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## **Functions of the liturgical music in the Vatican situation II**

### **Abstract**

Music is one of the most beautiful and richest areas of the human spirit. In the life of the Church, she is present from the very beginning. The Christian community enjoyed this beautiful art during the liturgy. In a special way, this singing is the building factor of the community. The main purpose of church music is to proclaim the glory of God and sanctify the faithful.

The history of church music in Silesia begins when Poland receives the baptism of Saint. and the establishment of a bishopric in Wroclaw. Since then, these church centers have been for many years and even centuries were the main places of practicing and nurturing art, and the liturgy, which is "the summit to which the Church's activity is heading, and also the source from which all its power flows", has always been an important cultural event, including music.

Music is one of the most beautiful and richest areas of the human spirit. In the life of the Church, she is present from the very beginning. The Christian community enjoyed this beautiful art during the liturgy. In a special way, this singing is the building factor of the community. The main purpose of church music is to proclaim the glory of God and sanctify the faithful. The work of liturgical renewal, as well as the related reform of music, takes place in time. Many generations of theologians, liturgists and musicians prepared them. The effects of her creative reflection were consolidated in discussions and then in the documents of the Second Vatican Council. The most important document of the Second Vatican Council is the Constitution on the Sacred Liturgy of the Sacrosanctum Consilium. It gives general changes that were to take place in the space of liturgical music after the end of the Second Vatican Council. The post-conciliar document, which specifies the direction of liturgical renewal, is the Instruction on Music in the Sacred Liturgy of Musicam Sacram [1-6].

**Keywords:** liturgical music, Second Vatican Council, Saint John Paul II.

## **Introduction**

Music is one of the most beautiful and richest areas of the human spirit. It has been present in the life of the Church from the very beginning. This is an integral part of the liturgy. The Christian community is based on this art during the liturgy. In a special way singing is a factor building community. The main purpose of liturgical music is to proclaim the glory of God and sanctify the faithful. Hence the great concern for the development and beauty of liturgical music.

The work of liturgical renewal, as well as the music reform associated with it, takes place over time. It was prepared by many

generations of theologians, liturgists and musicians. The effects of her creative reflection were recorded in the discussions and then in the documents of the Second Vatican Council. The conciliar reform contained in the documents of the Church's legislation constituting the subject of the study will be presented later in this paragraph.

This will show its main directions and tasks set by individual legislative bodies. It is worth mentioning only that the most important document of the Second Vatican Council is the Constitution on the Holy Liturgy *Sacrosanctum Consilium*. It gives general changes that were to take place in the space of liturgical music after the end of the Second Vatican Council. Another post-Conciliar document which specifies the direction of liturgical renewal is the Instruction on music in the sacred liturgy *Musicae Sacram*. The documents of the Polish Bishops' Conference of 1980 and 2017 should also be emphasized, which detail the transformation of renewed liturgical music.

## **1. Liturgical music**

Liturgical music is associated with sacred activities and enriches the liturgy, giving it a more dignified form. It is neither an addition to the liturgy, nor a form of splendor to the service, but an integral part of the liturgy. Liturgical activities take on a "more dignified form" through music. Both the organist and the choir leader or singing group are responsible for making the liturgy a sacrament of the Church. Gregorian singing in this document was called "his own singing of the Roman liturgy", therefore he should occupy the first place among other, equivalent customs of singing. The Constitution reminded that other types of music are also allowed for the liturgy, e.g. polyphony or folk singing, but it cannot violate previously developed principles. The role of the pipe

organ was reminded and the possible admission of other instruments to the liturgy was mentioned. They were encouraged to complete the edition of the model books with chorale, which was undertaken at the time of Pius X, and to publish a special book with choral melodies to be performed by the people. Regarding the creators of music, the legislator demanded that their work be characterized by the features of real liturgical music. The source of the texts should be Scripture and liturgical sources. The texts should be in accordance with Catholic teaching.

## **2. The Constitution on Holy Liturgy**

The Constitution on Holy Liturgy in No. 112 presents the functions of liturgical music. He states that it should be closely connected with the liturgical activity, cordially express prayer, contribute to unanimity and give solemn character to sacred rites. This thought is also taken by the Musicam Sacram instruction of 1967: "Liturgical action takes a more dignified form when it is combined with singing and clergymen of various degrees take part in performing their functions, and the people participate in it. Thanks to this form, prayer acquires a special anointing, the secret of the sacred liturgy and its hierarchical and social character are more directly revealed, thanks to the unification in singing, the unity of hearts deepens, the magnificence of sacred rites facilitates the raising of thoughts to heaven, and the whole celebration becomes a clearer announcement of this, about takes place in the holy city of Jerusalem. "

## **3. The liturgy is communication**

The liturgy is communication with God, whose fruit is grace flowing to the faithful's thighs. It is recommended that silence and silence

also be present in the liturgy. As the Musicam Sacram instruction states: "By keeping them, the faithful not only cannot be considered strangers and silent observers of the liturgical action, but they penetrate deeply into the mystery exercised through the internal instructions that arise in them from the word of God heard, from the songs of prayers and from a spiritual union with the priest speaking the texts assigned to him. " The meditative function manifests itself in the liturgy in two moments related to singing:

a. Psalm after reading or responsorial psalm - the most important song of the liturgy of the word, which consists of sitting and listening to the word of God and their meditation. The refusal of this reflective character of singing would be, for example, performing songs together by the entire congregation. Silence is closer to the nature of the psalm than to singing together. In the liturgy, the moment of meditation is a responsorial psalm, so be careful not to lose its specificity.

b. Worship after Holy Communion - this rite did not enter the liturgy until 1967 under the instructions of Tres abhinc annos. We read in it: "In masses with the participation of the faithful, before prayer after Communion, as appropriate, you can either keep holy silence for a while, or sing or recite a psalm, or make a canticle worshiping, e.g. Ps. 33 ". It's all about worship, not thanksgiving. It refers to God the Father, not Christ. We praise the Father for all gifts and also Jesus Christ as a gift of the Father. Nothing prevents a proper song from being performed by a choir or a choir. You can also fill this time with instrumental music, e.g. organ music. Good music should not interfere with meditation. Instrumental music rises to the rank of liturgical music and the most spiritual, because meditative.

## 4 Music is the decoration

Music is the decoration of the liturgy. There can be no doubt that the inclusion of high-quality vocal, vocal-instrumental or instrumental compositions in the liturgy enriches rites, beautifies them and "adds majesty to church ceremonies, raising the minds of the faithful to God and heavenly matters.

The decorative function of music is opposed by artistic minimalism manifested in the use of only the simplest melodies, in the performance of the easiest and still the same singing accompanied by choirs, choirs and instrumental ensembles. The one-sided interpretation of the Musicam Sacram instruction recommendation is very harmful: "There is nothing more elevated and nicer during sacred activities than a congregation which together expresses its faith and devotion. Therefore, the active participation of the faithful should be urgently promoted. " However, Cardinal warns against this understanding of the role of music in the liturgy. J. Ratzinger saying: "Wherever beauty has been thrown away and where only useful things are valued, terrifying impoverishment is more and more clearly visible. Experience has taught us that following only one principle: understandable to everyone - did not make the liturgy more understandable, more open, but clearly impoverished. Simple liturgy does not mean coarse or cheap ... great music was rejected in the name of active participation. Is there really nothing active in listening, intuitive comprehension, emotion? The church, limiting itself to performing fashionable and popular music, falls into inefficiency and becomes useless. The church cannot be satisfied with everyday, usable food. If the Church is to continue converting, or humanizing the world, how can she reject beauty from the liturgy? Beauty so strongly entwined with Love ...? "

## Conclusion

To sum up, in this article I wanted to show the process of formation and development of the Opole diocese by focusing on the beginnings of musical culture in this diocese. It was the Vatican Council that was a great impulse, which introduced many changes in the liturgy of the Church, and thus also in music. After the Second Vatican Council, a series of instructions appeared directly or indirectly related to music. Each of them specified certain rules regarding liturgical music. To understand what music culture looks like in Opole Silesia, one has to go back to history, when it was formed and transformed in ethnic terms.

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