

# *Sacrosanctum Concilium*

## Reading Guide for Music Directors

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### **Session 1: Introduction + Chapter I (¶1–46)**

**Themes:** Purpose of the document, theology of the liturgy, Christ's presence, participation, norms for reform.

#### **Discussion Questions for Music Directors:**

1. How does music foster “full, conscious, and active participation”?
  2. How can directors help their choirs and parishes see the liturgy as the “summit and source” of Christian life?
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### **Session 2: Chapters II & III (¶47–82)**

**Themes:** The Eucharist, other sacraments, and sacramentals.

#### **Discussion Questions:**

1. How can musical choices reinforce the truth that the Eucharist is the “source and summit” of the Church's life?
  2. What does truly Eucharistic music sound like? How does it differ from general Christian or devotional music?
  3. How should music directors prepare for sacramental liturgies like baptisms, weddings, or funerals in a way that reflects their liturgical (not merely social) character?
  4. How can music better highlight the Scriptural foundations of the sacraments?
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### **Session 3: Chapters IV & V (¶83–111)**

**Themes:** Divine Office and the Liturgical Year.

#### **Discussion Questions:**

1. What is the role of chant in praying the Psalms, and how does this shape the way we sing them at Mass?
2. How can choirs and directors introduce the sung Liturgy of the Hours to parishes or schools?

3. How should the liturgical seasons (Advent, Lent, Easter, etc.) and the feasts of the year shape our music planning?
  4. How can choirs help parishioners truly experience Sunday as the weekly Paschal feast?
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## **Session 4: Chapters VI & VII (¶112–130)**

**Themes:** Sacred music, sacred art, noble simplicity, collaboration with artists.

### **Discussion Questions:**

1. Why does Gregorian chant hold “pride of place,” and how can choirs realistically implement this today? Are parishes singing Gregorian chant?
  2. What makes music “sacred” and fitting for the liturgy? How can directors discern this when choosing repertoire?
  3. How do the visual and musical arts work together to create a truly sacred atmosphere?
  4. What is the danger of excess or sentimentality in liturgical music and art, and how can directors avoid it?
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## **Session 5: Conclusion (¶131–130)**

**Themes:** Authority of bishops, obedience, fruits of renewal.

### **Discussion Questions:**

1. How should music directors live out obedience to the bishop’s authority in liturgical matters?
2. How do music directors avoid becoming “performers” and instead act as true servants of the liturgy?
3. What concrete steps can each of us take in our parish programs to align more fully with *Sacrosanctum Concilium*?