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MUSICAL FORMATION OF THE FAITHFUL IN THE CHURCH IN
POLAND ACCORDING TO SYNOD DOCUMENTS
AFTER THE SECOND VATICAN COUNCIL

Abstract. The author of the article has analyzed the synod documents of the Church in Poland, seeking answers to questions about the musical formation of the faithful. Synodal solutions, encouraging permanent musical education of members of parish communities, indicate the people responsible for its implementation and determine the musical material that the faithful should learn. The author analyzes the above-mentioned issues, understanding music in the liturgy, first and foremost, as the Church's prayer related to integrity with liturgical texts and activities. Undertaking the task of teaching faithful liturgical songs, acclamations, hymns, etc., would enliven in the author's intention the spirit of the liturgy in individual pastoral centers. All the conclusions gathered in the article could be a model for the musical formation of the faithful in particular dioceses in Poland.

Keywords: music; liturgy; formation; synod of dioceses.

“Lord, teach us how to pray” (Lk 11:1). These words spoken by one of Jesus' disciples point to the desire of the community of the early Church to learn to pray. The rationale for this request are the following words from the same verse: “just as John [the Baptist] taught his disciples” (Lk 11:1). This means that the practice of teaching prayers was something obvious in the time of Jesus. That is why the Church accomplishes her mission by teaching and sanctifying. These tasks are reflected in the missionary activity of the Church. In the letter of St. Francis Xavier to St. Ignatius Loyola, we read: “Ever since I came here, I have not stopped baptizing children. So I have purified a great number of children who we can say do not distinguish between their right and left. These children give me no peace or time to recite

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the office, eat or sleep before I teach them some prayer. Here I begin to understand that ‘The Kingdom of God belongs to such as these’.”¹

For centuries, the constant practice of the Church has been the multidimensional formation of the faithful, including in the prayer dimension. The Church is not only a community praying but also teaching the faithful prayers. Pope Benedict XVI encouraged everyone: “The faithful expect only one thing from priests, to be specialists in the meeting between man and God. We do not require a priest to be an expert in matters of economy, construction or politics. He is expected to be an expert in the area of spiritual life.”²

Against this background, one of the most serious shortcomings of today’s Church liturgy in Poland is our limited repertoire of liturgical songs. A fixed set of songs in particular periods of the liturgical year sometimes seems to be tiring. Constantly repeating the same songs keeps the Church community at a standstill. Very rarely do we meet priests or organists who teach the faithful a new sung prayer or a new song. While the canon of mass prayers is set in separate liturgical books and is generally unchangeable, the richness of sung prayers is constantly expanding and gives us opportunities for developing this field. The new *Church Songbook* by Fr. Jan Siedlecki, approved by the Polish Bishops’ Conference on April 16, 2016 is the national liturgical hymnal totaling 1422 pages (!), and should be both a reason for remorse and a challenge to constantly teach the faithful prayers that they recite, especially when celebrating the Mass liturgy.

The issue raised in this article can be summarized in the following question: if, and if so, to what extent, in the synod teachings in individual Polish dioceses, are issues of the musical formation of the faithful raised? This question brings up a number of specific matters: are there any goals set in teaching the faithful, who is responsible for the course of this formation and who should teach the faithful sung mass prayers? How and with what intensity should the faithful be taught? Which material should be implemented? When and where should we teach these things? The following article is an attempt to answer the questions formulated on the basis of all synod documents of individual Polish dioceses after 1983. In the teachings of individual synods, we can find many valuable instructions regarding the matter of interest to us.

¹ „Z listu św. Franciszka Ksawerego, prezbitera, do św. Ignacego Loyoli,” II czytanie Godziny Czytań z 3 grudnia, in: *Liturgia Godzin*, vol. I, ed. II (Poznań: Pallottinum, 2006), 970.

² BENEDICT XVI, “Przemówienie podczas spotkania z duchowieństwem,” Warszawa, Archidiecezja św. Jana, 25 V 2006 r., *L’Osservatore Romano* (wyd. pol.) 27, no. 6–7 (2006): 16–17.

1. GOALS AND RESPONSIBILITY FOR MUSICAL FORMATION

What are the general goals of the Synod teachings? The record of the Poznań Synod indicates that “a proper understanding of the meaning of liturgical songs must be conveyed to the faithful in pastoral teaching.”³ The Sosnowiec Synod reminds us that every liturgical activity should be carefully prepared in advance in terms of pastoral and music ministry.⁴ Before this takes place, however, we need the knowledge and sensitivity of bishops and presbiters to understand how important the role of music is during liturgical celebrations. The Płock Synod, therefore, teaches that “all efforts” must be made to obtain “a comprehensive musical education of the clergy.” A clerical understanding of the importance of this issue can be the starting point for undertaking the effort to systematically teach the faithful new works serving the liturgy.

The Synod of the Diocese of Drohiczyn, through musical formation, wants to ensure “that young Catholics will not be cut off from the beautiful and rich traditional theological religious songs, and also that adults and elders not simply keep their traditional songs. Both the youth and older people should be able to praise God with common singing.”⁵

An important issue in the musical formation of the faithful is the answer to the question: who is responsible for doing this? The Second Synod of Kielce encourages the clergy to stimulate the faithful to understand and love Gregorian singing.⁶ In the synod’s teaching, we can also find phrases that use precise terms: “responsibility for the state of Church music” rests on the clergy, organists and others.⁷ If, therefore, the state of music in a given pastoral center is not presented properly, the persons mentioned are responsible for this. The Synod of the Łowicz Diocese puts the responsibility in a different

³ *Synod Archidiecezji Poznańskiej 2004-2008, zwołany i przeprowadzony przez arcybiskupa Stanisława Gądeckiego*, vol. 1: *Dokumenty* (Poznań: Wydawnictwo Świętego Wojciecha, 2008), 663 § 1 (further: Poznań, 2008).

⁴ *Prawo partykularne Kościoła sosnowieckiego. I Synod Diecezji Sosnowieckiej* (Sosnowiec: Wydawnictwo „Scriptum” Tomasz Sekunda, 2005), 108 (further: I Sosnowiec).

⁵ *I Synod Diecezji Drohiczyńskiej* (Drohiczyn: Drohiczyńskie Wydawnictwo Diecezjalne, 1997), 62 (further: I Drohiczyn).

⁶ Cf. *Drugi Synod Diecezji Kieleckiej i posynodalne zarządzenia Biskupa Kieleckiego* (Kielce: Kuria Diecezjalna, 1984), 237 § 1 (further: II Kielce).

⁷ Cf. *IV Synod Diecezji Tarnowskiej. Ad imaginem Ecclesiae universalis* (Tarnów: Kuria Diecezjalna, 1990), 274 (further: IV Tarnów).

sphere, since it is under “pastoral care.”⁸ The Synods of Gniezno Archdiocese and Sosnowiec Diocese “beg” priests to take care to prepare common songs.⁹ The Synod of the Archdiocese of Poznań imposes that priests be concerned “with raising the level of people’s singing and caring for the proper functioning of those performing music ministry.”¹⁰ Generally, these assignments are reinforced with descriptions that do not leave any doubts. It is recommended that those responsible for the state of Church music systematically teach traditional and new songs with all their zeal.¹¹

On the other hand, when it comes to specific synod instructions concerning those responsible for teaching liturgical songs, opinions are divided, as the issue itself seems to be a matter of debate. Some simply point to the organist who should teach the faithful songs with the pastor’s approval.¹² Others expand the group of people who can teach believers to sing liturgical prayers. The Third Synod of Kielce obliges priests, organists, and conductors of Church choirs, “[...] to teach all the faithful songs used in the liturgy.”¹³ Tarnów’s Synod extends this list to include catechists, and Poznań includes a cantor who, according to the authors of documents, are responsible for the state of Church music.¹⁴ The Synods of Płock and Wrocław indicate that pastors and organists teach the faithful traditional and newer songs.¹⁵ Poland’s Plenary Synod, undertaking this issue, points to the role of

⁸ „I Synod Diecezji Łowickiej,” *Wiadomości Diecezji Łowickiej* 3 (1999): 284 (further: I Łowicz).

⁹ *III Powojenny Synod Archidiecezji Gnieźnieńskiej* (Gniezno: “Gaudentinum,” 2001), 195 (further: III Gniezno).

¹⁰ Poznań, 2008, 661.

¹¹ Cf. IV Tarnów, 274; *I Synod Diecezji Koszalińsko-Kołońskiej*. Koszalin 1986–1990 (Koszalin: [s.n.], 1990), 637 §1 (further: I Koszalin–Kołoń); *Synod Archidiecezji Wrocławskiej 1985–1991* (Wrocław: [s.n.], 2005), 120 (further: Wrocław); *I Synod Diecezji Opolskiej (2002–2005). Statuty i aneksy: parafia u progu nowego tysiąclecia*, 40 (Opole: Wydawnictwo Świętego Krzyża, 2005) (further: Opole); *III Synod Diecezji Kieleckiej* (Kielce: “Jedność,” 1992), *Instrukcja dotycząca Śpiewu i Muzyki Religijnej w Kościele Katolickim*, 2 (further: III Kielce).

¹² *II Synod Diecezji Lubelskiej 1977–1985* (Lublin: Lubelskie Wydawnictwo Diecezjalne, 1988), 192 (further: II Lublin); *Chrystus światłem, Maryja wzorem. II Synod Diecezji Częstochowskiej* (Częstochowa: Częstochowskie Wydawnictwo Diecezjalne „Regina Poloniae,” 1987), 81 (further: II Częstochowa); *I Synod Diecezji Zamojsko-Lubaczowskiej 1996–2001* (Zamość: Kuria Diecezjalna, 2001), *Statut Organistów*, 210 (further: I Zamość–Lubaczów); *III Synod Gdański, Misja Kościoła Gdańskiego na Początku Nowego Tysiąclecia* (Gdańsk: Kuria Metropolitalna Gdańska, 2001), *Statuty*, 828 (further: III Gdańsk); *Pierwszy Synod Diecezji Warszawsko-Praskiej* (Warszawa: Kuria Biskupia Diecezji Warszawsko-Praskiej, 2000), 398 (further: I Warszawa-Praga).

¹³ III Kielce, 2.

¹⁴ Cf. IV Tarnów, 274, Poznań, 2008, 663 §2.

¹⁵ Cf. *XLII Synod Diecezji Płockiej 1987–1991*, (Płock: Płockie Wydawnictwo Diecezjalne, 1992), 411 (further: XLII Płock); Wrocław, 120.

the clergy and organists as those who “are especially called to teach singing in Church.”¹⁶

In summary, these synods indicate that the following people are responsible for teaching the faithful music: priests, organists, choir conductors (of a schola), cantors, and catechists. It seems that the current (default) solutions, meaning simply leaving this to the organist, did not function properly in pastoral ministry. As in many areas of Church life, effective pastoral activity for this is also the responsibility of pastors in close cooperation with lay people.

2. MATERIAL FOR MUSICAL FORMATION

Clearly indicating the people responsible for the musical formation of the faithful, the synod documents also present the issue of music material that should be passed on to the faithful.

Almost half of the diocesan synods indicate the need for cultivating liturgical music in Latin for the Mass.¹⁷ Generally speaking, they indicate the need to teach acclamations and Latin songs.¹⁸ Diocesan legislators also suggest a specific Latin repertoire: the *Kyrie*, *Sanctus*, *Agnus Dei* and *Pater noster*.¹⁹ They do not indicate, however, which Latin mass to take these from, meaning the *VIII—de Angelis* or the *XI—Orbis factor*. Others encourage that the faithful be taught “easier Gregorian chants.”²⁰ The Second Synod of Włocławek more precisely set the Gregorian repertoire and recommends teaching the faithful one of the Gregorian masses, including the *Credo*,

¹⁶ *II Polski Synod Plenarny (1991–1999)* (Poznań: Pallottinum, 2001), 73 (further: II Plenarny).

¹⁷ Cf. IV Tarnów, 274; Wrocław, 120; XLII Płock, 416; III Kielce, 2; II Synod Diecezji Włocławskiej (Włocławek: [Kuria Diecezjalna], 1994), 204 (further: II Włocławek); *Aby byli jedno. II Synod Diecezji Sandomierskiej. Dekrety i Instrukcje* (Sandomierz: Wydawnictwo Diecezjalne, 1999), 306 (further: II Sandomierz); *Synod Archidiecezji Przemyskiej, Statuty i Aneksy* (Przemysł: Wydawnictwo Archidiecezji Przemyskiej, 2000), 66 (further: Przemysł); Opole, 151; XLII Płock, 63; *Pierwszy Synod Diecezji Rzeszowskiej 2001–2004* (Rzeszów: Poligrafia Wyższego Seminarium Duchownego, 2004), 375 §2 (further: Rzeszów).

¹⁸ Cf. IV Tarnów, 274; Wrocław, 120; Rzeszów, 375 § 2.

¹⁹ XLII Płock, 416; *Gdzie jest Bóg tam jest przyszłość. XLIII Synod Diecezji Płockiej. Prawo partykularne i program odnowy pastoralnej Kościoła Płockiego, Dekret Komisji ds. Kultu Bożego i Dyscypliny Sakramentów* (Płock: Płocki Instytut Wydawniczy, 2016), 63 (further: XLIII Płock); Opole, 151; Rzeszów, 375 §2.

²⁰ III Kielce, 2; II Sandomierz, 306.

Pater noster, *Tantum ergo*, and *Salve Regina*.²¹ The Synod of Opole also expects the *Credo* and *Pater noster* to be taught.²²

In addition to choral liturgical works, the Synod recommends teaching other Mass songs. The documents of three Synods, Tarnów, Wrocław and Rzeszów suggest teaching Mass acclamations, permanent parts, the responsorial psalm and procession hymn.²³ Most certainly, these recommendations are still valid. Often, we encounter situations where the faithful do not know all (four!) memorial acclamations after the transubstantiation. It is common practice to use one or two Mass cycles (*Lord, have mercy on us*, *Praise to God in the highest*, *Holy*, *Lamb of God*). In many pastoral centers, only a few melodies of the responsorial psalm are used throughout the entire liturgical year, and it is the same with the Gospel acclamation.

A separate group of hymns are liturgical songs. Generally, synod documents encourage teaching them. Synods often focus attention on the faithful learning traditional and new songs.²⁴ This is important information, because many valuable old hymns have not found their way into the liturgy, despite being included in the latest liturgical songbooks. They could often complement the missing liturgical repertoire of a Church community. If anything, it is widely believed that only the most contemporary works require being taught, while in truth, both new and traditional hymns require learning. In this context, worth emphasizing are the enactments of the Sandomierz Synod, which imposes the obligation to teach the faithful one new song for each liturgical period, festive hymns and for patron saints.²⁵

3. THE PLACE OF MUSICAL FORMATION FOR THE FAITHFUL

A very practical question arises: when and where, according to synod documents, should the faithful be taught the above-mentioned works? First of all, there are two moments for teaching liturgical songs. The first place is the Church and the time before the services,²⁶ which seems to be a natural

²¹ Cf. II Włocławek, 204.

²² Opole, 151.

²³ Cf. IV Tarnów, 274; Wrocław, 120; Rzeszów, 375 §2.

²⁴ Cf. IV Tarnów, 274; I Drohiczyn, 62; *I Synod Diecezji Pelplińskiej*, (Pelplin: "Bernardinum," 2001), 281 §2 (further: I Pelplin).

²⁵ Cf. II Sandomierz, 306.

²⁶ Cf. IV Tarnów, 274; Wrocław, 120; III Gniezno, 195; Opole, 152; Rzeszów, 375 §1; I Sosnowiec, 108.

solution. The disadvantage of this solution is the fact that a large part of the faithful come to Church quite punctually, which leaves very little time to teach them a new song. This situation, however, seems to be the only and best solution for the majority of the faithful.²⁷

Most certainly, constantly teaching the faithful to sing would be an opportunity to introduce the custom of believers coming to the Eucharist or the prayer service earlier. The Church seems to be a natural place for the musical formation of the faithful. For this reason, the Synod of the Diocese of Rzeszów indicates that it is worth undertaking this assignment “as part of retreats or parish missions, on the occasion of various prayer services such as those in October or May. To achieve this goal, meetings with children and youth should be used [...] to prepare them for First Holy Communion, Confirmation, parish feast days, canonical visitations, the seasons of Advent, Lent and any other important occasion.”²⁸

The second place of the musical formation of the faithful, which according to the synod documents is the catechesis of children and youth, needs a broader commentary. Undoubtedly, the repertoire of liturgical songs for children and youth is presently a sour note in Church environments. It is generally believed that this group does not understand the language of the liturgical songs, which is why the Masses in which they participate often introduce dubious religious songs. An additional problem is introducing such music to the liturgy with the participation of adults, not taking into account at all the complete prohibition in the instruction “*Musicam Sacram*” and the mandatory *Polish Bishops’ Conference Instruction on Church Music from 1979*, as if these documents never existed at all. The above-mentioned tendency was not overcome by the many synods. The Sandomierz Synod rightly notes that catechesis offers a wide opportunity to teach liturgical songs to children and youth,²⁹ which is why musical formation should also be included when planning the catechesis of this group of believers.³⁰

Noteworthy are the proposals by the Synods of Przemyśl and Poznań, among others. The first indicates that children get to know traditional Church hymns,³¹ and the second argues that there is a need “to preserve continuity

²⁷ Cf. Wrocław, 120.

²⁸ Rzeszów, 375 §1.

²⁹ Cf. II Sandomierz, 318.

³⁰ *I Synod Archidiecezji Białostockiej* (Białystok: Kuria Metropolitalna Białostocka, 2000), 414 (further: Białystok).

³¹ Cf. Przemyśl, *Statuty i Aneksy, Msze Święte z Udziałem Dzieci*, 215.

and not to lose Poland's religious tradition."³² The Tarnów Synod expects that every pupil during the school year learn at least a few liturgical songs during catechesis classes. The Commission of Music and Singing is responsible for creating a list of works, while the catechetical inspector should check the results of teaching in this respect.³³ The same is also true of the Synod of Rzeszów Diocese³⁴ and the Synod of Białystok Diocese, which recommends that the representative of the Archdiocesan Church Music Commission check pupils' music skills.³⁵ The synod of Ełk Diocese introduces an additional solution, pointing to the need for parish catechesis. It recommends, therefore, taking into account teaching "folk and lyrical singing" at all levels.³⁶

School and parish catechesis point to another method of musical formation for large Church communities. It includes teaching new songs to those people who belong to smaller parish groups. The liturgical altar ministers are included among these. During their meetings, altar servers could, according to the indications of the documents, be taught to sing liturgical songs.³⁷ This is all the more possible since some functions of liturgical ministry are combined with singing. For example, even the ministry of a lector is not just related to reading the Word of God. After all, the Mass lectionary contains melodies for liturgical readings. The same applies to the person who sings the psalms, whose ministry is naturally associated with singing. In addition, liturgical ministers at the altar are part of the prayer community and it is their role to join in the common singing of prayers.

4. SPECIAL GROUPS OF FAITHFUL SUBJECT TO MUSICAL FORMATION

The case of a liturgical schola or a choir is somewhat different. The Synod of the Diocese of Sandomierz reminds us that these groups should lead

³² Poznań, 2008, 663 §3.

³³ IV Tarnów, 274 §3.

³⁴ Rzeszów, 375 §3.

³⁵ Białystok, 414.

³⁶ *I Synod Diecezji Ełckiej 1997–1999* (Ełk: Kuria Biskupia Diecezji Ełckiej, 1999), 925 §1 (further: Ełk).

³⁷ Cf. III Kielce, *Instrukcja dotycząca Śpiewu i Muzyki Religijnej w Kościele Katolickim*, 20; Rzeszów, 375 §1; XLIII Płock, 165.

the faithful in singing.³⁸ Similarly, the documents of the Przemyśl Synod directly assign the choir the task of supporting and leading the faithful in singing.³⁹ The authors of the documents of the I Kalisz Synod⁴⁰ and the Opole Synod⁴¹ set matters in a similar way.

It should be noted that members of scholas and choirs are responsible for the prayers of a given community celebrating the liturgy. That is why synod documents contain indications for the need for this group of believers to receive musical and spiritual formation. Most of all, many synods draw attention to the need for the existence of liturgical scholas in parishes, singing groups and polyphonic choirs. The Synod of Sandomierz strongly recommends that there should be a schola in every parish and a polyphonic choir in larger centers.⁴² The I Kalisz Synod recommends that parish priests establish parish choirs and supervise them.⁴³ The activities of such groups, according to some diocesan legislators, provides musical formation (influence) to the faithful participating in the liturgy.⁴⁴ However, these groups themselves require professional musical supervision. It should be noted that synod documents devote little attention to this matter. The parish organist⁴⁵ is described in detail, but the choir conductor⁴⁶ is casually mentioned as the one who should lead the music group's formation. Unfortunately, it seems that the synod legislators did not take into account the fact that often, organists are not educated in conducting a choir or voice projection, hence the skill level of singing groups is often quite low due to the lack of a leader's competences.

The next group requiring musical formation are those who sing the psalms. Unfortunately, in Poland, the constant tendency is that the Responsorial Psalm, which is a part of the liturgy of God's Word, is performed by an organist from the choir loft. This error is noticed, among others, by the Synod of Poznań, who indicate that "we should introduce to the liturgy the ministry of the psalm singer."⁴⁷ Synod documents of the Diocese of Legnica

³⁸ Cf. Sandomierz, 318.

³⁹ Przemyśl, *Statuty i Aneksy*, 73.

⁴⁰ Cf. *Pierwszy Synod Diecezji Kaliskiej (2007–2009). Prawo diecezjalne Kościoła kaliskiego* (Kalisz: Kuria Diecezjalna, 2009), 97 (further: I Kaliski).

⁴¹ Opole, 153.

⁴² Cf. II Sandomierz, 317.

⁴³ I Kaliski, 98.

⁴⁴ I Ełk, p. *Regulamin Służbowy Organistów Diecezji Ełckiej*, 2 c.

⁴⁵ Cf. II Lublin, 192; II Częstochowa, 81.

⁴⁶ Cf. IV Tarnów, 274.

⁴⁷ Poznań, 666 §1.

also indicate that the beauty of the celebrated liturgy will be achieved when all people involved in it, including the person singing the psalm, gain appropriate qualifications thanks to permanent formation and training.⁴⁸ In some cases, the matter of preparing the psalm singer seems to be so serious that the responsibility for their musical and liturgical preparation rests on the clerk for the pastoral care of chanters, scholas and Church choirs in the archdiocesan curia.⁴⁹ However, this is a marginal topic in the synod documents.

According to the synod documents, the last group of the faithful who require formation and music education are cantors. In the common understanding, the cantor is the leading person who animates the singing of the faithful. In the opinion of the authors of the Sandomierz Synod, every parish should have a cantor.⁵⁰ The Synod of Legnica Diocese sees the need to organize training sessions for those who animate the singing, especially wherever there is no organist.⁵¹ However, it was not stated who should prepare the training. The Synod of Lublin Diocese assigned musical formation of the cantor to the organist at a given pastoral center.⁵² The above issue is widely taken up by the Synod of Poznań Archdiocese. The authors point out that the function of cantor, among others, “should be introduced to the liturgy.” The position of singing animator, according to the document, should be treated as a permanent office, an institution whose continuity will be ensured despite personnel changes.⁵³ According to the intention of the Kalisz Synod, the trained cantor can (along with the parish priest, vicar, and organist), be responsible for the parish schola in addition to leading the faithful in common singing.

SUMMARY

As a result of the conducted research, it turned out that the synod documents present many valuable solutions regarding the musical formation of the faithful, including tips on how to conduct and form the faithful in terms

⁴⁸ Cf. *I Synod Diecezji Legnickiej (2007–2012)* (Legnica: Biblioteka im. Jana Pawła II, 2012), 74 (further: I Legnica).

⁴⁹ Cf. Poznań, 666 §3.

⁵⁰ II Sandomierz, 317.

⁵¹ I Legnica, p. 75.

⁵² Cf. II Lublin, 192.

⁵³ Cf. Poznań, 666 §1.

of music in contemporary pastoral centers. Without a doubt, the theme of music and liturgical singing requires constant work on the part of pastors and parish musicians. Most certainly, learning about new or old, unused liturgical songs would contribute to introducing a new, fresh spirit of prayer. Also, if the presbyter along with the organist systematically teach the faithful the new liturgical music repertoire, this may prove how particularly important the Sunday community Eucharist is, for which all must be well prepared without exception. The faithful would also discover how important the responsorial psalm is in the liturgy, and that it should be performed by a specially prepared person singing from the table of God's Word meaning the pulpit. Undoubtedly, a new quality of liturgical prayers could be introduced by the schola and choir, who should be the first to lead the singing in a given liturgical community, and then present valuable compositions serving the liturgy.

The conditional tense used in the last few sentences indicates that often these simple musical operations are unfortunately not realized in many pastoral centers. Old habits, called "traditions," often lead communities into ruts that do not allow them to feel the spirit of the liturgy. Today's ideas about the new evangelization especially require the Church to first of all reflect on how we celebrate the Sunday Eucharist in which most parishioners participate. It is not enough to undertake one-time actions, even those moving our hearts, especially among young Catholics. When they return to their parish for the Sunday Eucharist, they can quickly feel spiritual malaise from the old habits that may be contrary to Christian spirituality.

In the course of the research study on the issues described above, another unsettling problem arose, namely the fact that some diocesan synods did not sufficiently address the musical formation of the Church faithful. The only statements present in some synod documents, often taken from other Church documents, show that they left the topic of music formation for the faithful aside. On the other hand, the question arises whether the legislators, who have carefully addressed the problem of liturgical music and the persons directly involved in it, faithfully execute the synodal decisions. It should be noted, however, that only the synthesis of the indications of all diocesan synods treats the problem complementarily and in this way can become a model for the general music program of the faithful.

The faithful most certainly have the right to a well-prepared and celebrated liturgy, including its music.⁵⁴ Although they may not call out for this, as we read in the Gospel, “Lord, teach us how to pray” (Lk 11:1), this does not mean that they do not want to develop their faith by learning new songs and singing new prayers. Applying the synodal proposals by persons responsible for the state of Church music can effectively contribute to the spiritual development of local pastoral centers.

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