

ARTIS MUSICAE EXEMPLA NOVA RITUS CHRISTIANI

1

A New Paradigm of Christian Liturgical Music
Das neue Paradigma der christlichen liturgischen Musik



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Series

A New Paradigm of Christian Liturgical Music



Das neue Paradigma der christlichen liturgischen Musik

Nové paradigma křesťanské liturgické hudby

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Tradition and Innovation in the Music Culture in Post-industrial Society

On the Changes of the Social Status of the Music

under the Influence of the Globalisation Processes

Artis musicae exempla nova ritus Christiani

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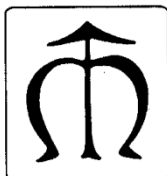
A New Paradigm of Christian Liturgical Music

Das neue Paradigma der christlichen liturgischen Musik

Juraj Lexmann
Editor

Stanislav Grich
Executive editor

WYDAWNICTWO



KSIĘGARNIA
św. JACKA

Katowice

2009

*Sing a new song to the Lord who has worked wonders.
Singet dem Herrn ein neues Lied, denn er hat wunderbare Taten vollbracht.
Zpívejte Hospodinu píseň novou, neboť učinil věci podivuhodné.
Śpiewajcie Panu pieśń nową, bo cuda uczynił!
Spievajte Pánovi pieseň novú, lebo vykonal veci zázračné.
Énekeljetek az Úrnak új éneket, mert csodákat tett!*

(Ps 98,1)

Artis musicae exempla nova ritus Christiani 1

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The Entrance Chant in the Celebration of the Eucharist and its Function of Building Community

Enter his gates with thanksgiving
(Ps. 100, 4)

Vlastimil DUFKA SJ

Reviewer: Mary Ann Clarahan RSM, SLD
The Catholic University of America, Washington

Abstract. The article focuses on the entrance chant of the Eucharist and especially on its function of building community. Author describes the argument from different points of view: historical, theological, liturgical-ritual and musical. All those elements of understanding – origins, liturgical and ritual roots of the chant, description of musical forms – offer the base for reflections and practical questions connected with the present situation regarding the entrance chant in Slovakia. This pondering may lead into sharing the experience of the Visegrad Group (V4).

Der Eröffnungsgesang in der Feier der Eucharistie und seine Funktion in der Gemeindegestaltung

Zusammenfassung. Dieser Beitrag beschäftigt sich mit dem Eingangsgesang der Eucharistiefeier und seiner Funktion in der Gemeindegestaltung von den versammelten Gläubigen. Der Autor stellt kurz die Geschichte dieses Gesangs dar und deutet einige liturgisch-theologische Ausgangspunkte an, die zu einem besseren Verständnis des Eingangsgesangs als eines wesentlichen Bestandteils der Eucharistiefeier beitragen sollen. Der Beitrag verdeutlicht verschiedene Arten des Eingangsgesangs und ihre Verwendung in den slowakischen Verhältnissen und endet mit offenen Fragen. Diese Fragen wurden als ein Anlass zu einer Diskussion auf dem Experten-Kolloquium der Länder der Visegrád-Gruppe vorgetragen aber sie können auch zu einer Überlegung des weiteren Interessentenkreis für die liturgische Musik dienen.

Úvodný spev slávenia eucharistie a jeho funkcia pri utváraní spoločenstva

Abstrakt. „Vstupujte do jeho brán s piesňou chvály“ (Ž 100, 4) je myšlienkový motív štúdie, ktorá sa zaoberá úvodným spevom slávenia eucharistie a jeho funkciou utvárania spoločenstva zo zhromaždených veriacich. Autor v ňom stručne načrtáva dejiny tohto spevu a naznačuje niektoré liturgicko-teologické východiská, ktoré majú pomôcť k lepšiemu porozumeniu úvodného spevu ako integrálnej súčasti slávenia eucharistie. Príspevok objasňuje rôzne formy úvodného spevu a ich použitie v slovenských podmienkach a končí otvorenými otázkami. Tieto otázky boli vyslovené ako podnet k diskusii na kolokviu odborníkov z krajín Visegrádskej štvorky, avšak môžu poslúžiť aj na úvahu širšieho okruhu záujemcov o liturgickú hudbu.

Keywords: entrance chant, Eucharist, community, origins, liturgy, theology, subject of liturgical celebration, God's initiative, the presence of Christ, forms of music

1. Introduction

The question of procession chants is an often-discussed issue in Slovakia. Although theoretically certain attention has been paid to these chants, it seems that on a scale of the Slovakian church as a whole, the practice of liturgical music has many imperfections. Since this contribution, intended for the academic colloquium “Song and music in the Mass liturgy: Principles, norms and practice in my country”, applies to music in the celebration of the Eucharist, I thought it could be enriching to open the issue of processional chant again. The goal of this contribution is to outline certain stimuli for a discussion among the participants of the colloquium from the countries of the Visegrad Group (V4).

The present contribution focuses on the entrance chant for the celebration of Eucharist. It is especially aimed at highlighting the important function of this chant in the process of building a liturgical community from the assembled faithful. Beginning with a brief historical outline, we will see that the entrance chant is by its nature a processional. Throughout its history, however, this chant's processional function was often weakened or even melted away. Following the historical outline of the entrance chant we will offer some liturgical – theological starting points so as to spark a deeper understanding of the entrance chant and its connection within the entire liturgical celebration. These starting points are not meant to be only an abstract theory. In a certain sense they are also realized in concrete, already composed chants. As an example we will mention the entrance chant “Let Us Go Rejoicing” by Bob Hurd.

In conclusion we will discuss various musical forms of the entrance chant and their use in Slovakia. Since the aim of this contribution is mainly to trigger reflection and discussion on this theme, the concluding part of the contribution suggests open questions which may serve as a stimulus not only for the participants of the Visegrad Group but also for further study and creativity in the field of liturgical music.

2. A brief historical outline of the entrance chant

The entrance chant, *introitus*, established itself in the liturgy with the development of *schola cantorum* in the years from 490 to 530. Before this time, the celebration of the Eucharist used to begin with a greeting of a presiding priest and readings, the evidence of which is given by St. Augustine in his work *De Civitate Dei* (XII, 8).¹ A clear testimony to the *introitus* is borne by *Ordo Romanus I* from the 7th century. *Introitus* – consisting of antiphon, a psalm and a doxology – originally had a function of a procession chant which depended on the length of the procession duration.² The *introitus* was antiphonally performed, that is, the psalm was sung by two choirs alternating with each other after each verse. The characteristic feature of the antiphonal performance was that one verse was sung as a demonstration by means of which the melody of a psalm was introduced. According to J.A. Jungmann this verse, called antiphon today, has apparently originated from the musical demands: in the antique music the melodies were introduced by musical instruments, which was at first not possible in Christian worship because musical instruments were considered pagan and therefore they were banned. The task of melody introduction had to be taken over by a human voice. The first place where antiphonal performance began to be cultivated was Antioch.³

J. A. Jungmann gives the first detailed description of the papal mass from the 7th century in his book *Missarum Sollemnia* where *introitus* is apparently a chant of the *schola cantorum*. When the pope was ready for the celebration of the Eucharist, he gave a signal to a relevant cleric (the so called *quartus scholae*) to let the *schola* know that it should start singing. After the introduction of the antiphon the psalm was antiphonally performed. A *schola cantorum* consisted of men and boys. When the pope came to the altar, he greeted his assistants with the kiss of peace and he gave a signal to the *schola* to sing *Gloria Patri*. During the words *sicut erat* the deacons stood up and kissed the altar. The pope remained kneeling until the repetition of the verse was finished (*“usque ad repetitionem versus”*). The verse was apparently perceived as the antiphon. Jungmann presumes that in Rome in the 7th century the antiphon was not sung after each separate verse. The repetition of the antiphon after each verse has most probably established itself under the influence of the Frankish Empire.⁴

¹ Cf. RAINOLDI, F.: *Psallite sapienter : Note storico liturgiche e riflessioni pastorali sui canti della messa e della liturgia delle ore*. Roma, 1999, p. 103.

² Cf. RAFFA, V.: *Liturgia eucaristica : Mistagogia della Messa : Dalla storia e dalla teologia all pastorale pratica*. Roma, 2003, p. 248.

³ Cf. JUNGSMANN, J. A.: *Missarum sollemnia : Eine genetische Erklärung der römischen Messe*. Wien, 1958, p. 415.

⁴ Cf. JUNGSMANN, J. A.: *Missarum sollemnia : Eine genetische Erklärung der römischen Messe*, p. 416-417.

By the limitation of the procession and the introduction of more and more extended tropes, the psalm was reduced to one verse, followed by *Gloria* and the antiphon. The antiphon only framed the singing. *Introitus* gradually lost its character of a procession chant.⁵

In the 16th century the verses and *Gloria* of the *introitus* were often polyphonic. Apart from singing, the practice of organ *alternatim*⁶ was developing within the introduction to the celebration of the Eucharist. At first this practice was stressing *cantus firmus* but later it distracted attention from it.

3. Some liturgical – theological starting points and their application in the entrance chant

Paragraph 46 of the *General Instruction of the Roman Missal* (GIRM) says that one of the most important tasks of the introductory rites is “to ensure that the faithful, who come together as one, establish communion”⁷ and paragraph 47 clarifies that the purpose of the entrance chant “is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers.”⁸

The entrance chant is the first communal ritual act of the liturgical community.⁹ Since this chant accompanies the presiding priest with his ministers, it should have a character of a procession. The character of procession chant is thrown into the shade when the understanding of the function of the entrance chant is reduced only to a certain type of a *prelude* or an *overture*.¹⁰

Philippe Robert in his book *To Sing the Liturgy* (Chanter la liturgie) cites Joseph Gelineau who characterizes the entrance chant in the following way: “The entrance chant is a communal and solemn gesture in which the assembly unifies, creates the body

⁵ Cf. RAINOLDI, F.: *Psallite sapienter*, p. 106.

⁶ The *alternatim* practice referred to the alternation of liturgical singing by the *schola* with the organ performance. This practice was also applied during the ordinary.

⁷ GIRM 46. In: UNITED STATES CATHOLIC CONFERENCE, *General Instruction of the Roman Missal*, Washington, D.C., 2003.

⁸ GIRM 47.

⁹ Cf. GELINEAU, J.: *Les chants de la messe dans leur enracinement rituel*. Paris, 2001, p. 38. English translation: GELINEAU, J.: *Liturgical assembly. Liturgical song*. Portland – Oregon, 2002.

¹⁰ Joseph Gelineau says that paragraph 47 of the *General Instruction of the Roman Missal* by itself indicates a certain ambiguity in understanding the function of the entrance chant: “There is a certain ambiguity in the GIRM. It indicates that opening the celebration is the first function of the entrance song, yet the procession of the ministers that the song accompanies is the first rite of the celebration. This ambiguity is in part responsible for the fact that many people keep the song as the opening, but neglect the procession.” (In: GELINEAU, J.: *Liturgical assembly. Liturgical song*, p. 105.)

and begins to celebrate through its actions. The assembly presents itself in front of God through its words.”¹¹

The Second Vatican Council has made important theological shifts which can serve us to better understanding of the introductory rites and the entrance chant. We will briefly outline at least some of them.

3.1. The initial activity of the Christian celebration is God's initiative. It expresses the primacy of baptism and our response.

Christian worship was perceived as a demonstration of the virtue of faith since the times of the Reformation and also in the encyclical by Pius XII, *Mediator Dei*. From this point of view divine worship was perceived as something that we do for God. However, *Sacrosanctum concilium* stresses that Christian worship begins with God's initiative, not ours. The only reason that we can perform the divine worship is that Christ is actively present in the midst of the celebrating community through His spirit.

Baptism gives us the ability to respond to God. In a certain sense, we can say that the real “beginning” of the celebration is not the entrance chant but the baptismal stream.

3.2. The subject of liturgical celebration

Another shift in the post-councilar liturgy is related to the understanding of the subject of the liturgy. Scholastic theology defines an ordained minister as the one who represents the Church and is the active subject of the liturgy. The task of the laity was to attend to praying in a devotional manner so as to participate in the celebration conducted by the ordained minister. *Ceremoniale episcoporum* from the year 1600, Chapter XXVIII called “*De organo, organista, et musicis, seu cantoribus, et norma per eos servanda in divinis*” indicates the task of the sacred music; its aim is to deepen the people's devotion and to contemplate God's truths. However, it is obvious that the active participation in the singing and in the celebration alone was very limited.¹²

Sacrosanctum concilium considers the entire liturgical community, the whole Church – Head and members – as the subject of the liturgical celebration.¹³ Since

¹¹ „Un chant d'ouverture est un geste communautaire et festif où l'assemblée se noue, prend corps, commence à célébrer par ce qu'elle fait. Elle se situe devant Dieu par ce qu'elle dit.” (ROBERT, Ph.: *Chanter la liturgie*. Paris, 2000, p. 28.)

¹² Cf. *Ceremoniale episcoporum*. Editio Princeps (1600). Ed. A. M. TRIACCA-M. SODI. Città del Vaticano 2000, 119-121.

¹³ “Liturgical services are not private functions, but are celebrations of the Church, which is the ‘sacrament of unity’, namely, the holy people united and ordered under their bishops. Therefore liturgical services pertain to the whole body of the Church; they manifest it and have effects upon it; but they concern the individual members of the Church in different ways, according to their differing rank, office, and actual participation.” (SC 26)

the liturgy is the act of the whole community, assembly singing is important in every celebration.¹⁴ The importance of the collective singing by the whole assembly is also emphasized by the document issued by the United States Conference of Catholic Bishops called *Sing to the Lord: Music in Divine Worship*. In relation to the introductory rites it says the following: "So that the people might come together as one, it is appropriate that they always sing at least one piece as a congregation in the introductory rites – Entrance song or chant, Kyrie, or Gloria – apart from the sung dialogues of the Liturgy."¹⁵

3.3. The identity of the assembled community: the presence of Christ in the midst of the faithful.

The unification into one community enables the faithful to become aware of their own identity, who they really are in this ritual act: Christ's mystical body, the Church.

The seventh paragraph of the Constitution on the Sacred Liturgy *Sacrosanctum concilium* (SC) clarifies five ways of Christ's presence in the liturgical acts. In particular it notes: "He is present, lastly, when the Church prays and sings, for He promised: 'Where two or three are gathered together in my name, there am I in the midst of them' (Matt. 18:20)."¹⁶ In the time of the early Church Fathers the primary emphasis was not put on the Eucharistic presence of Christ *per se* but on His presence in the community, the evidence of which is given by a sermon by St. Augustine (*Sermon* 229). Only later the emphasis was more significantly shifted to the real presence of Christ in the bread and wine.

Therefore, the entrance chant plays an important role in the awakening process regarding the identity of the gathered community; it is a ritual act by means of which people realize *who they are* and in this way they experience and encounter anew the presence of Christ who is alive in the midst of them.

3.4. The application of liturgical-theological starting points in the entrance chant

In what way are these liturgical-theological starting points applied in the concrete liturgical chants? If the theological reflection remained without a concrete connection with the music-liturgical practice, it could not bear the expected fruits. Therefore our intention is to mention at least one example of the entrance chant which by means of its text and character of a procession chant relatively well synthesizes the above-mentioned elements of the liturgical – theological starting points. Naturally the textual and musical variety of the Entrance chant is very wide and it would be not right to perceive this chant example as a source text for the entrance chant as such. Despite

¹⁴ Cf. VEUTHEY, M.: *Il coro cuore dell'assemblea*. Milano, 1998, p. 24.

¹⁵ *Sing to the Lord : Music in Divine Worship*. United States Conference of Catholic Bishops, 2007, Art. 140. See: <http://www.usccb.org/liturgy/SingToTheLord.pdf>

¹⁶ SC 7.

this fact I am of the opinion that the following text of the entrance chant/song *Let us go rejoicing*¹⁷ written by Bob Hurd will serve us as an appropriate inspiring text for reflection and discussion.¹⁸ This chant text is based on psalm 122 where we can see how the liturgical-theological starting points are expressed:

1. *Let us go rejoicing,
rejoicing to the house of God.
Let us join together,
who come from near and far,
who seek the holy city,
the new Jerusalem,
rejoicing before the living God.*

3. *Peace reign in the city,
the peace of God within these walls.
May this peace empow'r us
to put an end to war,
to seek the reign of justice
with dignity for all,
rejoicing before the living God.*

2. *Now our feet are standing
within your gates, Jerusalem.
Gathered as one people,
we offer thanks and praise
before the throne of justice,
compassion and all grace,
rejoicing before the living God.*

4. *Let us go rejoicing,
rejoicing to the house of God.
Let us sit at table
with Christ the risen Lord.
Then guided by his Spirit
as servants we'll go forth,
rejoicing before the living God.*

The above mentioned chant/song characterizes the entrance chant relatively well. In this chant the processional nature as well as an attitude of joy and festivity, which merge as the liturgical celebration begins, is expressed by a "musical language". The communal and unifying dimension of the chant is expressed in a very readable way by means of the terms such as *let us join together, who come from near and far* or *gathered as one people, we offer thanks and praise*. The awareness of God's presence is stressed by the words repeated at the end of each verse: *rejoicing before the living God*. The awareness of the presence of the resurrected Christ and the preparation for the celebration of the Eucharist may be recognized in the text *Let us sit at table with Christ the risen Lord*. The awareness of the community's own identity is articulated by the words *as servants we'll go forth*.

Using this example I wanted to draw attention to at least one of the possible ways of mutual connection of theological understanding of the entrance chant and its concrete musical form.

¹⁷ HURD, B.: *Ubi caritas*. Portland : OCP Publications, 1996, p. 10-15.

¹⁸ Unfortunately, the written form of the contribution enables us to forward neither the processional character nor the joyful and celebratory character of the chant.

4. The forms of the entrance chant and their use in Slovakia

As far as the way of performance of the entrance chant and the repertoire options for the entrance chant are concerned, the GIRM gives this guidance: "The singing of the Entrance Chant is done either alternately by the choir and the people or in a similar way by the cantor and the people, or entirely by the people, or by the choir alone."¹⁹ It is possible to sing the antiphon with the relevant psalm from the Roman Gradual or from the Simple Gradual, or it can also be another song adequate for the sacred act, liturgical nature of the day or season.²⁰ It is natural that not all musical forms have the same processional character.

Joseph Gelineau claims that "the most processional of the song forms is *the litany* in which brief prayers sung by one or two cantors alternate with an invocation by the people."²¹ Although this form is rather an occasional form and in Slovakia it is scarcely used for the entrance chant of the celebration of the Eucharist, litanies of the saints, for example, could be a very suitable processional chant for the introduction of the All Saints Day celebration etc.

According to Gelineau "*the song with refrain* is without a doubt the most widely used form for the entrance song."²² This form of singing enables a dialogue among the choir or between singers and the assembly who sings the refrain. The alternation of verses with a refrain may also contribute to the processional nature of the chant.

The entrance chant is developing especially at four basic levels in Slovakia:

- a) If those celebrations of the Eucharist which are separately focused on the participation of children and the youth are not taken into consideration, in general the strophic hymn from the catholic song-book *United Catholic Hymnal (Jednotný katolícky spevník - JKS)* published in the year 1937²³ is most frequently used.²⁴ It is obvious that the youngest generation can not identify with the texts of many chants from the JKS. Since young people rarely participate in the singing of the JKS and sometimes they feel as foreigners during the singing of hymn from JKS, the entrance chant does not fulfill its function of unifying the community, where the faithful would realize their mutual affiliation and the presence of Christ in the midst of them. The positive side of JKS is that it is related to the antique hymnic tradition, which the Slovaks use and which may be found already in the first printed Catholic songbook *Cantus Catholici* from the year 1655.

¹⁹ GIRM 48.

²⁰ Cf. GIRM 48.

²¹ GELINEAU, J.: *Liturgical assembly. Liturgical song*, p. 105.

²² GELINEAU, J.: *Liturgical assembly. Liturgical song*, p. 107.

²³ SCHNEIDER-TRNAVSKÝ, M.: *Jednotný katolícky spevník*, Trnava, 1937.

²⁴ According Gelineau and Robert, the strophic hymn is considered "stational by nature" (GELINEAU, J.: *Liturgical assembly. Liturgical song*, 107; Cf. ROBERT, Ph.: *Chanter la liturgie*, p. 29.)

- b) The second form of the entrance chant is the use of an antiphon with a psalm which has started to be used again in some dioceses in Slovakia especially in the last years. Although it is a legitimate form of singing taken from *Graduale Romanum*, it very often loses its character as a processional chant and in its expression it reminds us of responsorial psalm between readings which has a different function than the entrance chant in the liturgy.
- c) Since there is a lack of liturgical music in Slovakia which would satisfy the requirements of the young people, we can witness a rich production of the so called *songs of praise* which are used not only during the prayers of praise but also in the context of the celebration of the Eucharist as the entrance chants. Very often it is now the older generation that does not identify with these chants and therefore this chant also does not build sufficiently one community from the gathered faithful which consists of various age categories. However, the texts of these chants are sometimes more biblical and more suitable for the post-council liturgy than the texts of the *JKS*.
- d) Similarly as it is in other European countries, also in Slovakia the chants from Taizé are often used in the celebration of the Eucharist and also as the entrance chant. They often contribute to the participation of people in the liturgy by means of their simplicity and by their nature they deepen the unity of the liturgical assembly.

5. The questions for a discussion

The historical, liturgical-theological and ritual-musical introduction offers us several suggestions for reflection and discussion. The following questions were formulated especially for the participants of the colloquium from the Visegrad Group (V4) but some of them may also be helpful for the wider liturgical-musical public. The questions for discussion relate to two areas: one refers to the textual and the other one refers to the musical side of the entrance chant.

A. The texts of the liturgical music (especially the texts for the entrance chant)

1. How do you perceive the texts of the entrance chant and their unifying function at the beginning of the liturgical celebration in your countries or in your liturgical communities?
2. Is there sufficient theological – liturgical reflection in your countries or in your environment which would contribute to the production of new liturgical music in this region?
3. What is the situation like regarding the production of new texts which would be in accordance with the post-council theology and which would be suitable for the musical setting and liturgical use?

B. The musical forms of the entrance chant and the questions of rituality

1. From your point of view, which forms of liturgical music best suit the entrance chant and which forms most adequately contribute to the building of the community?
2. Is it possible or in which cases does it happen that the musical expression of the introductory rites in fact interferes with unifying the community?
3. From the viewpoint experience of your practice, do the entrance chants of your countries or your liturgical communities have a function of a procession chant or is this chant mostly perceived as a "prelude" to the celebration of the Eucharist?

Translation by Mgr. Barbora Patočková

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