

# Catholic Church Music Through the Ages

## Introduction

*Potential uses*

## Part I: Music as the Voice of the Church

### *Chapter 1: When the Church Sings*

- Introduction
- The Liturgical Year
  - Pre-Vatican Council II and Post-Vatican Council II Structure and Terminology
- The Structure of the Mass
  - Pre-Vatican Council II and Post-Vatican Council II Structure and Terminology
    - The Music of the Mass
      - Introit
      - Kyrie
      - Gloria
      - Collect
      - Readings
      - Gradual/Responsorial Psalm
      - Alleluia
      - Sequence
      - General Intercessions
      - Offertory
      - Offertory Prayers
      - Secret Prayer
      - Eucharistic Prayer
      - Sign of Peace
      - Agnus Dei
      - Communion
      - Postcommunion Prayer
      - Dismissal Rites
  - The Books of the Liturgy
  - Degrees of Solemnity

### *Chapter 2: The Role of Music in the Church*

- Introduction
- Music as Expressive, Music as Formative
- *Lex orandi, lex credendi*: Our Prayer Leads Us to What We Believe
- *Lex orandi, lex credendi* and Music as Expressive, Music as Formative

## **Part II: Musical Reform in the Church: Five Pivotal Eras**

### *Introduction*

#### *Chapter 3: The Development of Gregorian Chant*

- Introduction
- The Term “Gregorian” Chant
- Definition and Musical Characteristics
- The History of Gregorian Chant
  - Precursors
  - Early History
  - Decline of Gregorian Chant, but Its Continuance as the Foundation of Music in the Church
    - Musical Notation
    - Syllabization
    - Harmony
- The Role of Chant in the Liturgy
  - Dialogues, Recitations, Orations, and Readings
  - The Proper of the Mass
  - The Ordinary of the Mass
- Conclusion

#### *Chapter 4: The Reforms of John XXII*

- Introduction
- The Music of the Time
  - Organum – the Earliest Polyphony
  - Notre Dame School of Organum, Léonin and Pérotin
  - Motet
  - Notation
    - Rhythmic modes
    - Franconian notation
    - Notation in the 14<sup>th</sup> century, the ars nova, and the ars antiqua
  - Musical techniques of the ars nova
  - Guillaume de Machaut (ca. 1300-1377), Messe de Notre Dame
- The Issues
- The Reforms
- The Results
- Conclusion

*Chapter 5: The Reforms of the Council of Trent*

- Introduction
- The Music of the High Renaissance: a few examples
  - The Franco-Flemish School
  - The English School
  - The Roman School
  - The Spanish School
  - The Venetian School
- Secular Influences in Liturgical Music
- The Issues - Specific Musical Concerns of the Church
- The Reforms
  - The Council of Trent
  - The Search for an Appropriate Polyphonic Style
- The Results

*Chapter 6: The Reforms of Benedict XIV*

- Introduction
- The Music of the Time
  - Characteristics of the Baroque Era
- The Issues
- The Reforms
- The Results
  - Characteristics of the Classical Era
  - Wolfgang Amadeus Mozart (1756-1791)
  - Franz Joseph Haydn (1733-1809)
- Conclusion

*Chapter 7: The Reforms of Pius X, Pius XI, Pius XII*

- Introduction
- The Music of the Time
  - Paths of Development
  - The Gregorian Chant Revival and the Monks of Solesmes
  - The Cecilian Movement
  - The Cecilians and Historical Consciousness
  - Related Movements
  - Cecilian Music
- The Issues
- The Reforms
  - Pius X
  - Benedict XV and Pius XI
  - Pius XII
    - *Mediator Dei* (1947)
    - *Musica sacrae disciplina* (1955)
    - *De musica sacra et sacra liturgia* (1958)
- The Results
  - Chant
  - The White List
  - The Organ
  - Polyphony
  - Hymnals
  - A Composite Picture of the Years Prior to World War II
  - Following World War II

**Part III: Vatican II and Beyond**

*Chapter 8: The Reforms of the Second Vatican Council*

- Introduction
- The Music of the Time
- The Issues
- The Reforms
  - *Sacro-sanctum concilium*
  - *Musicae sacram*
  - Music in Catholic Worship and Liturgical Music Today
  - Liturgical Music Today
- The Results
- Conclusion

*Chapter 9: The State of Liturgical Music Today*

- Introduction
- Common Historical Principles in the Reform of the Church's Music
  - New Music Should Embrace Long-established Core Values
  - The Core Values of the Church's Music are Most Perfectly Embodied in Gregorian Chant
  - The Music of the Liturgy Must Be of the Highest Artistic Quality
- The Present Situation in Light of These Principles
- Some of the Causes for the Break with Historical Principles Regarding Music in the Liturgy
- Conclusion

*Chapter 10: The Future of Liturgical Music*

- Introduction
- Suggestions for the Future – General Standards
  - More Consideration for the Formative Power of Music
  - Increased Use of Chant and the Reestablishment of the Sung Mass
  - Rededication to the Value of Artistic Music
- Suggestions for the Future – Some Specific Applications
  - The Sung Mass – Preliminary Considerations in the General Instruction of the Roman Missal
  - The Sung Mass – Implementation
  - The Sung Mass – Some Additional Thoughts about Chant
  - Degrees of Solemnity and Options
  - Styles of Music and Their Place
  - The Place of Hymnody and Options
  - Choirs
  - Full, Conscious, and Active Participation
- Conclusion

*Appendix I: Recordings: Index and Texts*

*Appendix 2: A Primer on Vatican Notation for Gregorian Chant*

- Introduction – Continuing work on chant restoration
- Some Basic Terminology (Syllabic, etc.)
- The Notation

*Appendix 3: The motu proprio “Summorum pontificum”*

*Bibliography*

*Index*