

He Puna Hīmene mō Aotearoa
Directory of Liturgical Music for
Aotearoa New Zealand



Principles, Processes
and Procedures

**Approved by the New Zealand Catholic Bishops Conference,
October 2015**



Vision

“Anō ko te Tinana o te Karaiti, arā, te Hahi ki Aotearoa me oke tātou kia taea te tino painga i ngā āhuatanga katoa o te tikanga karakia.”

“As the Body of Christ, the Church in Aotearoa New Zealand, let us strive together for excellence in all aspects of the liturgy.”

PURPOSE

1. The Bishops are mandated by the Holy See to prepare and approve a Directory of Liturgical Music for use in this country.

Therefore, our Bishops require every effort be made to establish a repertoire of liturgical music that is beautiful, noble and simple, so that together, as the Body of Christ in this sacred land, we can "with gratitude in [our] hearts sing psalms and hymns and inspired songs to God" (Col 3: 16).

"Within five years of the publication of this Instruction, the Conferences of Bishops,...shall provide for the publication of a directory or repertory of texts intended for liturgical singing."

Liturgiam Authenticam, 108.

2. The purpose of this Directory is to ensure the quality and dignity of the music used in the liturgy here in our land.

A LIVING DOCUMENT

3. The **Directory of Liturgical Music for Aotearoa New Zealand** is to be a "living document".

4. The Liturgical Music will represent the bi-cultural setting of Aotearoa New Zealand. All the music currently being used in the liturgy will be reviewed. As and when required, new titles will be added.

5. The **Directory** is not "set in stone" – immovable and unchangeable. As composers produce new music, these may be submitted for review and consideration. As people discover/hear "new" liturgical music, these too may be submitted for review and consideration.

6. In this sense the **Directory** will never be completed.

STATUS OF THE DIRECTORY

7. The preparation and approval of this Directory of Liturgical Music is mandated by the Holy See and approved by the Bishops of Aotearoa New Zealand. It incorporates the requirements noted in the *General Instruction of the Roman Missal*. Therefore the Directory of Liturgical Music in Aotearoa New Zealand is the normative reference for the use of all texts and hymns intended for use in the liturgy.

CONTENT OF THE DIRECTORY

8. Music enriches our world and our lives.

9. Having fallen upon our ears, music has the amazing ability to reach deep into our hearts: to heal; to console; to give strength and confidence; to unite... "E Ihowa Atua / God Defend New Zealand" played as an athlete steps up to the winner's podium often elicits tears from the athlete and rapturous applause from the onlookers. The haunting sound of the lone piper playing "Amazing Grace" in the early hours of the Dawn Parade or the bugler sounding the "Last Post" draws the listeners to remember the fallen dead. Music has the power to touch the very core of who we are.

"[T]he Church has never failed to come together to celebrate the paschal mystery ... celebrating the Eucharist in which 'the victory and triumph of [Christ's] death are made present..."

Sacrosanctum Concilium, 6.

10. Music plays a central role in our Catholic worship. For us, liturgy and music go hand-in-hand. Beautiful, noble and simple music serves to enrich our liturgical celebrations and draws us ever more deeply into the Paschal Mystery, that is, the life, death and resurrection of Jesus Christ.

11. Catholics have a long and noble tradition of liturgical music. For centuries, chant has held central place in our liturgy.

12. In recent years there has been a renaissance in the appreciation and use of chant in our liturgy, and rightly so; it is part of our history and tradition. Therefore, chants belonging to the Revised Order of the Mass (2010) are provided in Te Reo and in English.

13. However, while chant has a special place in our musical repertoire, there are other styles of liturgical music open to us. Down through the centuries composers have striven to give "new voice" to the sacred words of the Mass and our other public worship.

14. It is no different today. There are composers, local and international, who work their craft in their efforts to "gift" to the Church, music that lifts the hearts of our praying community "to full, conscious and active participation".

15. In Aotearoa New Zealand, our Bishops require every effort be made to ensure that we have a repertoire of liturgical music that is beautiful, noble and simple, so that together as the Body of Christ here in this sacred land, we can "with gratitude in [our] hearts sing psalms and hymns and inspired songs to God" (Col 3: 16).

"The musical tradition of the universal Church is a treasury of inestimable value, greater even than that of any art. The main reason for this pre-eminence is that, as sacred song closely bound to the text to words, it forms a necessary or integral part of the solemn liturgy."
Sacrosanctum Concilium, 112.

"The Church earnestly desires that all the faithful be led to that full, conscious and active participation in the liturgical celebrations called for by the very nature of the liturgy."
Sacrosanctum Concilium, 14.

"A liturgical service takes on a nobler aspect when the rites are celebrated with singing, the sacred ministers take their parts in them, and the faithful actively participate."
Sacrosanctum Concilium,
113.

PREPARATION OF THE DIRECTORY

16. Liturgy is the official public act of worship of the believing community. In the liturgy we encounter God in word and sacrament and in the presider and assembly at prayer.

17. Liturgy is central to our identity as Catholics.

18. The liturgy belongs to the Church. It is not the possession of any one individual or group.

19. In the liturgy – the great act of giving praise and glory to God – music is a most concrete and expressive way of announcing our belief and uniting our voices with one another.

20. The Bishops are the guardians of the Church's liturgy.

21. As Bishops they are to ensure that all aspects of the Church's liturgy are celebrated worthily and well. This includes music.

22. To assist them **in the compilation of the Directory of Liturgical Music**, the Bishops will work closely with the National Liturgy Office (NLO). The NLO will collaborate with the dioceses in making contact with cathedrals, parishes, schools, and communities.

"...the liturgy is the summit towards which the activity of the Church is directed; at the same time it is the fount from which all the Church's power flows."
Sacrosanctum Concilium,
10.

23. The role of the NLO is to:

- ask the cathedrals, parishes, schools, and communities to share the music that forms their present repertoire.
- collate the titles of all the music used in the liturgy.
- review the music according to well-defined criteria.
- make recommendations to the Bishops.

24. The Bishops will consider these recommendations (see below nn. 37-40).

In these tasks, the NLO will work with the National Liturgy Advisory Group (NLAG) and the National Network of Liturgical Musicians (NNLM). See Appendix 2 for the names of members.

USE OF THE DIRECTORY

25. There are four main groups who will use the **Directory**:

- Cathedrals
- Parishes
- Māori Communities
- Colleges and Schools

26. Each of these groups plays an important role in the life and liturgy of the Church in Aotearoa New Zealand. While, liturgically speaking, these four groups have much in common, musically speaking, each group has its own particular “sound” and will have its own unique requirements.

27. The **Directory**, respects the particular “character” of each of these groups.

28. The **Directory** provides liturgical catechesis that will give guidance to these groups so as:

- to ensure that the principles of good liturgy are observed, and
- to ensure that music worthy of the liturgy is used.

“The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently developed, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole assembly of the faithful is enabled, in keeping with art. 28 and 30, to contribute active participation that rightly belongs to it.”

Sacrosanctum Concilium,
114.

STRUCTURE OF THE DIRECTORY

29. The **New Zealand Directory of Liturgical Music** consists of the titles and composers of Eucharistic acclamations (Mass settings), processional songs, responsorial psalms, litanies, chants, etc. The **Directory** will indicate where these works can be found.

30. The **Directory** is arranged according to:

- the Liturgical Year
- the Sacraments
- other liturgical celebrations

“Therefore sacred music will be more holy the more closely it is joined to the liturgical rite...”

Sacrosanctum Concilium,
112.

Liturgical Year

31. The Church’s Year does not follow our civil calendar. Rather, it begins with Advent and ends with the Feast of Christ the King.

32. It is this liturgical calendar that marks out the rhythm of our Church Year: the preparation time; the penitential time; the ordinary time and the festal time.

33. This same calendar signals for us the great Solemnities and Feasts of the Church.

34. For these reasons it is important that the **New Zealand Directory of Liturgical Music** is arranged according to the Liturgical Year:

- Advent
- Christmas
- Ordinary Time I
- Lent
- Easter
- Ordinary Time II

There will also be sections for:

- Solemnities and Feasts

The Sacraments

35. The **Directory** provides titles for music to support the celebration for all the Sacraments of the Church.

Other Liturgical Celebrations

36. The **Directory** also provides titles for:

- Christian Burial
- Prayer of the Church

“The Church is conscious that it must celebrate the saving work of the divine Bridegroom by devoutly recalling it on certain days throughout the course of the year. Every week, on the day which the Church has called the Lord’s Day, it keeps the memory of the Lord’s resurrection, which it also celebrates once in the year, together with the blessed Passion, in the most solemn festival of Easter. Within the cycle of a year, moreover, the Church unfolds the whole mystery of Christ, from his incarnation and birth until his ascension, the day of Pentecost, and the expectation of blessed hope and of the Lord’s return.”

Sacrosanctum Concilium,
102.

“Therefore sacred music will be more holy the more closely it is joined to the liturgical rite...”

Sacrosanctum Concilium,
112.

PRINCIPLES FOR SELECTING MUSIC

37. Liturgical Music reflects the centrality of the Paschal Mystery, the Death and Resurrection of Christ. By listening to God’s word in faith and responding to it with praise and thanksgiving, the assembly is united in the one perfect sacrifice of Christ which has reconciled humanity to God. In Communion, God’s holy people are nourished and strengthened to go forth as faithful witnesses to Christ in the world.

See A Companion to the CBW III, 217.

38. All music selected for the Church’s liturgy ought to lead the assembly to praise and thanksgiving for the marvels God has worked in Jesus Christ.

39. Within the Sunday Mass, there is a priority of texts to be sung.

*See A Companion to the CBW III, 22ff.
See also, Kathleen Harmon, The Ministry of Music. Minnesota: The Liturgical Press, 2004.
This is another excellent resource well worth a place in your liturgical library.*

40. The **Directory** is structured so as to recognise these priorities:

- 1.
 - Gospel Acclamation
 - Sanctus (Holy, Holy)
 - Memorial Acclamations
 - Great Amen
- 2.
 - Entrance Procession (Gathering Song)
 - Gloria
 - Responsorial Psalm
 - Communion Procession

- 3.
 - Penitential Rite
 - Preparation of the Altar and Gifts
 - Agnus Dei (Lamb of God)
 - Recessional Hymn
- 4.
 - Greeting
 - General Intercessions
 - Eucharistic Prayer
- 5.
 - Opening Prayer
 - Profession of Faith
 - Prayer over the Gifts
 - The Lord's Prayer
 - Prayer after Communion
 - Blessing and Dismissal
- 6.
 - Choir pieces
 - Solo pieces

PROCESS FOR SELECTING MUSIC

41. The process is managed by the NLO (see n. 22).
42. The steps are outlined above (see n. 23).
43. Once all the music is collated, the NLO arranges for it to be reviewed according to the established criteria (see n. 45-50).
44. The NLO will then make a recommendation to the Bishops that the music be either:
- Approved.
 - Declined.
 - Held for further consideration.

CRITERIA FOR SELECTING MUSIC

45. The NLO will use all the following criteria (prepared by the National Liturgy Office of the Canadian Conference of Catholic Bishops):
- Musical Judgment
 - Liturgical Judgment
 - Pastoral Judgment

This section on the criteria is taken from Canadian Conference of Catholic Bishops, A Companion to the Catholic Book of Worship III (Guides for Liturgical Music), Ottawa, Ontario: Concacan Inc., 2006.

Musical Judgment

46. Is the music technically, aesthetically and expressively good?
- Is there an identifiable musical structure and form?
 - Do the melodies and harmony complement each other?
 - Do the text and musical rhythm go together, or have they been forced?
 - Are the phrases, intervals and harmonies sing-able?
 - Is the music pleasing and engaging to the community?

This is a first class publication and would be excellent for parish and school resource libraries. See A Companion to the CBW III, 29.

- Does the music have the capacity to lift the assembly more fully into the mystery, or a more profound engagement in the mystery, indeed, to be symbolic, moving the listeners and singers beyond the human to the divine?
- Is the music able to express the text or the occasion for which it was composed?

Liturgical Judgment

47. Not all liturgical music is of one style; some music may be described as classical, some as folk, some as contemporary. Musicians need to consider the style of music that is best suited to the liturgical celebration, the particular assembly, and the instruments available. It presumes an awareness of the musical priorities mentioned above.

The following questions will assist the musician in making a liturgical judgment regarding music for celebrations:

- Is the text theologically sound?
- Is the text consistent with the language of our contemporary liturgical books? For example, does the text use inclusive language in a manner consistent with our liturgical books?
- Will this music enable the assembly to participate fully in its praise of God?
- Is this piece of music in keeping with the norms for liturgical music found in the GIRM?
- Is this setting in accord with the text provided in the Roman Missal?
- Is this music suited to the assembly or to the choir only?

Pastoral Judgment

48. The pastoral judgment is often best made in consultation with other music ministers and members of pastoral staff. This judgment is about the appropriateness of the music for a particular community on a particular occasion. The following questions will assist the musician in making a pastoral judgment regarding music for celebrations.

- Will this piece of music help this assembly to express the prayer of the Church?
- Are the music and text in accord with the mentality, tastes and cultural expression of this assembly?
- Does the community know this piece of music?
- Will this piece be a valuable addition to the community's repertoire? Can this piece of music be used on more than one occasion during the liturgical year?
- Are the musicians and members of the community capable of performing this piece of music?

See A Companion to the CBW III, 30.

GIRM n 22 – *Role of Bishop in assisting growth of appreciation of liturgical Music*
 GIRM n 40 – *Role of Music importance of the use of singing in the celebration of the Mass*
 GIRM n 41 – *Place of Gregorian Chant proper to the Roman Liturgy; importance of singing together at least some parts of the Mass in Latin*

Role of Music during the individual parts of the Mass
 GIRM nn 47-48 *Singing during Entrance Rite*
 GIRM n 52 *Kyrie Eleison*
 GIRM n 53 *Gloria*
 GIRM nn 87-88 *Communion Rite*

Role of all liturgical ministers
 GIRM n 111 *effective preparation*
 GIRM n 198 *Role of the lector in the absence of singing*

See A Companion to the CBW III, 31.

MINISTERS OF MUSIC

The Assembly

49. The primary minister of music is the assembly itself. Every member of the assembly is called to participate in the liturgy by way of acclamations, responses, psalms, songs etc. Therefore, the principal song of the liturgy is that which arises from the members of the assembly.

See GIRM, 40-41. See also A Companion to the CBW III, 10.

The Director of Music

50. A competent director of music ministry works closely with the Parish Priest and members of the faith community. The director of music will motivate, manage and support music personnel. The director, who must possess a good knowledge of music and the liturgy, is responsible for planning of music for all liturgical celebrations. The director of music will select appropriate choir music and motets to maintain a wide repertoire of music for use at special liturgies.

See A Companion to the CBW III, 11.

The Cantor

51. The principle role of the cantor is to enhance the proclamation of God's word by singing the psalm and leading the assembly's response in the acclamations of the liturgy.

See A Companion to the CBW III, 12.

The Choir

52. Choirs are to support the full, conscious and active participation of the whole body of the faithful. Choirs exercise a distinct ministry within the liturgy and are therefore to be diligently promoted. Most often the choir provides leadership by supporting the song of the assembly.

See A Companion to the CBW III, 13.

Choirs present music from traditional and contemporary sources.

The Organists and Instrumentalists

53. The organist and other instrumentalists provide the primary support for the song of the assembly and the other music ministers. At particular moments of the liturgy, instrumentalists can add a note of festivity, lend dignity or create a meditative atmosphere for the people's prayer. Like all ministers of music, instrumentalists are not primarily performers, but rather servants of the Church's prayer.

See A Companion to the CBW III, 14.

The Presider

54. The ordained or lay person who presides over the liturgy is also a minister of music. For example, when presiding over the Eucharist, the bishop or priest is encouraged to sing some of the greetings, invitations, prayers (especially the Eucharistic prayer and blessings). During celebrations of the liturgy of the hours, the presider is encouraged to chant some of the texts provided.

See A Companion to the CBW III, 16. GIRM nn 147, 218.

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55. It must be pointed out that **only a composer** may revise his/her composition. This includes Mass settings. Parish musicians may not alter the text or music without the express permission of the composer and the publisher. To do so is to be in breach of copyright: it is illegal, unjust – it is theft.

56. Likewise, **no composer may use the new texts of the Mass** in their own compositions without the express approval of ICEL and NZCBC who own the copyright for these texts. Composers may apply to the National Liturgy Office to begin the process of approval.

57. Cathedral, parishes, colleges, schools and communities that sing/play music that is covered by copyright must ensure that all regulations in respect of the copyright are followed.

58. Further information about copyright is available from your local Diocesan Liturgy Office and the NLO website.

59. When requesting the NLO to include a hymn or mass setting, it is necessary to provide full information of the music to be considered.

Title
Composer
Publisher
Source

An appropriate Season in which it may be sung or an appropriate place within the celebration.

For example:

Title	Christ be our Light
Composer	Bernadette Farrell
Publisher	Oregon Catholic Press OCP
Source	As One Voice, Gather Australia, Seasons of Grace

Appropriate for Christian Initiation

National Liturgy Office
Email: lcampbell@nzcbc.org.nz