

SECTION A

SACRED CHORAL MUSIC

<i>A Presentation of Sacred Choral Music</i>				
<i>Code</i>	<i>Categories</i>	<i>Years</i>	<i>Description</i>	<i>Limit</i>
A1	Primary Non-Auditioned Choir (limit 80 students)	1-6	2 Contrasting songs for liturgy	10 min
A2	Primary Select/Auditioned Choir (limit 80 students)	1-6	2 Contrasting songs for liturgy	10 min
A3	Secondary Choir	7-12	2 Contrasting songs	12 min
A4	Original Composition	7-12	An original sacred song	12 min
<p>* NOTE: Sections A1 & A2 requiring seating plans are advised that once the timetable package has been sent to schools, the office will allow one week for schools to make changes. After that week <u>NO</u> further changes or requests will be regarded.</p>				

1 General Educational Aims and Policy

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

2 Introductory notes on Sacred Choral 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, 9.3)

The origins of our Festival began with a concern for keeping alive and vibrant the musical traditions of our Church. Church documents, namely the Catechism of the Catholic Church (CCC) and the Constitution on the Sacred Liturgy (CSL), also known as the Sacrosanctum Concilium, give us insight in to the treasure that is Sacred Music.

"The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of solemn liturgy."

Holy Scripture, indeed, has bestowed praise upon sacred song [42], and the same may be said of the fathers of the Church and of the Roman pontiffs who in recent times, led by St. Pius X, have explained more precisely the ministerial function supplied by sacred music in the service of the Lord.

Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship. (CSL 112)

Religious singing by the people is to be intelligently fostered so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics. (CSL: 118)

The Catechism of the Catholic Church (CCC) helps us discern the difference by stating:

Song and music fulfill their function as signs in a manner all the more significant when they are "more closely connected . . . with the liturgical action,"²² according to three principal criteria: beauty expressive of prayer, the unanimous participation of the assembly at the designated moments, and the solemn character of the celebration. In this way they participate in the purpose of the liturgical words and actions: the glory of God and the sanctification of the faithful:²³ (CCC 1157)

A Note for Composers

Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures. (CSL: 121)

Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.

The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources.

References

*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.*

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

3 Preparation Details

- Due to the wide variety of sacred & liturgical music available, directors should carefully consider the suitability of songs.
- **Directors are expected to ensure that:**
- The two contrasting songs are of a suitable range and difficulty.
- The interpretation and style of presentation of the songs is appropriate to its sacred & liturgical use.
- The spiritual meaning or message is presented with conviction, and the text delivered with clarity.
- The set time limits are to be adhered to.
- **A1- A2:** Music scores must be at least a published version (not just words & chords).

- **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.

4 Organisational Details

Directors are required to supply a brief written explanation of their chosen music and occasion for use (e.g Easter, Confirmation.) This must be included and submitted with the Online Entry Form.

New compositions, accompaniments and instrumentation are very welcome provided that they enhance the experience.

- Students to not just announce the songs at introduction, but to read the description of the piece.
- Good quality Instrumental CD backing allowed for Primary performances. Vocal CDs are not acceptable. Playback equipment will be available at the venue.
- It is the school's responsibility to arrange for an accompanist, choir and instrument transportation.
- Seating plans (where relevant) 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.
- **Sections requiring seating plans are advised that once the timetable package has been sent to schools, the office will allow one week for schools to make changes. After that week **NO** further changes or requests will be regarded.**
- The performance will only commence after the adjudicator gives the signal.
- It is the responsibility of all schools to have a **First Aid Kit** or adequate provisions at every performance. Each school is responsible for their own students.

5 Adjudication Criteria

- 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.]
- The work chosen, to be sung according to the traditions of the Sacred Music of the Universal Church.
- 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.

6 Copyright Information (General)

- Performers must provide adjudicators with a photocopy of the original music. **Music Score must be supplied to the Catholic Arts Office as per the date stipulated on the Entry Form. 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.