

## SECTION A LITURGICAL CHORAL MUSIC & SACRED CHORAL MUSIC

<b>A Presentation of Liturgical Music</b>				
Code	Categories	Years	Description	Limit
<b>A1</b>	Primary Choir (limit 80 students)	1-6	2 Contrasting songs for liturgy	10 min
<b>A2</b>	Secondary Choir	7-12	2 Contrasting songs for liturgy	10 min
<b>A3</b>	Original Composition	1-12	An original song(s) for liturgy	10 min

<b>A Presentation of Sacred Music</b>				
Code	Categories	Years	Description	Limit
<b>A4</b>	Secondary Choir	7-12	2 Contrasting sacred songs	12 min
<b>A5</b>	Original Composition	7-12	An original sacred song for liturgy	12 min

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Sacred music embraces the very essence of our Catholic Church traditions. The Church celebrates often and sometimes we have celebrations of universal significance. On these occasions we need universally acknowledged church music to indicate that we belong to a far greater community than simply our own parish school or church. We all belong to the greater community of God.

Sacred music therefore contains a richness and a universality which symbolizes the greatness and the oneness of our Church.

The origins of our Festival began with a concern for keeping alive and vibrant the musical traditions of our Church.

### 1 General Educational Aims and Policy

<p>To Communicate To Reflect To Share Suitable Repertoire Fine Musicianship</p> <p><b>A Prayerful Liturgical Experience</b></p>	<p><b>Genre</b></p> <ul style="list-style-type: none"> <li>• Choirs, Ensembles or Soloists singing with the chorus.</li> <li>• Original compositions by students or teachers can be performed.</li> </ul>
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#### ***Introductory notes on Liturgical Music***

*Song has played an important part in the rich history of the church. Hymns and songs that are used for liturgies in our Catholic schools and parishes evoke '...emotions, thoughts and convictions that words alone cannot do' (Burland, 2002).*

*The Catholic liturgy is musical. Singing the liturgy and making music is the work of the people...The most important goal for music leaders is to enable the assembled to participate in the liturgy in a full, active and conscious manner...Liturgical music enhances the texts and rituals of the liturgy and moves the assembly to unity...We choose music that enables the community to sing its faith in unity. We re-evaluate the use of any music that falls short of moving the singing assembly to unity and faith. (Lovrien, 1999, p.3)*

## **2 Preparation Details (Liturgical Music)**

- Due to the wide variety of liturgical music available, directors should carefully consider the suitability of songs.
- **Directors are expected to ensure that:**
- The two contrasting songs for liturgy are of a suitable range and difficulty.
- The interpretation and style of presentation of the songs is appropriate to its liturgical use.
- The spiritual meaning or message is presented with conviction, and the text delivered with clarity..
- The set time limits are adhered to.
- **The requirements for fine choral production also apply:**
- Breath control needs to be sufficient to support the vocal singing line.
- Singers have learned to project good singing tone.
- Choirs should observe appropriate expression, marked or unmarked.
- It is vital that attention be given to nuances and contrasts in strophic songs especially where different settings apply to the same melody.
- Appropriate instruments may be used to enhance the performance.

## **3 Directors are required to supply a brief written explanation of how they see the music fitting in a liturgical context (to be submitted with music to the Catholic Arts Office by the entry closing date).**

- Good quality Instrumental CD/tape backing allowed for Primary performances. Vocal CD/tapes are not acceptable. Playback equipment will be available at the venue.
- New compositions, accompaniments and instrumentation are very welcome provided that they enhance the experience.
- It is the school's responsibility to arrange for an accompanist, choir and instrument transportation.
- Seating plans and a map showing entry, exit and placement will be provided well in advance. Please ensure that students can achieve presentation positions within about ninety seconds.
- The performance will only commence after the adjudicator gives the signal.

## **4 Copyright Information (Liturgical Music)**

- Performers must provide adjudicators with a photocopy of the original music. This **MUST** be sent to the Catholic Arts Office with the Entry Form **by the entry closing date**. The copy is to be clearly marked **'ADJUDICATION COPY ONLY'**. Performers should retain the original music for practice purposes and for use on the day of performance. The adjudication copy will be destroyed after the performance.
- APRA and AMCOS copyright clearances are the responsibility of the participating school. Please refer to the enclosed Amcos Music Copyright for Schools booklet.

### **Adjudication Criteria (Liturgical Music)**

- Suitability for age level and maturity of performers.
- The message should be communicated clearly through the songs.
- The choice of music enhances the atmosphere and mood within the liturgical celebration.
- Musicianship
  - Intonation.
  - Beauty, breath support, consistency & correctness of tone production.

- Accuracy and effectiveness of entries, balance & tonal effect of parts.
- Expressiveness and effectiveness of phrasing.
- Control and effectiveness of dynamics.
- Posture, appearance, impact and presence.

### **References (Liturgical Music)**

*Burland, J. (2002). Selecting Appropriate Music for Celebration, **Echoing the Word**, Vol. 1, No. 4.*

*Lovrien, P. (1999). **The Liturgical Music Answer Book**, Resource Publications Inc., San Jose, California*

#### **Introductory notes on Sacred Music**

*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 a liturgical service is to be celebrated with song, the whole assembly of the faithful is enabled, in keeping with art. 28 and 30, to contribute the active participation that rightly belongs to it.*

*Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutions and schools. To impart this instruction, those in charge of teaching sacred music are to receive thorough training.*

*It is recommended also that higher institutes of sacred music be established whenever possible.*

*Musicians and singers, especially young boys, must also be given a genuine liturgical training.*

*The Church acknowledges Gregorian chant as distinctive of the Roman liturgy, therefore, other things being equal, it should be given pride of place in liturgical services.*

*But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, provided they accord with the spirit of the liturgical services, in the way laid down in art. 30.*

*Composers, filled with the Christian spirit, should feel that their vocation is to develop sacred music and to increase its store of treasures. (Roman Documents. Constitution of the Sacred Liturgy 1963, Vol 1)*

## **2 Preparation Details (Sacred Music)**

- Due to the wide variety of liturgical music available, directors should carefully consider the suitability of songs.
- **Directors are expected to ensure that:**
- The two contrasting songs for liturgy are of a suitable range and difficulty..
- The interpretation and style of presentation of the songs is appropriate to its liturgical use.
- The spiritual meaning or message is presented with conviction, and the text delivered with clarity..

- The set time limits are adhered to.
- **The requirements for fine choral production also apply:**
- Breath control needs to be sufficient to support the vocal singing line.
- Singers have learned to project good singing tone.
- Choirs should observe appropriate expression, marked or unmarked.
- It is vital that attention be given to nuances and contrasts in strophic songs especially where different settings apply to the same melody.
- Appropriate instruments may be used to enhance the performance.

### **3 Organisational Details (Sacred Music)**

**Directors are required to supply a brief written explanation of their sacred work in the solemn liturgy of the day. (to be submitted with music).**

- New compositions, accompaniments and instrumentation are very welcome provided that they enhance the experience.
- It is the school's responsibility to arrange for an accompanist, choir and instrument transportation.
- Seating plans and a map showing entry, exit and placement will be provided well in advance. Please ensure that students can achieve presentation positions within about ninety seconds.
- The performance will only commence after the adjudicator gives the signal.

### **4 Copyright Information (Sacred Music)**

- Performers must provide adjudicators with a photocopy of the original music. This **MUST** be sent to the Catholic Arts Office by the specified date. The copy is to be clearly marked '**ADJUDICATION COPY ONLY**'. Performers should retain the original music for practice purposes and for use on the day of performance. The adjudication copy will be destroyed after the performance.
- APRA and AMCOS copyright clearances are the responsibility of the participating school. Please refer to the enclosed Amcos Music Copyright for Schools booklet.

### **5 Adjudication Criteria (Sacred Music)**

- Suitability for age level and maturity of performers.
- The work chosen, to be sung according to the traditions of the Sacred Music of the Universal Church.
- The choice of music enhances the atmosphere and mood within the sacred celebration.
- Musicianship
  - Intonation.
  - Beauty, breath support, consistency and correctness of tone production.
  - Accuracy and effectiveness of entries, balance and tonal effect of parts.
  - Expressiveness and effectiveness of phrasing.
  - Control and effectiveness of dynamics.
- Posture, appearance, impact and presence.

### **References (Sacred Music)**

*Roman Documents. Constitution on the Sacred Liturgy. (1963) Vol 1.*