

SING A NEW SONG!

Guidelines for Choosing Music



**A RESOURCE FOR THOSE PREPARING
EUCCHARISTIC CELEBRATIONS WITH YOUNG PEOPLE**

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A Resource for Those Preparing
Eucharistic Celebrations
with Young People



Archdiocese of Perth
Western Australia

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FOREWORD

This Resource is offered to all those who are responsible for preparing young people to participate with mind, heart and voice in the Sacred Liturgy of the Mass.

The Catholic school provides an excellent setting for the development in young people of various ages of an awareness of our central act of worship, the Eucharist, and of the ways in which they can actively participate in its celebration.

Students need to be aware of the unique nature of the Mass. It is not simply a prayer service. It is the celebration of what we call the Paschal Mystery, that is, the death and resurrection of Jesus Christ which accomplished our redemption and won for us the gift of eternal life.

In the liturgy of the Mass the Paschal Mystery becomes present, a reality and a mystery into which we are invited to enter.

For this reason, music at Mass must draw us more closely into the mysteries we celebrate. It must help us pray, celebrate the love of God and draw us into a deeper union with Jesus Christ, priest, victim and spiritual food for our journey through life.

Music and singing are therefore to be appropriate to the liturgical flow of the Mass. They can help us prepare for the Liturgy and reflect on the Scripture Readings and the Feast being celebrated. They can make us aware of the unique presence of Jesus in the Mass and of the sacrificial offering of himself at the Last Supper and at Calvary.

This Resource helps teachers to select music that reflects the realities above, and to draw the students into a deep love of the Eucharist that will remain with them for life.

INTRODUCTION

Liturgical celebrations in schools help to prepare children and teenagers to participate in school and parish liturgies. Instilling an understanding of the Eucharistic liturgy and a love for it will go a long way towards ensuring that young adults will continue to practise the faith after they leave school. It is important that celebrations in schools inspire the students while remaining faithful to sound liturgical principles and practices.

This resource is a guide to these principles and practices. It summarises the content of many official documents on the liturgy, some of which are included in the list of resources at the end. It is offered to teachers and other members of school communities to assist them in the liturgical formation of their students and to encourage them to enhance the quality of their celebrations.

THE IMPORTANCE OF MUSIC AND SINGING IN THE LITURGY

Through his life, death, resurrection and ascension, Jesus Christ redeemed not just humankind, but the whole of creation. This is the Paschal Mystery, the foundation of Christian life and belief. It is not just something that happened two thousand years ago, but a present reality. In the liturgy, Christian communities come together to celebrate the Paschal Mystery.

Music forms an integral part of the liturgy. Its functions are to make prayer more joyful, to lift hearts to God, to unite the community and to impart solemnity to the celebration (cf. Vatican II, **Constitution on the Sacred Liturgy** 112).

Liturgical celebrations are structured events made up of a sequence of different actions carried out by the various ministers. In some parts of the liturgy, singing accompanies the ritual action. In other parts, singing is itself the ritual action.

The **General Instruction of the Roman Missal** devotes several paragraphs to the importance of singing at Mass. It states that in choosing the parts to be sung preference must be given to those that are of greater importance (40). It insists that different types of music may be used in the Mass providing that they correspond to the spirit of the liturgical action and that they encourage participation by all the faithful. It also draws attention to the special place Gregorian Chant has in the Roman liturgy (41).

THE STRUCTURE OF THE MASS

The celebration of the Eucharist, the Mass, is the most important liturgical rite. The Mass has four main parts: the Introductory and Penitential Rites, the Liturgy of the Word, the Liturgy of the Eucharist and the Concluding Rites. Within each of these main parts there are smaller parts, some of which can be sung. The parts of the Mass that can be sung fall into eight categories:

1. **Acclamations**
2. **Processional Songs**
3. **The Responsorial Psalm**
4. **Litanies**
5. **Ordinary Chants**
6. **Supplementary Songs**
7. **Dialogues**
8. **Presidential Chants.**

These have been listed in order of priority above, and when choices are made, parts that have higher priority should be sung in preference to those that have lower priority.

The Acclamations are expressions of joyful praise that highlight important parts of the Mass. They should be sung by everyone.

The Processional Songs accompany processions to create and sustain a sense of community. They should also be sung by everyone. They can be sung antiphonally, with the assembly singing a response or chorus while the Cantor or choir sings the verses.

The Responsorial Psalm is both a song and the Word of God. As a song it ought to be sung. As the Word of God, it has to be proclaimed. The verses are sung by the Psalmist and the response is sung by everyone.

The Litany is also a responsorial form. The Litany of the Saints is used on special occasions such as the Easter Vigil. The Celebrant or Cantor sings the invocations and everyone sings the response.

The Ordinary Chants are prayers of the Mass which may be said or sung by everyone.

The Supplementary Songs may be sung by everyone or by the choir alone. They can also be replaced by instrumental music.

The Dialogues are short exchanges between the celebrant and the assembly which link various parts of the Mass together.

The Presidential Chants are prayers exclusive to the celebrant which may be sung.

THE PARTS OF THE MASS THAT MAY BE SUNG

The table below lists the parts of the Mass that may be sung, the categories to which they belong, who sings them, and their priority. (The table summarises the **General Instruction of the Roman Missal** (46-90) and **Music in Catholic Worship** (53-74).)

	<i>Category</i>	<i>Sung by</i>	<i>Priority</i>
Introductory Rites			
The Entrance Song	Processional Song	Assembly	2
Penitential Act/Lord, have mercy	Litany	Cantor/assembly	4
Glory to God	Ordinary Chant	Assembly	5
The Collect	Presidential Chant	Celebrant	8
Liturgy of the Word			
Responsorial Psalm	Responsorial Psalm	Psalmist/assembly	3
Gospel Acclamation	Acclamation	Assembly/psalmist	1
Introduction to the Gospel	Dialogue	Celebrant/assembly	7
Gospel	Presidential chant	Celebrant	8
Creed	Ordinary Chant	Assembly	5
Universal Prayer	Litany	Cantor/assembly	4
Liturgy of the Eucharist			
Presentation Song	Supplementary Song	Assembly/choir	6
Preface dialogue	Dialogue	Celebrant/assembly	7
Preface	Presidential Chant	Celebrant	8
Holy, holy	Acclamation	Assembly	1
Eucharistic Prayer	Presidential chant	Celebrant	8
Memorial Acclamation	Acclamation	Assembly	1
The Doxology (Through him)	Presidential Chant	Celebrant	8
The Great Amen	Acclamation	Assembly	1
The Lord's Prayer	Ordinary Chant	Assembly	5
Embolism (Deliver Us, O Lord)	Presidential Chant	Celebrant	8
For the Kingdom	Acclamation	Assembly	1
Lamb of God	Litany	Cantor/assembly	4
Communion Song	Processional Song	Assembly	2
Post-communion Song	Supplementary Song	Assembly/choir	6
Concluding Rite			
Prayer after Communion	Presidential chant	Celebrant	8
Dismissal	Dialogue	Celebrant/assembly	7
Recessional Song		Assembly	

Entrance Song

The purposes of the **Entrance Song** are to open the celebration, to unify the assembled people, to call to mind the themes of the season or feast, and to accompany the procession of the celebrant and ministers.

Penitential Act

There are three forms of the **Penitential Act**. The first and second forms are followed the singing of the *Lord, have mercy*. In the third form, the *Lord, have mercy* is incorporated into the Penitential Act as the response to the invocations.

Gloria

The **Gloria** can be sung antiphonally, with the assembly singing a refrain and the Cantor singing the text.

Responsorial Psalm

The Psalmist sings the verses of the **Responsorial Psalm** from the ambo while the assembly sings the response. Psalm tones can be used as the musical setting for the verses. Seasonal Psalms can be used instead of the specific Psalm set down in the **Lectionary** for the occasion, but no other substitutions are permitted.

Gospel Acclamation

The **Gospel Acclamation** may be omitted if it is not sung. It should always be sung if possible.

Universal Prayer

The petitions of the **Universal Prayer** may be announced by the Cantor, with the assembly singing the response.

Presentation Song

The **Presentation Song** accompanies the procession with the gifts. It may be replaced by instrumental music.

The Lord's Prayer

Lamb of God

Communion Song

Post-Communion Song

Dismissal

Although there are many settings of the **Lord's Prayer**, the use of the plainchant setting is recommended. The people's response after the Embolism *For the Kingdom*, is an important acclamation and should be sung.

The **Lamb of God** accompanies the breaking of the bread.

The **Communion Song** begins when the celebrant takes communion and continues while communion is distributed. It is an expression the unity and the joy of the community as it shares the Body and Blood of Christ. To make it easier for people to sing while they are processing, an antiphonal song with a simple refrain can be sung with the Cantor or choir singing the verses.

The **Post-Communion Song** may be replaced by a period of silent reflection, by instrumental music, or by a song sung by the choir.

The **Dismissal** may be sung, particularly during the Easter season, when it includes the Alleluia.

The **Recessional Song** is not, and never has been, a part of the Mass, which concludes with the Dismissal. However, it is psychologically desirable to end with a song. It is appropriate to replace the Recessional Song with instrumental music or even silence on some occasions, for example, during Lent.

CHOICE OF MUSIC

In planning a Mass or other liturgical celebration, it is necessary to decide what parts of the celebration will be sung and then to choose songs or other pieces of music for each of these parts. In choosing the songs the questions of whether they are suitable for use in the liturgy and how they should be used need to be considered.

THE THREE JUDGEMENTS

In 1972, the Bishops of America produced a statement entitled **Music in Catholic Worship**. It addressed a wide range of issues relating to music in the liturgy. In it they proposed what have become known as the *Three Judgments*, which are criteria that can be applied to the choice of music to be used in liturgical celebrations. The criteria apply to the quality of the music in the *Musical Judgment*, to the place of the music within the liturgy in the *Liturgical Judgment*, and to the characteristics and needs of the community in the *Pastoral Judgment*.

The Musical Judgement

The Musical Judgement asks the question:

Is this good music? Answering this question requires an assessment of the quality of the music from an artistic and technical point of view. Among the issues that need to be considered are whether the tune strikes a balance between being simple, repetitive and boring and being too difficult for the average person to sing; whether the harmonies are interesting without being disturbing; and whether the words are set to the music in an appealing way.

The Liturgical Judgement

The Liturgical Judgement asks the question: *Does the music serve the liturgy?* The nature of the liturgy itself determines what kind of music is to be used, what is to be sung and who is to sing it. We have already considered some ways in which this occurs.

The liturgical structures and functions of the parts of the Mass determine the forms of the music to which they are set. Litanies, for example, require a responsorial form. The form of the liturgical text also determines the form of the music. In addition, the music needs to express and interpret the text correctly.

The texts of other liturgical songs should be based on Scripture and be theologically sound. As the liturgy is an act of the community, they should use language that reflects this, avoiding expressions of individual personal devotion. The use of inclusive language is also desirable.

The Pastoral Judgement

The Pastoral Judgement asks the question: *Does the music serve the community?* Answering this question requires a knowledge of the characteristics of the community and an understanding of what helps them to pray. Such things as the ages of the people and their social and educational backgrounds need to be considered. In Australia, where school communities include people from many different ethnic backgrounds who speak many different languages, this is a particularly important and difficult issue to address.

The Three Judgements need to be taken into consideration when considering pieces for inclusion in the school's repertoire and when choosing pieces for a particular celebration.

THE LITURGICAL SEASONS

The liturgical year consists of a number of seasons. Each of these seasons has its own character and emphasizes a particular aspect of the Paschal Mystery.

Advent

The liturgical year begins with the season of **Advent**, which is a time of expectation when we recall Christ's coming at Bethlehem, and look forward to his second coming at the end of time.

Christmas

Advent leads into the **Christmas** season, which celebrates his becoming man. Christmas carols are sung during the Christmas season, but should not be sung during Advent.

Lent

Lent begins on Ash Wednesday and ends on Holy Thursday. It is a time of preparation for Easter. The season has a penitential character. In parishes where the Rite of Christian Initiation of Adults (RCIA) is celebrated, the themes of conversion and preparation for baptism are also relevant.

Easter Triduum

Good Friday, Easter Saturday and Easter Sunday make up the **Easter Triduum** (three days), the culmination of the liturgical year. It celebrates the passion, death and resurrection of Christ in a special way.

Easter

The celebration of the resurrection continues throughout the **Easter** season, which ends at Pentecost.

Ordinary Time

The weeks between the Christmas Season and Lent and from Pentecost to the end of the liturgical year are the weeks of **Ordinary Time**. The word "ordinary" in this context does not have its usual meaning. Instead, Ordinary Time is better understood simply as the time when the weeks are numbered. The Sundays of Ordinary Time are devoted to the Paschal mystery in all its aspects.

SPECIAL MASSES AND OCCASIONS

The **Lectionary** contains the readings, Responsorial Psalms and Gospel Acclamations for all the Sundays and feast days in a three-year cycle and for all the weekdays in a two-year cycle. It also contains seasonal Responsorial Psalms and Gospel Acclamations that can be used at any celebration in the given season.

In addition, the **Lectionary** contains the readings for ritual Masses (including nuptial and funeral Masses), Masses for various needs and occasions, votive Masses and Masses for the dead. These readings give these Masses their individual character.

CHOOSING MUSIC FOR A CELEBRATION

The Feast of the Day, the Season of the Year, or the special ritual Mass chosen, such as Mass of the Dead, or a Thanksgiving Mass indicates the theme or themes of the celebration, usually expressed in the readings, the celebrant's prayers or the Preface. If a theme is chosen for a particular class or school Mass it should be drawn from the texts of the Mass.

When choosing the music for a particular celebration, the following things should be considered:

1. the liturgical season
2. the occasion
3. the particular characteristic of the part of the Mass that is to be sung
4. the celebrant
5. the age of the students
6. the other people who will be present (parents, teachers, etc.)
7. the availability of musicians

DIRECTORY FOR MASSES WITH CHILDREN

The **Directory for Masses with Children** outlines principles and guidelines for the adaptation of the liturgy in situations where the majority of those present are children.

It is important that some of the music chosen should be music suitable also for adults. If songs that are appropriate only for children are selected, the children will not be well prepared for adult liturgies later on unless they hear them in their parish church.

THE ROLES OF THE MUSIC MINISTERS

Music and music ministers are servants of the liturgy, not its masters. Music ministers must always be conscious of the fact that their ministry exists to enhance the prayer of the assembly. Anything that is an impediment to prayer must be avoided.

<i>The Assembly</i>	The members of the Assembly are the primary ministers of music. Encouraging and assisting them to participate fully and actively should be the first priority of all liturgical ministers.
<i>Cantors</i>	Cantors lead the assembly in sung prayer. They can sing the verses of antiphonal songs in alternation with the assembly. They also have a role in teaching new music to the assembly.
<i>Psalmists</i>	Psalmists sing the Responsorial Psalm after the first reading. This is a ministry in its own right that combines music ministry with the proclamation of the Word of God.
<i>The Choir</i>	The Choir supports the singing of the assembly and can enliven it by adding harmonies. The choir can also sing by itself at the Preparation of the Gifts and after Communion.
<i>Instrumentalists</i>	Organists and keyboard players help the assembly to sing by playing the melody for them to follow and providing harmonic support. Guitarists provide rhythmic and harmonic support. Other instrumentalists add to the richness of the musical sound and can also play the melody for the assembly to follow.

THE PLACE OF INSTRUMENTAL MUSIC

Instrumental pieces can be played at the Preparation of the Gifts, after Communion, and to accompany the procession of ministers at the end of the celebration. Music should not be played during the readings or while the celebrant is praying aloud.

Instrumental music should be used in moderation during Advent. The organ and other instruments should only be used to support the singing during Lent and Holy Week.

LEADERSHIP AND THE ROLE OF ADULTS

While it is good to give students a chance to exercise leadership, it must be remembered that they do not have a mature understanding of the liturgy. Teachers and other adults need to provide leadership and guidance themselves. In particular, if students want to use music that is obviously inappropriate for the liturgy, the reasons why it is inappropriate should be explained and the students should be guided towards a choice of more appropriate music.

Teachers and other adults have a particular responsibility to ensure that the students understand that the liturgy is neither entertainment nor a spectacle. It is for participation. It is a ritual act, which means that familiarity is more important than novelty.

Music teachers in schools need to be very familiar with the requirements of liturgical music at school Masses.

COPYRIGHT

Music is subject to the laws regarding copyright. There are licensing schemes that allow schools to make copies of music for teaching and other purposes. The conditions imposed by the licensing agencies must be complied with.

SCHOOLS AND PARISHES

Among the aims of the liturgical formation of students should be to make them feel at home at, and to help them to participate in, Sunday and other Masses in their parish. This requires communication and cooperation between the school and the local parish or parishes.

It is desirable that parishes should use at least one simple Mass setting that can also be used by the school. The school should ensure that it uses some of the adult hymns and songs that are used in the parishes. This will encourage the students to join in the singing at Sunday Masses and also make them familiar with the music that they will encounter when they attend Mass after leaving school.

APPLYING THE LITURGICAL JUDGMENT IN SCHOOLS

Liturgical celebrations should nurture the faith of those involved in the celebration. They need to send clear messages about Catholic doctrine and values. This is especially true for celebrations in schools, where the celebrations affect the faith development of the students. The music used in celebrations must do this to the same extent as any other aspect of the liturgy.

The texts intended to be sung must always be consistent with Catholic teaching; indeed they should be drawn chiefly from holy Scripture and liturgical sources. (Vatican II, Constitution on the Sacred Liturgy 121)

Sacramentality and Liturgical Music

The distinction between liturgical music and other kinds of music arises from the sacramental nature of the liturgy. Liturgical celebrations are sacramental acts which celebrate the Paschal mystery and not only recall the events that saved us, but actualize them, that is, make them present. All liturgical celebrations begin with a Liturgy of the Word, in which the proclamation of Scripture recalls the saving acts of God. This is followed by the particular sacramental act that is celebrated at the time. Liturgical texts that are based on scripture play their part in recalling God's saving acts. Liturgical texts must also reflect the sacramental nature of the liturgy, emphasizing the presence and action of the Holy Spirit. This means that while all liturgy praises God, not all acts of praise are liturgical. In the same way, all liturgical songs praise God, but not all songs that praise God are liturgical.

The Three Judgments

In 1972, the Bishops of America produced a statement entitled **Music in Catholic Worship**. In it they proposed what have become known as the *Three Judgments*, which are criteria that can be applied to the choice of music to be used in liturgical celebrations. The criteria apply to the quality of the music in the *Musical Judgment*, to the characteristics and needs of the community in the *Pastoral Judgment*, and to the place of the music within the liturgy in the *Liturgical Judgment*. These Judgments apply to the music used in liturgical celebrations in schools, just as they do to music used by parishes. The Three Judgments are discussed in the resources **Raise Your Voice To God** (pages 15-16) and **Sing A New Song** (pages 8-9); the first two are only summarised here.

The Musical Judgment

The Musical Judgment asks the question: *Is this good music?* Answering this question requires an assessment of the quality of the music from an artistic and technical point of view.

The Pastoral Judgment

The Pastoral Judgment asks the question: *Does the music serve the community?* Answering this question requires knowledge of the characteristics of the community and an understanding of what helps them to pray.

The Liturgical Judgment

The Liturgical Judgment asks the question: *Does the music serve the liturgy?* The nature of the liturgy itself determines what kind of music is to be used, what is to be sung and who is to sing it. The liturgical structures and functions of the parts of the Mass determine the forms of the music to which they are set. The form of the liturgical text also determines the form of the music. In addition, the music needs to express and interpret the text correctly.

This resource examines aspects of the Liturgical Judgment and suggests ways in which it can be applied to the assessment of music for liturgy with particular reference to the texts of songs. These aspects are:

1. the need for theological accuracy;
 2. the distinction between devotional and liturgical music;
 3. making the music serve the liturgy;
- the quality of the text.

Each of these is considered in the following sections.

The Need for Theological Accuracy

Although the primary purpose of liturgy is not catechesis or formation, what Catholics experience in the liturgy shapes their belief. Things that are heard in the prayers, readings, homilies and songs will be remembered and believed. Theologically inaccurate statements in these texts will be remembered and become unorthodox beliefs. The combination of words and music and the repetition of songs from week to week make the texts of songs more memorable than anything else in the liturgy. It is therefore important to ensure that the texts of songs are theologically accurate.

The need for theological accuracy is particularly important when the school repertoire is drawn from a number of sources. While the editors of musical collections intended for use by Catholic communities endeavour to ensure that the texts of the songs in the collections are consistent with Catholic teaching, the same is not true of publications which are intended for use in other situations. The texts of songs from such collections need to be scrutinized carefully before they are introduced into use in a school.

Devotional and Liturgical Music

Many songs have been written as expressions of personal faith and devotion. They may be inspired by some intense experience or be expressions of individual adoration. As the liturgy is an act of the community, liturgical songs should use language that reflects this, avoiding expressions of individual personal devotion. In particular, the use of “I” and “me” should be avoided in favour of “we” and “us”. In cases where the song quotes a scriptural passage, and “I” refers to God, the text should make this clear.

The sacramental nature of the liturgy defines the distinction between devotional and liturgical music. The liturgical action at each point in the ceremony is the embodiment of the sacramental action, which is the work of the Holy Spirit. Consequently, the texts of the songs must reflect the liturgical action that is going on while they are sung. Entrance songs may be about gathering or the themes of the readings. Communion songs are about the Eucharist and the unity of the community. Songs that do not reflect any liturgical action are unsuitable for liturgical use.

MAKING THE MUSIC SERVE THE LITURGY

The music at a liturgical celebration must always serve the liturgy, not dominate it. It is therefore important to pay attention to the lengths and structures of songs in relation to the part of the Mass at which they are sung. The song at the presentation of the gifts is intended to accompany the procession. This does not take long, so songs with many verses are not appropriate at this point, unless they can be cut short as needed. Similarly, the Communion Song is intended to continue from the time when the priest receives Communion until the end of the Communion procession. Long songs are appropriate here, though they may also need to be ended without being sung in their entirety.

To encourage participation, music should be chosen that will facilitate singing by the congregation. Where there is a choir or a group that leads the singing, the choice of music should take their role and capabilities into account.

THE QUALITY OF THE TEXT

Besides being theologically accurate, the texts that are sung should be of a high standard befitting the liturgy. The correct use of grammar and the avoidance of inappropriate slang are important considerations. The use of poetic language and imagery can expose the deeper meanings of the liturgy, but should not be so fanciful as to be beyond comprehension. In songs for children, the language should suit the age group but still be of a high standard.

The question of whether the musical setting supports the text should also be considered. The rhythms of the music should fit the spoken rhythms of the text. The setting of the words should not distort the meaning of the text or make the words difficult to understand.

It is desirable that the text have both a scriptural basis and a liturgical purpose.

The use of inclusive language is desirable. The word “Yahweh” should not be used.

The discussion of texts in this resource relates specifically to the Entrance Song, the Presentation Song, the Communion Song and the Recessional Song. The texts of the parts of the Mass, the Responsorial Psalms and the Gospel Acclamations are set down in the **Missal** and the **Lectioary**. For celebrations with children, alterations to these texts as approved in the **Directory for Masses with Children** are permissible.

RESOURCES

The **Roman Missal** contains all the prayers recited by the celebrant during the celebration of the Eucharist.

The Liturgical Books

The Lectionary contains all the readings proclaimed at celebrations of the Eucharist. In Australia, it includes all the Gospel readings. There may be a separate **Book of the Gospels** published in future.

The Liturgical Documents

The Constitution on the Sacred Liturgy was the first document approved by the second Vatican Council. It outlined the principles on which the reform of the liturgy was to be based and set the directions for the future development of the liturgy.

The General Instruction of the Roman Missal appears at the beginning of the Missal and gives detailed instructions on the way the Eucharist is to be celebrated.

The Lectionary for Mass: Introduction explains the principles behind the proclamation of the Word of God in the liturgy and describes the structure of the Liturgy of the Word and the functions of the various ministers. It also lists the readings in the **Lectionary** and sets out the rationale for their choice.

The Directory for Masses with Children describes the adaptations that may be made when the Eucharist is celebrated with a congregation consisting mainly of children.

All the above are documents produced by the Vatican for the Universal Church. **Music in Catholic Worship** and **Liturgical Music Today** are two statements produced by the bishops of America. They were written for the Church in the United States of America, but contain much that can be applied in Australia and elsewhere.

These documents have been collected in **The Liturgy Documents: A Parish Resource Volume 1** (third edition 1991) edited by Elizabeth Hoffman and published by Liturgy Training Publications.

Other Books

The **Preparing for Liturgy** series published by Novalis is a set of excellent little books that cover many aspects of the liturgy. **Preparing Music for Celebration** by Heather Reid is the title most relevant to musicians, while **Preparing to Celebrate in Schools** by Margaret Bick deals with liturgy in schools.

Publishers

The following American publishers have web sites through which their products can be ordered:

GIA Publications <http://www.giamusic.com>

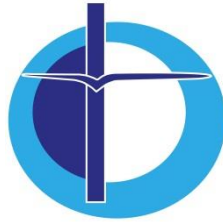
GIA publishes a wide range of music, CDs and books. They are one of the publishers of **Gather Australia**.

Oregon Catholic Press <http://www.ocp.org>

OCP has a similar range of products to GIA. They publish the music of Fr Christopher Willcock, as well as many other contemporary composers.

Saint Meinrad Archabbey <http://www.saintmeinrad.edu>

Most of the music published by the Abbey is based on Gregorian and other chants.



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