

Federation of Diocesan Liturgical Commissions [FDLC], Region 7  
Participating Dioceses– in Illinois: Belleville, Chicago, Joliet in Illinois, Springfield in Illinois  
– in Indiana: Evansville, Fort Wayne-South Bend, Gary, Indianapolis, Lafayette-in-Indiana

Training and Formation on the *Roman Missal, third typical edition*

## **TRAINING AND FORMATION MANUAL FOR LITURGICAL MUSICIANS**

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### Also Needed:

- Appendix 004: History of Translation of the *Roman Missal* – handout
- Appendix 015A: Formation with Pastoral Musicians – PowerPoint
- Appendix 015B: Formation with Pastoral Musicians – PowerPoint slides with presentation team notes
- Appendix 016: Bibliography for Musicians – handout
- Appendix 017: ICEL Chants and Alternative Simple Dialogues – handout
- Appendix 018: Morning Prayer – handout

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**TRAINING AND FORMATION MANUAL  
 FOR LITURGICAL MUSICIANS  
ONE DAY SCHEDULE – TWO 3.0 HOURS SESSIONS**

CLOCK	TIME ALLOT	AGENDA ITEM
<b>8:30 AM</b>		<b>Registration and Gathering</b>
<b>9:00 AM</b>	20 min	<b>I. PRAYER</b>
<b>9:20 AM</b>	10 min.	<b>II. CONTEXT AND OVERVIEW</b>
<b>9:30 AM</b>	40 min.	<b>III. LITURGY AND LIFE: CONSIDERING OUR ROLE IN THE IMPLEMENTATION OF THE NEW TRANSLATION OF THE THIRD EDITION OF THE <i>ROMAN MISSAL</i></b>
<b>10:10 AM</b>	35 min.	<b>IV. UNDERSTANDING THE MINISTERIAL FUNCTION OF MUSIC IN THE LITURGY: <i>MUSIC AS ART IN SERVICE TO COMMUNAL PRAYER</i></b>
<b>10:45 AM</b>		<b>Break</b>
<b>11:00 AM</b>	30 min.	<b>V. HISTORY OF THE <i>ROMAN MISSAL</i>, <i>LITURGIAM AUTHENITCAM</i>, AND THE PROCESS OF TRANSLATION</b>
<b>11:30 AM</b>	45 min.	<b>VI. FINDING DIRECTION: <i>SING TO THE LORD: MUSIC IN DIVINE WORSHIP</i> AND ITS PREDECESSORS</b>
<b>12:15 PM</b>		<b>Lunch</b>

<b>1:00 PM</b>	60 min.	<b>VII. DEMONSTRATION AND DISCUSSION OF FOUR RITUAL UNITS USING SELECTED AND <i>ICEL</i> CHANTS FROM THE <i>ROMAN MISSAL</i> AND ALTERNATIVE SAMPLE DIALOGUES</b>
<b>2:00 PM</b>		<b>Break</b>
<b>2:15 PM</b>	40 min.	<b>VIII. DEMONSTRATION OF ADAPTED AND NEW SETTINGS OF THE <i>GLORIA</i> AND <i>SANCTUS</i> FROM VARIOUS PUBLISHERS</b>
<b>2:55 PM</b>		<b>Break</b>
<b>3:00 PM</b>	50 min.	<b>IX. DISCUSSION</b> <ul style="list-style-type: none"> <li>- The general challenges and opportunities surrounding the implementation of music for the new Missal</li> <li>- The specific role of the parish music director and other pastoral musician in helping to implement these changes in a positive manner</li> </ul>
<b>3:50 PM</b>	10 min.	<b>X. CONCLUSION</b>

TRAINING AND FORMATION EVENT  
FOR LITURGICAL MUSICIANS  
– full and annotated agenda and manual –

Givens:

- Participants have *Sing to the Lord* in their hands (available for sale if necessary).

Goals:

- To provide directors of music and music ministers with a positive formation event on the Roman Missal.
- To encourage participants to consider their role in the successful implementation of the 3<sup>rd</sup> ed. of the Roman Missal in their parish.
- To provide directors of music and music ministers with details on the history, development and texts of this new translation.
- To revisit the ministerial function of music in the liturgy and the primacy of the song of the assembly.
- To provide directors of music with the details of the catechetical materials and musical resources available for the nation, region [FDLC or USCCB], province and diocese.
- To encourage tolerance and respect for different musical styles.
- To provide practical examples of the revised ICEL chants and metrical settings.

TIME	AGENDA ITEM
20 min.	<p data-bbox="386 222 618 254"><b>I. PRAYER</b></p> <p data-bbox="483 296 1373 365"><b>Refer to Appendix 018: Sample Morning Prayer with Participant Aid and Leader Script (Handout)</b></p> <ul data-bbox="483 407 873 474" style="list-style-type: none"><li data-bbox="483 407 813 438">a. Modeling chant styles</li><li data-bbox="483 443 873 474">b. Appropriate to time of day</li></ul>

SAMPLE ONLY

10 min.

## II. OVERVIEW OF THE DAY

- a. Give a brief overview of the day's schedule and the material to be covered in this workshop.
- b. Consider how our attitudes toward and our understanding of these changes will affect the successful implementation of the 3<sup>rd</sup> typical edition of the Roman Missal at our parish.
- c. Show the evolution of the Roman Missal and describe the committees involved in the recent process of re-translating the text of the 3<sup>rd</sup> edition of the Roman Missal.
- d. Review the ministerial function of music in the liturgy and the primacy of the song of the assembly.
- e. Demonstrate the integral relationship between the 3<sup>rd</sup> edition *Roman Missal* and the *General Instruction of the Roman Missal* promulgated in 2002.
- f. Show the relationship between liturgical music and text with emphasis on the connection between liturgical texts and Scripture.
- g. Briefly introduce participants to the documents on music in the liturgy since Vatican II.
- h. Familiarize participants with the latest USCCB document on liturgical music, *Sing to the Lord: Music in Divine Worship* with emphasis on the renewed interest in singing the chants and dialogues.
- i. Provide a "hands-on" experience singing some of the ICEL chant settings in the new Roman Missal
- j. Give examples of some of the new metrical settings of the Ordinary which will be offered by publishers of Catholic music.

40 min

**III. LITURGY AND LIFE: Considering our role in the implementation of the new translation of the Third Edition of the Roman Missal.**

**OBJECTIVES:**

- i. To consider the role of directors of music and music ministers in the implementation and acceptance of the changes to the text of the Mass
  - ii. To keep the relationship of the liturgy and life in perspective.
  - iii. To examine how we can be agents for catechesis and willingness during this time of change
- a. PowerPoint with quotations from various documents supporting the relationship of liturgy to life
- i. Liturgy as font and summit of the activity of the Church
  - ii. *Ite missa est*: The Mass as one point on the continuum between worship and service
  - iii. Liturgy as enactment of the Paschal Mystery: the rhythm of dying and rising
  - iv. Transformative liturgy: becoming the *Body of Christ* through Eucharist
- b. Our role in implementation of these changes at our parish.
- i. Pastoral musicians as agents for unity
  - ii. The catechetical role of pastoral musicians
- c. Liturgical change within our “*unbroken tradition*”
- i. The dynamic dimension of liturgy
- d. How do we “live” the liturgy?
- i. Through full, conscious and active participation
  - ii. Music as integral to participation in the liturgy [CSL 14]

35 min

#### IV. UNDERSTANDING THE MINISTERIAL FUNCTION OF MUSIC IN THE LITURGY: Art in Service to Communal Prayer

##### OBJECTIVES:

- i. To review the ministerial function of music in the liturgy and the importance of the assembly's song as seen through the liturgical documents
  - ii. To understand the ministerial role of music in the liturgy.
  - iii. To emphasize the connection between the texts we sing at Mass and Scripture
- a. What is the function of music in the liturgy?
- i. manifests Christ's presence in the Eucharistic assembly
  - ii. promotes active participation
  - iii. gives us a way to respond to God speaking to us in the liturgy and Christ proclaiming the Gospel
  - iv. fosters oneness of spirit
  - v. forms a necessary or integral part of the solemn liturgy
  - vi. serves a ministerial function
  - vii. joins us to the liturgical rite
  - viii. adds delight to prayer
  - ix. invests the rites with greater solemnity
  - x. gives the liturgical celebration a nobler aspect
  - xi. preserves and fosters with great care this "treasure of inestimable value"
- b. What is the most important instrument in the church?
- i. The voice of the assembly
- c. What do we sing?
- i. Scripture
  - ii. Liturgical texts
  - iii. Jesus in the Paschal Mystery
  - iv. Songs that are closely bound to text

15 min.

**Break**

45 min.

**V. HISTORY OF THE *ROMAN MISSAL, LITURGIAM AUTHENTICAM*, AND THE PROCESS OF TRANSLATION**

**Refer to Appendix 004: History of Translation of the *Roman Missal* (Handout)**

**OBJECTIVES:**

- i. To show the history of the Roman Missal emphasizing the dynamic nature of our communal prayer over time.
- ii. To show the integral relationship between the *General Instruction of the Roman Missal* and the *Roman Missal*.
- iii. To explain the reason why the Roman Missal is being re-translated now by introducing concepts from *Liturgiam Authenticam*.
- iv. To introduce the parties involved in the process of translation
  - a. A brief history of the Roman Missal (see Appendix 004)
  - b. Explaining the relationship between the *Roman Missal* and the *General Instruction of the Roman Missal*?
  - c. Explanation of why the RM is being re-translated now. A brief discussion of the principles presented in *Liturgiam Authenticam* 2001.
  - d. The process of translation and the people involved.
    - i. *Vox clara* (established 2001)
    - ii. Congregation for Divine Worship and the Discipline of the Sacraments
    - iii. ICEL (International Committee on English in the Liturgy)

45 min.

**VI. FINDING DIRECTION: *SING TO THE LORD: MUSIC IN DIVINE WORSHIP AND ITS PREDECESSORS***

**OBJECTIVES:**

- i. To introduce the conciliar and post-conciliar documents that give us direction on how to use music in the liturgy with special emphasis on our most recent musical document: *Sing to the Lord: Music in Divine Worship*.
- ii. To explain the renewed emphasis on the sung dialogues and chants.

a. Where do we find specific directives on the use of music in the liturgy?

- i. *Musicam sacram (Conciliar 1967)*
- ii. *Music in Catholic Worship (1972)*
- iii. *Liturgical Music Today (1982)*
- iv. *Sing to the Lord: Music in Divine Worship (2007)*

b. What's inside *Sing to the Lord: Music in Divine Worship*: a brief discussion of the overall contents of *STL* with special emphasis on the sections listed below.

- i. *Why we sing*
  1. *Participation*
- ii. *Gathered Liturgical Assembly*
- iii. *Latin*
- iv. *The Human Voice*
- v. *What Parts Do We Sing?*
  1. *Antiphons*
  2. *Dialogues*
  3. *Acclamations*
- vi. *The Three judgments*

45 min.

**Lunch**

60 min.

**VII. Demonstration and discussion of four ritual units using selected ICEL chants from the Roman Missal and alternative simple dialogues.**

**Refer to Appendix 017: ICEL Chants and Alternative Simple Dialogues (Handout)**

- a. Introductory Rites
  - i. Sign of Cross and Greeting
  - ii. Penitential Act, Form C
  - iii. Opening Prayer
  - iv. Opening Prayer Conclusion
- b. Liturgy of the Word
  - i. Gospel Introductory Dialogue
  - ii. Gospel
  - iii. Gospel Concluding Dialogue
- c. Liturgy of the Eucharist
  - i. Preface Dialogue
  - ii. Preface
  - iii. Sanctus
  - iv. Memorial Acclamation
  - v. Doxology and Amen
- d. Concluding Rites
  - i. Greeting
  - ii. Blessing
  - iii. Dismissal

Sample Discussion Questions for each section:

1. What is your initial reaction to these chants?
2. Do you think they are accessible to the priest or other minister?
3. Do you think they are accessible for the assembly?
4. Will these chanted dialogues help your assembly enter more fully into this part of the Mass?
5. What are the advantages and disadvantages of each type of chant?

15 min.

**Break**

40 min.

**VIII. Demonstration of adapted and new settings of the Gloria and Sanctus from various publishers.**

a. Gloria

- i. ICEL version from the Roman Missal
- ii. Other new version
- iii. Mass of Creation (adapted)
- iv. Other adapted version

b. Sanctus

- i. ICEL version from the Roman Missal
- ii. Other new version
- iii. Mass of Creation (adapted)
- iv. Other adapted version

Sample discussion questions:

- 1. How well do you think these settings will work?
- 2. Will the adaptations be confusing?

5 min.

**Break**

50 min.	<p><b>IX. Discussion</b></p> <p>a. The general challenges and opportunities surrounding the implementation of music for the new Missal</p> <p>b. The specific role of the parish music director and other pastoral musician in helping to implement these changes in a positive manner</p> <p>Suggested Questions:</p> <ul style="list-style-type: none"> <li>• Will the use of chant help the assembly learn to use new texts?</li> <li>• What musical changes/adaptations should take priority?</li> <li>• Can you begin to develop a plan for gradually introducing new settings?</li> <li>• How can music ministers assist priests, deacons, and others in learning to chant portions of the Mass?</li> </ul> <p>Method:</p> <ul style="list-style-type: none"> <li>• Individual reflection (5 min.)</li> <li>• Small group discussion (20 min.)</li> <li>• Small group reporting and general discussion (25 min.)</li> </ul>
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10 min.	<p><b>X. Conclusion</b></p>
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