again and asked my roommate if he wanted to go. We woke up the next morning at seven and went to the chapel for Morning Prayer. We received the books of psalms and a hymnal and sat in the chairs within the north transept of the chapel. As Prayer started, I was very lost not having prior knowledge of the Liturgy of The Hours. It was both a relaxing and eye opening experience for me. My roommate and I continued this tradition all throughout the first semester. I continue it up to this very day, faithful to my resolve, expressing my thanks to Him through prayer and song.

Having both the experiences in Chapel Choir and at Morning Prayer, I realized that my idea to minor in music could produce a customized major. After consulting with the Dean, she decided to grant me permission to create the liturgical music major. This allowed me to use all valuable resources on campus and even more specifically, the Assumptionists. Through my coursework and discussions about music, I have gained a tremendous amount of knowledge that I am forever grateful for. It is not everyday that people have access to all these valuable resources.

After the approval of my special major, I had the opportunity to work with Fr. Donat Lamothe, A.A., who has his doctorate in music. As a musicologist, he led me through an independent study known as “Music And Worship.” I was fascinated by the history of the Catholic Church, specifically when we started to look at the purpose of music over the course of history. I was able to listen to his words and hear sound examples from ancient Gregorian chant to Bach’s Cantatas to modern contemporary Christian Music following the transition occasioned

by Vatican II. What amazes me and drives me is to see how music has shifted from being only performed for listening to serving a ministerial purpose for a congregation.

Having the ability to double major has been a dream come true and this has made my Assumption experience something to remember. Studying both a science and an art shows the true advantage of the liberal arts education. My intent is to be able to discuss accurately the function of liturgical music within the history of the Catholic Church, paying attention to three distinct historical time periods from the time when Gregorian chant ruled supreme in the Early Church through the Protestant Reformation to the time when contemporary music was put in place after the changes effected by the Second Vatican Council. I hope to broaden my knowledge through researching these historical time periods, allowing me to appreciate truly the ministerial function that music serves for the congregation. With my continued investigations and research, I will be able to fulfill my dream and complete my customized major. This will allow me to complete successfully my undergraduate thesis, sharing my findings with others in the Assumption community.

Acknowledgments

There are many special individuals who I would like to thank, as they have all been a vital part of this undergraduate thesis. First and foremost, I would like to thank my thesis mentor and advisor, Fr. Donat Lamothe, A.A.. Without his dedication, knowledge, expertise and patience, I would not be where I am today. He has been truly an inspiration to me and to countless other students on the campus of Assumption College. I appreciate all the time that he has invested in me by advising me in my choice of topic, assisting me with shaping the focus of my thesis, and for revising the numerous drafts I handed in. I am truly blessed to have had the opportunity to be mentored by and to work with such a gifted Professor of Music.

I would also like to thank the other members who are on my thesis committee: Fr. Roger Corriveau, A.A. and Dr. Michelle Graveline, for their support and assistance with reviewing my work and supporting me in my customized major. I would like to thank personally Professor Margaret Tartaglia, Music Ministry Director in Assumption College Campus Ministry for her insight and assistance with planning this academic major. A special note of thanks is given to the Art, Music & Theatre Department and the Theology Department for the support of their faculty and courses that allowed me to succeed.

I want also to extend a word of gratitude to Professor Molly Flynn and the Assumption College Honors Program for the wonderful opportunity to publish and defend my undergraduate work at Assumption College. Finally, I would like to thank my family and friends, specifically my parents for supporting me through my college journey. I could not have done this without them. I hope you enjoy reading my work and I hope you are enlightened or touched by a piece of it.

Introduction

Liturgical music is defined as church music or sacred music that complements and enhances a specific liturgy or religious rite. Within my thesis, I will examine the music that prevailed during the history of the Catholic Church. This music has always served some type of ministerial function, but it has evolved from previously being viewed as strictly devotional to something that engages the congregation to participate. Liturgical music has gone through many phases over time; it is used to satisfy the desire of creating a vibrant worship community. Liturgical music today allows the congregation and community to participate actively in the liturgy, relating to both the Liturgy of the Word and the Liturgy of the Eucharist; these are the two main parts to the Catholic liturgy.

It seems to me that all too often many people do not think about the role of music and do not properly understand the importance it holds within Catholic liturgies. Many people simply walk into church and passively participate by sitting in the congregation, listening to what is going on around them instead of participating by taking a hymnal and using it. Listening became one of the more prominent forms of participation. Vatican II has invited congregations to participate more than by merely listening. Liturgical music is an essential part of the liturgy. While not becoming the focus of the liturgy itself and therefore a distraction, music must support and not take over the Eucharist itself. I am interested in finding out how the use of liturgical music has changed from the time when Gregorian chant reigned supreme to the current time when contemporary music has come to dominate the Catholic liturgy.

The Vatican Council has acknowledged the need for the liturgy to be in the language of the people. This was certainly the case in the earliest days of the Church. In the West, the liturgy would take place in the Latin vernacular. But eventually with the advent of other vernaculars, the

liturgy continued to be in Latin and people would simply participate by listening to the Gregorian chant that was being sung in Latin. In the early days of the Protestant Reformation, the congregation started to participate as music began to be programmed to their needs. The Psalter especially through the use of metrical psalms was translated into the language of the people. Within the Catholic Church, the needs of the congregation were realized only in the reforms made by the Second Vatican Council and they continue to evolve today. Music has entered into the contemporary realm of worship in the vernacular, which helped to make the liturgy more participatory.

What amazes me in particular is that my generation does not understand that liturgical music has changed to what it is today. We do not understand the struggle that many people endured at previous points in history when they would attend their religious services and not be able to understand what their preacher or the music being sung around them meant. It was through the hard work of Vatican II that music became what it is today. Amazingly, this was not the case a half a century ago.

Within the Catholic Church, there has always been a need and a strong presence for music. The need for music has changed from being simply something listened to by all and sung by a few to involving everyone to sing together and participate in liturgical celebrations. There is great richness to be gained from an increased awareness of music in the Church, and many important lessons can be learned from the historical progression of liturgical music. The effect music has had on the liturgy has directly affected the congregation based upon their needs. Liturgical music has driven me and others to participate more fully in the liturgy. As an active choir member, cantor, and musician, I appreciate the special role liturgical music plays within the liturgy. I see what the congregation needs in order to understand fully and participate in the

liturgy. The music I sing today is designed to serve the congregation. Even if I may be the only liturgical music major at Assumption College, my desire to investigate this topic has driven me.

In this thesis, the central questions that I need to address relate to why Christians sing at worship and why Christians worship with music. I will answer these questions, analyzing three main periods of history within the Church. The first period will encompass the beginnings of church music and will look at chant as the dominant form of church music. The second period within the history of the church will relate to the various reformations that took place. One will be able to clearly see the similarities and differences between the different Christian groups, gaining an overall understanding of the struggles that music faced within this historical period. The final period will be an analysis from the 1960's to present, allowing one to see the advancements made since the second Vatican Council. There have been some remarkable changes within the structure of music as well as changes to the basic perspective and understanding of what music should be within the liturgy. The congregation must be able to understand worship and must be able to participate in an active fashion. Participating in the liturgy is not a passive process.

It must be stated that this thesis will provide an analysis of the function of liturgical music within the Western traditions of the Church. This decision was carefully made between my advisor and me. Focusing the scope of my research allows me to fully dive as deep as I need to within the Western Church to avoid completing a work that would have been too vast and would not have allowed for a proper analysis to be completed. Liturgical music has changed over time, adapting to the needs of the Church over the course of history. Music has always been an enjoyable part of my life and I do hope you enjoy reading my thesis. My prayer is that you will

gain a better understanding of what music can do within worship and realize the great impact music has had on the Catholic liturgy and all the traditions across history.

The Church at the Beginning of the Middle Ages

For centuries, music has had a powerful influence on many lives, especially when used during times of prayer and worship. Whether one is a newcomer to a church or is a dedicated parishioner, there is a sense of community felt when music is heard, sung, or played during a liturgical celebration. Many may ask, “Why do we sing in church? What’s the point? Where did this idea come from?” In order to answer these questions, one must begin to look back into the history of the Catholic Church and the history of its liturgical music. In order for music to be classified as liturgical music, it must have a specific function within the liturgy. Most recently, this music has evolved to serve a ministerial function from previously being viewed as strictly devotional and non-participatory. The function of liturgical music has changed over time, from making it support individual prayer to meeting the needs of a full congregation, serving a ministerial function that has changed over three distinct periods of historical development.

In order to understand this concept fully, one must understand that the way music serves people in the congregation today was not the case years ago. The Church has had consistent liturgies throughout history, but there were noticeable changes in the way music functioned within the liturgy. A key point to note was that some of the Church was formed through the actions completed by the disciples of Jesus Christ. The earliest liturgies occurred in Jesus’ language of Aramaic and also appeared in Greek. It is stated that almost “no music survives from the first thousand years of the Christian era except the music of the Church, and the history of that music begins with the foundation of Christianity.”¹ Within the Roman world, society was seeing signs of decay after having many vigorous leaders who brought life to a vibrant empire. The earliest Christians were being persecuted for following the way of Christ and were often in

¹ Hoppin, Richard H. *Medieval Music*. New York: W.W. Norton, 1978, 1.

hiding, for fear that they would be killed for practicing a religion that was not recognized as a legitimate religion. During the rule of Diocletian, he suggested that Christianity needed to be suppressed and that anyone who practiced it would be punished very severely. Historians state that “[f]rom bitter persecution under Diocletian, Christianity advanced to complete toleration under Constantine and became, by decrees of Theodosius, the compulsory religion of all Roman subjects except the Jews.”² Constantine decreed the Edict of Milan in the early fourth century. The earliest Christians who practiced their religion participated actively in their worship space, even though it was not in the public eye for many years. This helped to grant freedom to all those who practiced this offshoot religion of the ancient Jewish tradition. It is essential to remember that Jesus Christ himself was Jewish and that he grew up practicing his religion in the Temple and in the synagogue.

The historical development of music can be thought of as the continuation of “musical practices of the Jewish Synagogues,” where “[R]eadings from Scripture were followed by Psalm singing.”³ This modest liturgy promoted small groups of prayer and reflection. What is notable to us today is that the music used in the synagogues was without instrumental accompaniment. When the presiding worshipper has “spoke[n] at sufficient length, some one rising up sings a hymn which has been made in honor of God, either such as he has composed himself, or some ancient one of some old poet, for they have left behind them many poems and songs, and psalms

² Hoppin, Richard H. *Medieval Music*. New York: W.W. Norton, 1978, 3-4.

³ Anon. 2003. “Liturgical Music, History of”. Essay in *New Catholic Encyclopedia*, 8:680. 2nd ed., Detroit: Gale.

of thanksgiving and hymns.”⁴ Liturgical music begins with the humble origin of plainsong and chant that occurred during the beginning of monastic life, where these “[W]idely admired ... leading figures in the Christian movement ... inspired a new wave of urban monasticism.”⁵ Scholars agree that these monks set “[t]he divine office” and initiated “the early Christian custom of praying at certain times of the day,” making this become the standard form of prayer in monastery settings.⁶ Saint Benedict, who is the patron saint of Europe, was an important figure of Western culture that followed the Divine Office. His community helped influence both monasteries and laypeople to partake in the ancient oral traditions, since this was one of the most popular ways that chants were passed on through the ages.

The next shift in music was gradually moving from the oral tradition to the development of the earliest forms of musical notation. As the repertory of chant became so large, the first notation forms were markings above the sacred text, indicating the direction of the melody and pitch of the chant. This was used to assist the memory of the individuals partaking in the chant. Communities that followed the monastic traditions of music used this diastematic notation, as it is called, and this eventually gave rise to square notation that appeared in the fourteenth century. Community prayer such as the Cathedral Office, which contained popular elements such as processions, incense, and chosen psalms influenced the modern Liturgy of the Hours and Mass used in today’s world. The repetitive nature of this diocesan ritual made it accessible to many in

⁴ Weiss, Piero, and Richard Taruskin. *Music in the Western World: A History in Documents*. New York: Schirmer Books, 1984, 20.

⁵ Fastiggi, Robert L. (ed.). 2011. “Liturgical Music, History of”. Essay in *New Catholic Encyclopedia Supplement 2011*, 2:451. Detroit: Gale.

⁶ Fastiggi, Robert L. (ed.). 2011. “Liturgical Music, History of”. Essay in *New Catholic Encyclopedia Supplement 2011*, 2:451. Detroit: Gale.

prayerful communities. It is known that some of the earliest manuscripts that contain “Gregorian chant with notation date from the ninth century, giving little direct evidence about how and when the repertory was created.”⁷ Gregorian chant used Latin texts under the square notation. The Latin “liturgical texts were of crucial importance ... [to] Latin culture, especially [to the Church] in the early Middle Ages, as were the theological and historical writings of the ancient church fathers.”⁸ The text with its music was the law of the Church and could not be altered in any way from its original form.

One of the leading Western Church Fathers was St. Augustine, who often spoke about the use of music within his daily life and within the liturgy. He spoke very highly of his relationship to his faith instructor, St. Ambrose, the Bishop of Milan. St. Augustine states in the *Confessions* that “the tears flowed from me when I heard your hymns and canticles, for the sweet singing of your Church moved me deeply”.⁹ Music had a way to touch the ears of many while it creates an intense feeling of devotion within the heart. He goes on to say that, “It was not long before this that the Church at Milan had begun to seek comfort and spiritual strength in the practice of singing hymns, in which the faithful fervently united with heart and voice”.¹⁰

The chants that were used were in one of the eight church modes, making a total of four pairs of modes on four different ending tones. Half of the modes were authentic and the

⁷ Fastigi, Robert L. (ed.). 2011. “Liturgical Music, History of”. Essay in *New Catholic Encyclopedia Supplement 2011*, 2:452. Detroit: Gale.

⁸ Leonhardt, Jürgen. 2013. *Latin : Story of a World Language*. Cambridge, MA, USA: Harvard University Press. Accessed March 15, 2016. ProQuest ebrary., 130.

⁹ Weiss, Piero, and Richard Taruskin. *Music in the Western World: A History in Documents*. New York: Schirmer Books, 1984, 29.

¹⁰ Weiss, Piero, and Richard Taruskin. *Music in the Western World: A History in Documents*. New York: Schirmer Books, 1984, 29.

remaining modes were plagal. Modes contained a series of tones that created various scales, which were used in the creation of chant melodies. Modes functioned like the major and minor scales used within modern music. This chant form was plain and simple, using pure melody to give it a serene, spiritual character. This type of musical texture is known as monophonic texture, having a simple melody line with no other musical parts. Scholars concur that “a nearly full repertory of Roman liturgical chant existed by the end of the seventh century,” which is rather remarkable since most of the music was written anonymously and without accompaniment.¹¹ Many voices singing influenced others to sing, making people in their communities actively participate in the liturgy.

Chant flourished in the monasteries because it promoted a balance of praying and working within the Benedictine communities. They felt it promoted an internal balance and harmony, being in tune with God and the world around them. Chant enhanced the sacred text, taking ordinary words and elevating them above normal speech. This uplifting experience is thanks to the meditative power of music and its ability to serve others through devotion and prayer.

An example of a piece of Gregorian chant that was used frequently within the Christmas season of the Church was the “Alleluia Vidimus Stellam”. It speaks of the three Magi seeing the star over where Christ was born in Bethlehem; these Wise Men who came to worship the newborn King and to present him with gifts. The example directly relates to the Gospel of Matthew when he writes about the birth of Jesus Christ.

¹¹ Fastiggi, Robert L. (ed.). 2011. “Liturgical Music, History of”. Essay in .New Catholic Encyclopedia Supplement 2011, 2:452. Detroit: Gale.

Below is the example of “Alleluia Vidimus Stellam” in Gregorian chant.¹²

2.



A lle-lú-ia. * ij. V. Ví- di-
 mus stéllam é- jus in Ori-én-
 te, et vé-ni- mus cum muné-
 ribus ad-orá-re * Dó- minum.

The melody starts off as a solo in the given mode of chant, which then allows the choir to join in as everyone sings the alleluia. A smaller choir then sings the verse. Once the verse is completed, the choir is brought back in. The chant is very similar to other chants used during this time of history. Chant always referenced biblical texts used for the day that, which were assigned to specific celebrations.

The only problem with this type of music in the liturgical celebrations was that people had to be a cleric to know and understand this type of music. Gregorian chant was a special form of the musical language, allowing the spirits of the listeners and participants to be lifted. The

¹² "The Alleluia for the Feast of the Epiphany: *Vidimus Stellam* ("We Have Seen the Star")." Chantblog: The Alleluia for the Feast of the Epiphany: *Vidimus Stellam* ("We Have Seen the Star"). 2012. Accessed October 31, 2016. <http://chantblog.blogspot.com/2012/01/vidimus-stellam.html>.

chant is characteristic of other contemporary chants because the structure, notation style, and lack of meter. These are all unique qualities found in music for this time in history. However, most of the population that lived during the Middle Ages was not literate in music or in Latin, making their understanding more difficult when one attended church during this time. Historians agree that when the congregation was left to suffer because of their lack of education, “the people’s voice was increasingly silenced at Eucharist” and this forced “the priest [to] develop a silent mode of prayer.”¹³ As the congregation began to be reduced to silence, “they shared little if any musical role in the [singing] ... of the Mass.”¹⁴ The original notion of letting only the educated participate did not help foster the faith of all those who attended the liturgy, making the music more distant for some than others.

Church hierarchy kept looking back toward the eighth century and thought that if “each major city or region” within Europe, the Middle East, and Africa could develop “its own local repertory of texts and melodies”, then local communities would be able to actively participate and comprehend the liturgy.¹⁵ Others disagreed with this notion, stating it would not be the solution in getting the congregation to participate as the Western Church began to fully form. Music began to become streamlined, having all people adopt the Latin chants that were used in Rome. This promotion to uniformity was greatly disputed, since it was thought to harm many communities and the elders who resided in these communities during this time. This was because

¹³ Foley, Edward. *From Age to Age: How Christians Have Celebrated the Eucharist*. Chicago: Liturgy Training Publications, 1991. Print, 156.

¹⁴ Foley, Edward. *From Age to Age: How Christians Have Celebrated the Eucharist*. Chicago: Liturgy Training Publications, 1991. Print, 153.

¹⁵ Jeffery, Peter. *Re-envisioning past Musical Cultures: Ethnomusicology in the Study of Gregorian Chant*. Chicago: U of Chicago, 1992. Print, 6.

top church officials were not willing to serve the needs of the people. Many agree that “internal and external pressures provoked movements toward uniformity”, which ultimately hurt the congregation.¹⁶ Music did not focus on how prayerful the congregation would be and “[f]urther developments in polyphony, with multiple and complex lines of music and increasingly intricate rhythmic patterns, contributed to the obscuring of the liturgical texts.”¹⁷ Historians did agree that the message of the texts should not be lost and further reform would be needed in years to come, as “music is intended to clothe the sacred texts appropriately” and “it should not intrinsically cover over and hide from view the majestic proportions and the graceful lines of the texts.”¹⁸ This begins to play an important role in the reason for leaving Latin behind and making Biblical texts and music available in the vernacular.

¹⁶ Jeffery, Peter. *Re-envisioning past Musical Cultures: Ethnomusicology in the Study of Gregorian Chant*. Chicago: U of Chicago, 1992. Print, 6.

¹⁷ Foley, Edward. *From Age to Age: How Christians Have Celebrated the Eucharist*. Chicago: Liturgy Training Publications, 1991. Print, 153.

¹⁸ Henry, H. T.. 1915. “Music-reform in the Catholic Church”. *The Musical Quarterly* 1 (1). Oxford University Press: 102–17. <http://www.jstor.org/stable/738045>, 107.

The Reformation

At the end of the Middle Ages, questions arose about the traditions that the Church had followed for centuries, paving the way for the Protestant Reformation. On October 31, 1517, Martin Luther placed his 95 Theses on the door of the All Saints' Church in Wittenberg, Germany. Music historians agree that this was the only way Luther could express his true concerns for the direction in which the Church was going. As people began to become more aware and conscious of their sinfulness, many people would look for ways to repent. Indulgences were being sold and this spiraled into terrible corruption within the Catholic Church. This forced the faithful to become more devotional, making Luther fed up with the position of the Church. Luther was upset that his people who spoke German would have to learn to read and sing in Latin. Luther wanted to change tradition and he had an "emphasis upon the clarity of the spoken word in the vernacular, the encouragement of the participation of the congregation in all aspects of worship, including the music, and the involvement of the assembly in all other areas of church life."¹⁹ This opened the door for many discussions and for others to join the reformation movement, looking at ways to make the congregation feel included in the celebrations.

The liturgies of the Catholic tradition and the Lutheran tradition were very similar and there few discrepancies and changes within the liturgy that affected the congregation, since Luther was a Catholic priest before the Protestant Reformation began. Luther was fond of "the practice of truncating or omitting portions of the text that the public sang in Mass, substituting paraphrases or unrelated texts in the vernacular."²⁰ This helped the parishioners understand fully

¹⁹ LARSON-MILLER, L. et al. 2003. "Liturgical History". Essay in . New Catholic Encyclopedia, 8:659. 2nd ed. Detroit: Gale.

²⁰ Herl, Joseph. 2004. *Worship Wars in Early Lutheranism*. Cary, US: Oxford University Press (US). Accessed March 15, 2016. ProQuest ebrary, 24.

what was going on during the liturgical celebrations. It is agreed upon by historians that, “Luther was therefore not so much an innovator as a popularizer of congregational singing.”²¹ However, this would not be the only reform that would be taking place within church music.

At this time, the Lutheran Church initially maintained its tie to Catholic traditions in regard to services. Some of the music used within their services kept the original Latin texts, but Luther began to have some of the lyrics for the music translated into German. This brings up the principle of *Contrafactum*, meaning new texts to fit the old melodies that were written many years ago. Hymnody within the Lutheran tradition sparked the creation of the strophic hymn, allowing the congregation to sing in unison together. United voices within a congregation made Luther very pleased and some of the unison hymns that were being used in church were either borrowed or newly composed.

Another important musical form that characterized the function of liturgical music in this time was the choral, often associated nowadays with J.S. Bach. These chorales, also known as hymns, allowed the congregation to express their faith when services were held, especially during the holy day celebrations or religious holidays. These pieces were simple in meter and had rhyming verses, which could be easily memorized by the church congregation. Luther continued to change the structure of the Mass completely, adding “additional hymns – before and after the sermon, during the communion and at the end of the service,” which were “sung more frequently by the entire congregation.”²² The choir sang most of the Mass, but the portions that

²¹ Herl, Joseph. 2004. *Worship Wars in Early Lutheranism*. Cary, US: Oxford University Press (US). Accessed March 10, 2016. ProQuest ebrary, 35.

²² Herl, Joseph. 2004. *Worship Wars in Early Lutheranism*. Cary, US: Oxford University Press (US). Accessed March 10, 2016. ProQuest ebrary, 56.

incorporated the congregation were the strongest parts of the Mass. Luther wrote many hymns and an example of one of these famous hymns is "A Mighty Fortress Is Our God". The congregational hymn is also known as a choral, which contain syncopated rhythms and would be written in four-part harmony. The hymns were eventually equalized to make it easier for later congregations to sing the tune.

This is an example of Luther's hymn, "A Mighty Fortress Is Our God," in equalized form.²³

PRAISE TO GOD

A Mighty Fortress Is Our God 5

1 A might-y for-tress is our God, a bul-wark nev-er fail-ing;
2 Did we in our own strength con-fide, our striv-ing would be los-ing,
3 That word a-bove all earth-ly powers, no thanks to them, a-bid-eth;

our help-er he, a-mid the flood of mor-tal ills pre-vail-ing.
were not the right man on our side, the man of God's own choos-ing.
the Spir-it and the gifts are ours thro' him who with us sid-eth.

For still our an-cient foe doth seek to work us woe; his craft and power are
Dost ask who that may be? Christ Je-sus, it is he; Lord Sab-a-oth his
Let goods and kin-dred go, this mor-tal life al-so; the bod-y they may

great, and, armed with cru-el hate, on earth is not his e-qual.
name, from age to age the same, and he must win the bat-tle.
kill: God's truth a-bid-eth still; his king-dom is for-ev-er.

WORDS: Martin Luther (1483-1546); tr. Frederick H. Hedge (1805-1890)
MUSIC: Martin Luther (1843-1546)

EIN' FESTE BURG
8.7.8.7.6.6.6.7.

²³ Luther, Martin. "Hymns of Promise" "A Mighty Fortress Is Our God" 2015. Accessed December 04, 2016. <http://www.hymnary.org/hymn/HOP2015/page/5>.

Luther wrote many of these hymns, but others contributed to the repertory. It has been said that music helps in the understanding of “the presence of the holy and prompts the mind and heart to make that leap to the sacred.”²⁴ Luther’s practices influenced another major representative of the Reformation by the name of John Calvin. He had different views and opinions compared to Martin Luther, since he believed in singing exclusively the psalms and the New Testament Canticles.

Like the Protestants, some Catholics felt as if they needed to change with the times in order to defend their rights and beliefs. Some Catholics felt that they needed to have their own reformation. Historians state that, “both Catholics and Protestants normally thought of reform and renewal as a return to the spirit of the gospel and the primitive church as they understood them.”²⁵ This predominantly occurred within the seventeenth century and was a direct reaction to Protestantism. Music historians state that both “Catholic Reform and Counter Reformation characterized Catholicism until the end of the seventeenth century, with the Reform serving as it were the soul of the combined movement, the Counter Reformation as the body.”²⁶

As the Catholic Church was fighting to stay current among all the reforms that were occurring, its leaders joined together for the Council of Trent, which was held in several sessions in Northern Italy from 1545 to 1563. The goal of the Council was to reform the Church and clear up misconceptions that had appeared during the reformation period. When there was a discussion about liturgy and music in the last session of the Council, it was felt that polyphonic music

²⁴ Roccasalvo, Joan L. "The 'sacred' in Sacred Music." *America*, October 28, 1995, 19. Accessed February 6, 2016.

²⁵ Bireley, Robert. *The Refashioning of Catholicism, 1450-1700: A Reassessment of the Counter Reformation*. Washington, D.C.: Catholic University of America Press, 1999. Print, 2.

²⁶ Bireley, Robert. *The Refashioning of Catholicism, 1450-1700: A Reassessment of the Counter Reformation*. Washington, D.C.: Catholic University of America Press, 1999. Print, 4.

obscured the words and that musicians were acting irreverent when creating music for the Mass. The use of instruments had been frowned upon and the general melody, or cantus firmus of many pieces had become secular in nature, moving away from the original divine nature and function of music to promote a reflective and contemplative atmosphere for the congregation. After the Council had concluded, it was simply decided that individual bishops should regulate music in their diocese and that they should use their best pastoral judgment.

The Council did not agree with the original demands to make changes to the liturgy or music because many felt that it would be too radical for the time. This Council met during the time of the reformation and all agreed that if the Catholic liturgy were to be translated into the language of the people, it would be following what the Protestants did for their congregations. This was not a welcomed idea and the church did not want to give into this rebellious idea. It would not be appropriate to follow what the Protestants and Anglicans were doing.

Within the Calvinist tradition, the Catholic liturgy was completely rejected. John Calvin believed that ornate music lead people astray from the Lord and that it was a distraction to the prayer that was supposed to be occurring on a daily basis. Therefore, Calvin did not allow musical instruments and polyphonic music. He strictly believed that only monophonic tunes for psalms should be the only thing sung in church and this gave way to the creation of a Psalter, which was a book of psalms. Calvin believed that the only music that needed to be present during a liturgy would need to come from divinely inspired texts, which only encompasses the psalms. Calvin suggested that only monophonic tunes would be used when chanting the songs and it would be done without accompaniment.

An example that shows how psalms have evolved into modern day hymns is Psalm 134, which is found in French in the Geneva Psalter. The tune contains the melody used in the hymn

tune, “Old Hundredth”, found within the Protestant tradition. Catholics have adapted this melody when this hymn is appropriate to the liturgy. The psalm originally was metrical and had numerous syncopations within it, which would make it very difficult for a congregation to sing; so there is an equalized version.

This is Psalm 134, found within the Geneva Psalter.²⁷

Geneva, 1551

1. Come, bless the LORD with one ac-cord,
 You faith-ful ser-vants of the LORD,
 Who in His house do stand by night;
 And praise Him there with all your might.

The equalized version of the hymn contains only quarter notes and half notes, leaving the whole note as the final note to end each verse. This allows the congregation to easily read the music as opposed to dealing with the older tune that was off the beat and contained many eighth notes. “All people that on earth do dwell” is the hymn that uses the hymn tune for congregational singing. The melody is identical to what it was in the past and has since had newer text placed to it.

²⁷ SpindleWorks. "Psalm 134." Psalm 134. Accessed October 30, 2016.
http://www.spindleworks.com/BOP/mobile/PSALM_134.html.

The piece below is the example of the modern hymn that is derived from the Geneva Psalter.²⁸

All people that on earth do dwell

(Old 100th)

William Kethe

Attributed to Louis Bourgeois, 1551

1. All peo - ple that on Earth do dwell; sing to the Lord with cheer-ful voice;
 2. The Lord, ye know is God in - deed; with - out our aid he did us make;
 3. O en - ter then his gates with praise, ap - proach with joy his courts un - to;
 4. For why? The Lord our God is good; his mer - cy is for - ev - er sure;
 5. To Fa - ther, Son, and Ho - ly Ghost, the God whom heav'n and earth a - dore,

9

him serve with fear, his praise forth tell, come ye be - fore him and re - joice.
 we are his folk, he doth us feed, and for his sheep he doth us take.
 praise, laud, and bless his name al - ways, for it is seem - ly so to do.
 his truth at all times firm - ly stood, and shall from age to age en - dure.
 from men and from the an - gel host be praise and glo - ry ev - er - more.

Even though many believed Calvin had a different approach than Luther, they both were firm believers in having the congregation fully participate within the liturgy. Luther also had great admiration for polyphonic music and instrumental music, pushing him to move the liturgy into the vernacular was radical for the time. As Luther was influencing his people within

²⁸ Kethe, William. "All People That on Earth Do Dwell." Old 100th. Accessed October 30, 2016. https://s3.amazonaws.com/static.musescore.com/979021/d8d0094de0/score_0.png.

Germany and within the middle of Europe, there was also another shift occurring within the church in England. Many individuals shared discontent of the Church just like Martin Luther.

King Henry VIII of England saw the Protestant influence and this gave him the idea to sever England's relationship with the Papacy in Rome. This "did not introduce a new set of beliefs into English life," as "Catholicism continued in England, but the influence of the pope was thereafter gone."²⁹ The Anglican Church would now be under the supreme power of England's monarch who ruled as both civic ruler and church ruler. This was "instituted during the four sessions of 'reformation' parliament, the Act for the Submission of the Clergy, and in particular the Act of Supremacy of November 1534, which recognized Henry as 'the only supreme head in earth of the Church of England.'"³⁰ King Henry VIII officially dissolved all monasteries and abbeys in England in 1536. At one point during King Henry VIII's reign, he considered creating an alliance with the Lutherans in 1538. The King sent out members to meet with the Lutheran delegation, but there was no efficient progress that was being made. Drafts for proposed liturgies were brought up, but both sides failed to negotiate anything that would unite their ideas of worship. People reacted poorly to this and began to burn any books and writing materials that were considered to be heretical, specifically when referencing protestant material.

King Henry VIII continued to ask for reforms to be made to the liturgy so that the liturgies and celebrations would be made "more intelligible to the laity."³¹ The Henrician reform did bring about the creation of a Litany or English procession that was made in 1544. The King

²⁹ Wienandt, Elwyn A. *Choral Music of the Church*. New York,: Free Press, 1965. Print, 139.

³⁰ Huray, Peter Le. *Music and the Reformation in England, 1549-1660*. New York: Oxford UP, 1967. Print, 1.

³¹ Huray, Peter Le. *Music and the Reformation in England, 1549-1660*. New York: Oxford UP, 1967. Print, 2.

insisted on having the clergy instruct the people in the congregation thoroughly to walk them through the changes that would be occurring. It is stated by musical historians that, “the basic principle that was to be mainspring of the English liturgical reform” was “that the laity should fully understand and take part in public worship”.³² Plainsong tunes were composed during this time to complement the newly formulated English versions of the Latin processions that would take place within England. Music played a vital role within all the English communities, specifically within smaller communities. It is said that music played an important role in daily services that took place and that some of the greater houses “maintained skilled choirs – at a most conservative estimate the number cannot have been much below fifty”.³³ People insisted that church music could be both monodic and polyphonic, which sounded rather ambiguous at first.

Many people in England felt as though music was irrelevant to them, and harshly criticized music in any form that was used within the liturgy. It was criticized both on “economic and religious grounds” and for the “disproportionate amounts of time and money [that] were being spent on it.”³⁴ This continued to create disorder and confusion to those who were trying to promote liturgical uniformity to all those within the English community. During the first two years of Edward’s reign, many choirs were disbanded and would become reassigned to form different choirs within England. The most popular choirs contained male voices “ranging in size

³² Huray, Peter Le. *Music and the Reformation in England, 1549-1660*. New York: Oxford UP, 1967. Print, 5.

³³ Huray, Peter Le. *Music and the Reformation in England, 1549-1660*. New York: Oxford UP, 1967. Print, 2.

³⁴ Huray, Peter Le. *Music and the Reformation in England, 1549-1660*. New York: Oxford UP, 1967. Print, 11.

from no more than eight to as many as forty-four men and boys.”³⁵ It must be noted that the new Book of Common Prayer was something that allowed people to see how compact it was and how services would all be unified by the English Parliament. There are celebrations that were uniquely formed within the English tradition and they were known as “The anthem and the Service, both remaining vital to the present time in the land of their origin and appearing in America as well.”³⁶ There were however no true instructions for musicians to follow as to what would be expected of them or needed for them to be successful when being present at a liturgy. Music was “obviously permitted, if not encouraged, at Matins and Evensong.”³⁷ The Book of Common Prayer had won over the hearts of many people, but there would still be further reforms that would need to occur, especially as rulers changed.

Elizabeth I, who was crowned in 1559 and ruled until her death in 1603, had an appreciation and affinity toward the ancient traditions of Greek and Latin. She wanted her liturgy to be said in Latin within The Chapel Royal. She was in favor of a vernacular liturgy and she discussed the restoration of an English Prayer Book and attended English Communion services within the Chapel Royal. Many people believed she would contribute many more reforms in regards to liturgy, but she began by making changes to the Elizabethan Prayer Book. What is rather fascinating about this situation is that one of the newest clauses added to the reform was about music and it was based upon the societal “criticisms of the Puritans exiles returning from

³⁵ Huray, Peter Le. *Music and the Reformation in England, 1549-1660*. New York: Oxford UP, 1967. Print, 13.

³⁶ Wienandt, Elwyn A. *Choral Music of the Church*. New York,: Free Press, 1965. Print, 139.

³⁷ Huray, Peter Le. *Music and the Reformation in England, 1549-1660*. New York: Oxford UP, 1967. Print, 19.

abroad, most of whom were opposed to non-congregational music ... in public worship.”³⁸

Queen Elizabeth I was prepared to allow freedom of belief and practice within the English community, as she had her preference of what occurred in her chapel. She soon realized that her desires and expectations of what liturgy should be were quite entirely different when compared to the opinion of other Protestants around her.

Music was used by Luther to let his congregation actively participate within their liturgical celebrations. By writing hymns that were easily readable and accessible, he reached those who needed another way to worship. Luther chose music and made the radical change to the vernacular to please his people and to allow them to worship in the way that would serve them best. In this matter, Luther’s attitude was a great model for the Catholic Church. Calvin’s radical view on strictly using the psalms because they were divinely inspired limited congregation participation but prepared the Church to understand the importance of the psalms. King Henry VIII made his own church during the reformation period, which still stands to this day. Having a human being be the ruler of the Anglican Church and denying the Pope’s control from Rome led to tension that still exists in Great Britain today. Looking at the position of the church at this point in history, there were many divides that had been carved within it. Luther’s reformation led to multiple divisions and forced the Catholic Church to remain steadfast against the changing time. This would not allow the Catholic Church to make any reforms for the next four hundred years until the Second Vatican Council would meet in the early 1960’s. Only then would there be major talk about reform regarding moving the liturgy to the vernacular of the people and to what function music must serve within the population.

³⁸ Huray, Peter Le. *Music and the Reformation in England, 1549-1660*. New York: Oxford UP, 1967. Print, 32.

The Second Vatican Council

Many people wonder what happened to the church liturgy and music after the Protestant Reformation. It is often assumed that people miss about four hundred years of Church history and skip right up to the Second Vatican Council. However, there was an important liturgical reform that was occurring in the nineteenth and twentieth centuries that would help to shape the thought of the Second Vatican Council.

After the Protestant Reformation, the Church continued to face struggles and periods of reform before the major reforms that would change the church in the 1960's. The Liturgical Movement began to discuss the issues that the church faced after the dust started to settle from the Protestant Reformation. This movement involved officials from the Catholic Church as well as the Anglican Church and the Protestant Denominations. The goal of this movement was to ultimately restore active participation of the congregation within the Church's worship. Another objective that needed to be taken care of was that the Christian liturgy needed to go back to its roots.³⁹ It was understood by all that returning to the basics of the liturgy would help restore its ideals to a pure form and then would allow for the creation of a more accessible liturgy that is relevant to Christian life in the modern day. Updates to texts and music were suggestions made during this reform period and some suggestions that were being added to the Roman Catholic Church were suggesting moving the Latin texts of the Church to the vernacular.

There was a strong sense of need for liturgies and para-liturgical celebrations to be in the vernacular. Music that was written for these celebrations in the vernacular was written to provide a devotional outlet. Para-liturgical celebrations like Benediction of the Blessed Sacrament and

³⁹ "Liturgical Movement." Encyclopedia Britannica Online. Accessed October 6, 2016. <https://www.britannica.com/topic/Liturgical-Movement>, 1.

various processions that would take place within the church had music that was written in the vernacular. The people of the Catholic Church yearned for the type of worship where they could pray and worship God in their own language. Pope Pius XII was actively involved with this process and spoke about the importance of congregation participation in his encyclical, *Mediator Dei*.⁴⁰ This reform paved the way to the larger discussion that would take place in Rome when the Second Vatican Council would meet to discuss the current situation of the church.

Within the earliest days after the Second Vatican Council took place, many major changes began to occur within music that was played or sung during the new liturgies. Music historians agree that the “first reformation divided the church and synagogue into warring factions; the second reformation unites those factions back into their respective larger wholes.”⁴¹ People were optimistic that the changes would be received well by communities, but this posed many problems for musicians and those ministers who were responsible for programming music. There was nothing written within the vernacular languages of the people besides para-liturgical celebration music.

A very influential French Jesuit priest in the twentieth century was Reverend Joseph Gelineau, who states that there is something very powerful with the human voice, looking at the cries one first utters as a child to the prayers and words that we shout in thanksgiving to God. He says, “for the expression of a powerful sentiment of exultation mere words are not enough; music

⁴⁰ "Liturgical Movement." Encyclopedia Britannica Online. Accessed October 6, 2016.
<https://www.britannica.com/topic/Liturgical-Movement>, 3.

⁴¹ Funk, Virgil C. *Sung Liturgy: Toward 2000 A.D.* Washington, DC: Pastoral Press, 1991. Print, 3.

comes to the rescue of words by adorning or prolonging them.”⁴² Gelineau is also responsible for writing beautiful psalm tones used within the Catholic Church today, which are called Gelineau psalms. Gelineau believed that singing was not only a personal activity, but also that it was a communal activity. The liturgy is celebrated not only with a series of events, but is celebrated by those who participate in the sacrificial meal. Simply listening or hearing the celebration does no one justice and does not encourage the growth of those in the faithful community. It is said that, “in singing, man becomes, as it were, a pouring-out and a gift, because song, compounded of the breath which he breathes out from his inmost self and of the sound of his voice which cannot be held or imprisoned, is the free expression of himself, the manifestation of his interior being and the gratuitous giving of his personality.”⁴³ There is a special connection felt when persons sing, as it involves every part of them. This creates a truly inspiring message as one looks forward to future reforms within the Church.

The most recent reforms at the end of the last century are directly related to the Tridentine Mass, as this was all the Church had known for many years. This traditional Roman Rite Mass made many in the congregation feel as though they were not directly aware of what was taking place during the liturgy. This allowed the members of the congregation to think of creative ways to show their devotion to God, not necessarily focusing on the Mass. During this time, many Masses were offered for different intentions at certain points in the day. Scholar Bernard P. Prusak states that, “There was likewise a surge in the number of votive Masses

⁴² Gelineau, Joseph. *Voices and Instruments in Christian Worship; Principles, Laws, Applications*. Collegeville, MN: Liturgical Press, 1964, 17.

⁴³ Gelineau, Joseph. *Voices and Instruments in Christian Worship; Principles, Laws, Applications*. Collegeville, MN: Liturgical Press, 1964, 17.

celebrated ... as stipulated by the stipend that was offered.”⁴⁴ Liturgical historians agree that paid Masses may have caused some problems, since “priests began to celebrate two, three, or even seven to nine Masses a day” to receive stipends.⁴⁵ The Tridentine Mass did not make sense liturgically, since priests would celebrate Mass with his back to the congregation and without congregational participation. What is important to understand in this process is that actions made in the previous liturgies may have simply been done from previous generations without completely understanding why it was done a certain way. Historians believe that the rituals that were followed for music and for the order of Mass were never questioned, forcing some to lose interest in coming to church for Mass.

The shift and discussion in favor of a new Mass came in the 1960’s with the start of the Second Vatican Council. This was a pivotal moment in the history of the Church, shifting from what the Church knew and bringing it back to its historical roots. The Council’s “first aim of reform” was to get “the full, conscious, and active participation of the faithful.”⁴⁶ Instead of having a huge divide between the congregation and the clergy, the clergy would begin to serve the needs of the congregation. The priest would now face the congregation when saying Mass, since the altar position began to change, opening it up to those who were in the congregation. This helped people gain an appreciation for the liturgy because the new liturgy would be more widely understood, removing distractions and unnecessary actions to take place during the

⁴⁴ Prusak, Bernard P. *The Church Unfinished: Ecclesiology through the Centuries*. New York: Paulist, 2004. Print, 187.

⁴⁵ Prusak, Bernard P. *The Church Unfinished: Ecclesiology through the Centuries*. New York: Paulist, 2004. Print, 187-188.

⁴⁶ Foley, Edward. *From Age to Age: How Christians Have Celebrated the Eucharist*. Chicago: Liturgy Training Publications, 1991. Print, 327.

service. There was a specific theological reason for the way the liturgy took place and Vatican II allowed for the creation of reading cycles within the liturgical years for Sunday Masses and weekday Masses. Having a lectionary and hymnals for the congregation in the vernacular serves the people, as opposed to the Latin texts that were traditionally offered. The scholarly opinion illustrates a shift in the normal ideals of the Church, promoting a more accepting environment and allowing a greater understanding as to why this reform needed to happen. The Church should serve its people without losing control or focus on the celebration of the Liturgy of the Word and the Liturgy of the Eucharist.

In addition to the changes in liturgy, the music moved to the current notation of lines and spaces with a staff that is used within music in today's society. This allowed for the creation of simpler melodies that could be adapted and understood by amateur singers in the congregation. Within the Church today, musicologists agree that music has to serve a function within the liturgy and it cannot simply occur and act as a filler. It needs to focus on more than one individual's wants or desires. It is stated that, "sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship."⁴⁷ This is pertinent to the word of God to all who understand and the purpose of liturgical music within the Church is for "the glory of God and the sanctification of the faithful".⁴⁸ Music draws people into the prayerful atmosphere of the liturgy, giving the sacred

⁴⁷ Anon. "Sacrosanctum Concilium - On the Sacred Liturgy". Sacrosanctum Concilium - On the Sacred Liturgy. <https://www.ewtn.com/library/councils/v2litur.htm>. 112.

⁴⁸ Anon. "Sacrosanctum Concilium - On the Sacred Liturgy". Sacrosanctum Concilium - On the Sacred Liturgy. <https://www.ewtn.com/library/councils/v2litur.htm>. 112.

texts a whole new dimension to be listened to. This promotes the scholarly idea of serving all those who faithfully listen to the word of God.

This reform produced a relatively large “demand for hymns in the vernacular that would promote the active participation of the assembly and appropriately serve the reformed liturgy of Paul VI.”⁴⁹ This exciting new trend was felt all around the world, as Masses in the vernacular started to be offered. Liturgical historians say that “the majority of parishes in the United States” began the “introduction of English into the Mass, followed by Spanish and other languages.”⁵⁰ The end of the Second Vatican Council provided clarity to many that were in the dark about liturgical practices within their own churches. This revitalization enlightened people to help them see the “fundamental shift in understanding both the liturgy itself and, subsequently, the role of liturgical music.”⁵¹ To this day, there is no longer a feeling of division between the congregation and the clergy during the celebration of the Mass within the Catholic Church.

Liturgical historians understand more clearly now why the shift had to occur and agree that it was the right move to make for the Church. Historians were in favor of this “newfound freedom of liturgical experimentation prompted by the vernacular concessions granted by the same council,” creating an “ecumenical awareness within liturgical music” which “continues to

⁴⁹ KUBICKI, J. M. 2003. “Hymns and Hymnals, II: Vatican II and Beyond”. Essay in . *New Catholic Encyclopedia*, 7:260. 2nd ed. Detroit: Gale.

⁵⁰ Fastiggi, Robert L. (ed.). 2011. “Vatican Council II And Beyond”. Essay in . *New Catholic Encyclopedia Supplement 2011*, 1:354. Detroit: Gale.

⁵¹ FUNK, V.C. "Liturgical Music, Theology and Practice of." In *New Catholic Encyclopedia*, 702. 2nd ed. Vol. 8. Detroit: Gale, 2003. Accessed February 6, 2016.

enrich the worship of all our churches.”⁵² This was not the easiest shift, having been one of the first major meetings the Church ever had to make changes; this ushered in the new way of celebrating the liturgy and has allowed for more growth and internal shifts, providing flexibility that is needed to satisfy the needs of certain congregations and communities that partake in Mass. There are still some instances where individuals want to have the Latin Mass brought back and run revival Tridentine Masses every so often. Many believe that these are only brought back as an example to show people the liturgy of the past, but others argue that it is a tactic to get people to return to the mystical ways of the Church; One can hope and pray that the Church remains steadfast with its teaching and ideals on music, putting the congregation first which shows a great example of Christ’s constant love for others.

As one looks at the function of liturgical music as a whole, one must realize that no matter “what melodies may have been used to sing these words, they were the vehicle for the primitive cry of the man of faith expressing himself in sacred music; this cry was the origin of the sung prayer of mankind.”⁵³ Music varies by opinion and feeling, as everyone has their own way to develop their faith and in the way that they choose to worship God. Music allows people to express their thanks and love to God in a way that is not like anything of this world. A special connection is felt when all raise their voices to cry out for help or for mercy. It is essential to remember that there is no specific set of instructions to follow when singing, but there is careful judgment and discretion used within the Church setting in choice of materials. Opportunities for others to worship within communities in the modern day were always available and one of the

⁵² Collins, Paul. 2010. *Renewal and Resistance: Catholic Church Music from the 1850s to Vatican II*. Oxford England: Peter Lang. 170.

⁵³ Gelineau, Joseph. *Voices and Instruments in Christian Worship; Principles, Laws, Applications*. Collegeville, MN: Liturgical Press, 1964, 16.

first new types of music that was available for others to try out was within the folk music movement of the 1960's was one of the first ways that people tried to deal with the transition going on in the Church. People felt the need to use guitars and other secular instruments to satisfy their worship needs. There was an issue with this, since many parishes did not use anything but traditional accompaniments as far as music and instruments were concerned. Music within the folk tradition was "feel good music" for the soul, and many times did not directly relate to fostering the faith of the congregation at a given moment in the liturgy. A common example of a classing folk hymn is "Kumbaya", as seen in the example below. This has a simple melody but does not reflect any ideals of scripture. The text is not divinely inspired nor directly related to the liturgy.

"Kumbaya" is an example of music that appeared in the folk tradition.⁵⁴

Kumbaya

www.singing-bell.com

Kum - ba - ya, my Lord, Kum - ba - ya Kum - ba - ya, my Lord, Kum - ba -
 5 ya Kum - ba - ya, my Lord, Kum - ba - ya O Lord__ Kum - ba - ya

Pieces like the one above were nice to sing for pleasure or in a meditative atmosphere, but would not be adequate enough for when the liturgy was being celebrated and a new format of

⁵⁴ "Kumbaya | Singing Bell." Spiritual, U.S.A. Accessed October 30, 2016. <http://www.singing-bell.com/kumbaya-mp3-lyrics-score/>.

Mass would be revealed. One of the essential elements of the Catholic Mass was the introduction of acclamations and responses. The first composer to write an English Mass was Dr. C. Alexander Peloquin in the year 1964. This Mass setting still exists, but has since been revised to fit in with the new translation. This Mass allowed the congregation to easily follow along with the format of the new Mass, which came out when the Roman Missal was published in 1970. There were reforms also made to the sacraments, and the production of the new calendar and lectionary, known as the Ordo Missae, appeared in the year 1969.⁵⁵

Composers jumped at the opportunity to write new music after the reforms that were prescribed by the Second Vatican Council. Artists like Dan Schutte, Tony Alonso, David Haas, and Michael Joncas wrote more contemporary music for the congregations that exist in today's day and age. Many of these pieces use powerful text to complement the liturgy, never overpowering the central message of Mass. The music encompasses the messages found within biblical text. The music is also written in more than one part to allow it to be more adaptive to larger congregations and choirs. An example of this music that lifts the spirits of the congregation is David Haas' piece, *You Are Mine*. The piece has a sweet melody and a simple repeated refrain, which allows for active participation of the congregation while meditating on the verses, just as one does when they hear the responsorial psalm sung. The song brings comfort to those who hear it and sing it. Many new songs have been adapted to appeal to multiple languages, such as this version of Haas' piece that is bilingual. It has both English and Spanish text to fulfill the needs of the congregation. This practice is appearing more frequently within congregations around the world.

⁵⁵ "Liturgical Movement." Encyclopedia Britannica Online. Accessed October 6, 2016. <https://www.britannica.com/topic/Liturgical-Movement>, 3.

Below is an example of the bilingual hymn, "You Are Mine / Contigo Estoy," by David Haas.⁵⁶

COMFORT / CONSUELO

596 You Are Mine / Contigo Estoy

Verses / Estrofas



1. I will come to you in the si - lence,
 2. I am hope for all who are hope - less,
 3. I am strength for all the de - spair - ing,
 4. am the Word that leads all to free - dom, I
 1. *Te ha - bla - ré en la paz del si - len - cio,*
 2. *es - pe - ran - za de quien an - he - la,* la
 3. *Soy la for - ta - le - za del dé - bil;*
 4. *Soy pa - la - bra li - be - ra - do - ra,* la



I will lift you from all your fear.
 I am eyes for all who long to see. In the
 heal - ing for the ones who dwell in shame.
 am the peace the world can - not give.
 y del mie - do te li - bra - ré. 7 Mi
 vis - ta de los que no pue - den ver.
 al a - ver - gon - za - do e - xal - ta - ré. 7 Los
 paz que el mun - do no pue - de dar. 7 Tu



You will hear my voice, I claim you as my choice, be
 shad - ows of the night, I will be your light,
 All the blind will see, the lame will all run free, and
 I will call your name, em - brac - ing all your pain. Stand
 voz es - cu - cha - rás, y mí - o tú se - rás.
 Con in - ten - si - dad bri - lla - ré en la os - cu - ri - dad.
 cie - gos ve - rán, los li - sia - dos co - rre - rán. Mi
 nom - bre lla - ma - ré; tu llan - to to - ma - ré. Le -



still and know I am here. (To verse 2)
 come and rest in me. (To refrain)
 all will know my name. (To refrain)
 up, now walk, and live! (To refrain)
 Jun - to a ti es - ta - ré. (A la estrofa 2) 2. Soy
 Tu des - can - so quie - ro ser. (Al estribillo)
 nom - bre re - ve - la - ré. (Al estribillo)
 ván - ta - te a ca - mi - nar. (Al estribillo)

⁵⁶ Haas, David. "Tune: YOU ARE MINE (Haas)." You Are Mine. Accessed October 30, 2016. http://www.hymnary.org/tune/you_are_mine_haas

Specifically at parishes and colleges within the area, there is a movement that is occurring to make music more modern, moving away from the traditional hymns. This desire to move in a more contemporary direction could be viewed as disastrous; rather, it should be viewed as a way to listen to the needs of the congregation. One must be in tune with their congregation to satisfy their needs within the liturgy. Music nowadays often “makes it or breaks it” in terms of the liturgy, which is not the right way to view this issue. Clement of Alexandria reminds us that, “The Lord fashioned man a beautiful, breathing instrument, after His own image; and assuredly He Himself is an all-harmonious instrument of God, melodious and holy, the wisdom that is above the world, the heavenly word.”⁵⁷ People must understand the importance of coming back to the rudimentary principles of the liturgy, realizing the sacrifice of the Mass and sharing in the Body and Blood of Christ is the central point of our faith. Music will continue to remain “God’s daughter and the Church’s servant,” acting as a vessel to get people to worship God.⁵⁸ People should not simply show up to church to hear their favorite song or listen to their favorite cantor or organist. The liturgy is enhanced by the presence of every one of its members actively participating in it. For this reason, people feel joy when they sing in church because they do not have to be a professional singer to praise God.

Through all the research and scholarly opinions about liturgical music throughout the course of history, it can be stated that music’s function has taken many twists and turns. Liturgical music’s focus within the Church is on the needs of the congregation, keeping in mind the ancient principles practiced all those years ago in ancient styles of music. Gregorian chants

⁵⁷ Strunk, Oliver. *Antiquity and the Middle Ages*. Norton, 1965. Print, 63.

⁵⁸ Gelineau, Joseph. *Voices and Instruments in Christian Worship; Principles, Laws, Applications*. Collegeville, MN: Liturgical Press, 1964, 50.

gave people the ability to experience a prayerful and meditative way to pray to God. The simple plain texts and melodies did not distract people in times of worship. Rather, it enhanced the overall quality and understanding of music as a whole. Liturgical music is used to enhance and complement the liturgy, providing a call and response between the presider and the congregation without distracting and taking away from and becoming the focus of the liturgy. This dialogue is what keeps communities interested in Mass. Taking these qualities into consideration when creating modern liturgical music is important, as it is taken for granted all too often. Liturgical music has always affected the Catholic liturgy, increasing the overall awareness of the practices used within the liturgy, creating the foundation for balancing the lives of others.

Conclusion

Liturgical music has evolved considerably from the days of the Early Church, but there is still an opportunity for more growth to occur in today's day and age. There is always going to be the congregation that needs to be reached on a deeper level. This provides many musicians with an uphill battle, having difficulty reaching everyone in the congregation. Participation of the congregation has and will continue to be a struggle for many parishes, but those who work hard to select music and prepare the elements of the liturgy must not lose their courage. Being thoughtful and intentional with music choices will suit the needs of the congregation appropriately. Paying attention to the readings at Mass and specifically the message of the gospel will allow the members of the congregation to see how the music complements the readings used in Mass. Those who feel comfortable and able to do so will raise their voices in joyous song. The struggle that many musicians and directors face is an opportunity for all music ministers and those in the congregation to grow, learning to appreciate and fully understand the function of music as a chance for people to lift their voices to God in praise and thanksgiving for all He does for mankind. Some may like music choices chosen in the liturgy more than others, but this cannot simply "make or break" whether they attend the liturgy. There needs to be an intention to attend Mass and a person must feel a desire in their relationship with God to dedicate their time to prayer and reflection and to truly understand the joy of the Paschal Mystery.

Because of my research, I can conclude that the function of liturgical music throughout the history of the Catholic Church has taken on many different shapes over time, learning to satisfy the needs of the congregation. However, this is a difficult task to accomplish, as people come from diverse backgrounds with diverse abilities and resources. Some congregations are fortunate to have a choir or instruments where some congregations simply have an organist with

a cantor occasionally song leading. Whatever the situation may be, the job of the music within the liturgy is to provide the congregation with a means of participating with intent and a means of being actively involved in the liturgy today. Those in the congregation are in communion with one another, and thus they are also in communion with Jesus Christ, the Savior of the World. This is what makes the liturgy such a beautiful celebration, not something that can simply be attended. Without becoming the focus of the liturgy, liturgical music will continue to positively affect the lives of others and always seek to enhance, promote, and complement the liturgy.

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