



Music in the context of Augustine of Hippo's teaching on the Church¹

<https://doi.org/10.34766/fetr.v56i4.1223>

Marek Malec^a ✉

^a Marek Malec, PhD, <https://orcid.org/0000-0002-2316-1638>, Pontifical University of John Paul II in Cracow

✉: marekmalc@op.pl

Abstract: The article presents some of Augustine's assumptions about church music. Nowadays, his thoughts related to music contained in his philosophical works are widely known and studied. This paper, however, concentrates mainly on his homiletic speeches and speeches delivered on special occasions in which Augustine taught about the Church. In his speeches, Augustine portrayed music as an external sign of the unity and universality of the Church, which were taken care of in the ancient community. The music performed during the Church's liturgy also became a good example for polemics with pagans and heretics. In Augustine's opinion, music also supports eschatology well, as it pictures future events in which the worship of God through music will have no end. Many of Augustine's thoughts referring to the Church and music have been preserved, however the work is limited to only a few of the more interesting examples. The results of the analysis can be compared with the contemporary teaching of the Church on sacred music, which emphasizes, for example, the active participation of the faithful in the liturgy, as well as internal activity—the source of these suggestions is embedded in the ancient Church and reminds us of those theses, among others, recorded in his works and preached by Saint Augustine of Hippo.

Keywords: alleluia, eschatology, Church, sacred music, psalms

Introduction

Currently, not many authors undertake the task of explaining Augustine of Hippo's (354-430 AD) pastoral approach to musical issues. It is because the intellectual efforts of researchers tend to concentrate around the difficult issue of music theory contained in philosophical works—suffice it to mention Maria Bettetini's study, in which the author lists and summarizes seventy-four articles written between 1940 and 1990 dedicated to the work *De musica* (Bettetini, 1991). Among the few authors who partially address the symbolic and theological issues related to music are German scholar Jutte Günther, who explores the essence of *Das neue lied mit herz* (Günther, 2019), and two Italian

researchers: Laurence Wuidar, who examines the symbolism of musical instruments contained in the work *Enarrationes in Psalmos* (Wuidar, 2014), and Giuseppe Micunco, who assumes that Augustine addressed musical issues in his speeches essentially within three aspects: existential, professional and pastoral (Micunco, 2011).

The article attempts to present several issues related to the theology of music by analyzing bishop Augustine's homiletic teaching in connection with his ecclesiological thought. This issue, it is assumed, is nowhere to be found in the quoted works. In turn, the proposed scheme will help to go deeper into the issues of contemporary liturgical music.

1 Article in polish language: Muzyka w kontekście nauki o Kościele Augustyna z Hippony, https://www.stowarzyszeniefidesetratio.pl/fer/2023_4Male.pdf

1. Liturgical singing a way for the Church to express itself

Bishop Augustine often began his homilies by citing a passage from a psalm sung during the liturgy, and even dedicated the entire homilies to the psalms; this is particularly evident in the collection of sermons that focus on to *the Book of Psalms* of the Old Testament. In these homilies, the author concentrated on explaining the essence of prayer and praising God together. Psalms, on the other hand, sung during church services expressed the thanksgiving character of the liturgical assembly, which often became an element of theological instruction. It also did not escape the Author's notice that some psalms were sung more solemnly and frequently (En. Ps. 41.1).

A particular feature of the Church's singing that Augustine was keen to emphasize in his speeches was concord (*consona voce*), since, he believed, common singing indicates unity and emphasizes the character of the community (Sermo 153.1). The Author believed that music preserves unity of heart among believers who sing—*una voce et uno corde* (Sermo 162C.1). Augustine was convinced that singing together influences the faith of a single person (Ev. Io. Tr. 12.9). Finally, he also claimed that the singing of all Christians creates one common voice (*unus cantat*) because there is also one Christ in the Church (*unus Christus*) (En. Ps. 86.4).

An important element of Augustine's teaching was his attention to the division of the faithful during the singing of psalms in the liturgy, which provided an appropriate point for ecclesiastical consideration.

The custom of the Church of Hippo was alternate singing of the cantor and the liturgical assembly. On this basis Augustine concluded that the cantor sings on behalf of all those gathered for the liturgy, and the response of the liturgical assembly is performed on behalf of the individual Christian (Ev. Io. Tr. 12.9). According to Augustine, therefore, in the Church there is an exchange of reciprocity between the members of the community through which unity in the Church is preserved.

This approach to singing in the Church of Hippo became the starting point for certain theological generalizations. Augustine proclaimed: "cantat Ecclesia" (Sermo 366.1), by which he meant that singing was

not only connected with conventional behavior during the liturgy, but became a way of expressing the unity of the Church, so much so that Augustine considered singing equivalent to listening to the readings and receiving the Eucharist (Sermo 57.7.7). Therefore, over time the psalms performed in the Church became an image of Christian life as well, especially resounding in Augustine of Hippo's characteristic and repeated message to the Christian community in Hippo: "sing with your lives." According to the bishop of Hippo, singing is praising God in the Church, among the saints, and is performed in joy (Sermo 34.1.6). The singing that the Church undertakes is a song of praise (En. Ps. 21(1).23), which is sung for God with praise and joy in the heart (Ep. 140.17.44). Thus, the singing of psalms expressed well the identity and life of the Church. Augustine emphasizes that what is sung in a psalm should become part of the Christian life. *The Book of Psalms* became an ethical instruction manual for Christians indicating the morality of conduct. Finally, through singing, Christians distinguish themselves from pagans (Tr. con. pag. 1.).

In the subsequent assumptions of the Bishop of Hippo, the singing of the Church is combined with the singing of Christ, who is the Head of the Church. In the theological interpretation of *the Book of Psalms*, the ancient bishop drew attention to those psalms which belong only to Christ, and which David sang in His name thus becoming His type. Among the psalms there are also those sung by the Church joining in the singing of Christ, which *harmonizes* the Christian community (De Tr. 4.3.6). If Christ was the only one to sing, the singing would belong to him, but since the whole Church sings, she sings in Christ and in her entirety becomes Christ. The Church unites with Christ when she sings with faith, hope and love (En. Ps. 100.3). Through her singing, the Church joins in the sacrifice made by Christ on the cross. The Church joins in this sacrifice through its own *sacrifice of praise* (*sacrificium laudis*), which Christians express through prayer or action, when the tongue blesses God by singing and enduring the hardships of their own lives (En. Ps. 49.23).

By singing, the Church not only manifests its unity, but unites with Christ, who gives new life. This union of the Church with Christ is also explained through musical

images. *The new man*, in Augustine's teaching, uses a *new song*, different from that which was performed in the times of the Old Testament (En. Ps. 39.13). What comes from *the old man* are not only *old songs*, but also *bad songs* (*cantica mala*) (En. Ps. 137.10). Christ himself has made his voice the singing of the Church (Epist. 140.6.15; De Tr. 4.3.6.). The entire Church becomes one Christ if it unites with its Head-Christ when it performs psalms and hymns (En. Ps. 100.3). Through the singing of the entire *Body of Christ*, the building of a new community, the house of God, is accomplished. In Augustine's mind, a *new song* also forms the community of the Church (Sermo 116.7.7).

The singing of a *new song* concerns the fulfillment of the new commandment, i.e., love of God and neighbor, and this is a task not only of the individual man, but is given to the community of *the new man*, which Christians are (Sermo 336.1). *The new man* opposes *the old man* by virtue of the faith he has (Cont. Faust. 24.1) and consists in having the Body and Blood of Christ within him. This is also expressed by singing *the new song* that convicts to a *new life* (En. Ps. 39.13). The lips of *the new man* sing the song, and the heart does what the lips sing about. In his statements, Augustine uses the example of heretics who, in the opinion of the Bishop of Hippo, shout and sing aloud, but their hearts are closed. There are also those among them who have their lips closed and do not sing the praises of God (En. Ps. 119.9). Augustine argued that what is sung during the liturgy has its effect on daily life. Basically, daily customs are the accompaniment of what the lips sing about (En. Ps. 132.5).

The unity between Christ and a Christian is also explained using other images, such as the tympanum. The stretched hide on the drum of the instrument resembles Christ hanging on the cross at Golgotha. According to Augustine, the allegory of the drum points to Christ's supreme love for man. The Church, on the other hand, plays the tympanum and sings along with Christ, which is supposed to signify the Church's maiden joy resounding with spiritual songs (*spiritualiter sonorae*) (En. Ps. 67.35).

Priority in the singing performed by the Church is given to the human heart, which is the source of prayer, since from the heart comes all praise of God

that goes outward and is heard. Hence, the Christian song first has an inward orientation (*canticum intus*), which is difficult to recognize externally without maintaining unity in the Church (Sermo 198.1). Finally, it is love itself that sings the new song (Sermo 33.1; En. Ps. 95.2.). Keeping the Christian song in the heart is also a guarantee that the singing will never be interrupted, even if it is outwardly silent (En. Ps. 37.14.). Therefore, Augustine believes that the singing can also continue outside the liturgy, in the act of praise, through Christian life. Praise of God can be done not only with the lips, but also through deeds, mercy, gratitude, moderation, and modesty (Ep. Io. Tr. 8.1; En. Ps. 149.16.). Audible singing, on the other hand, is a continuation and expression of the singing kept in the heart.

It should be borne in mind that inwardly oriented Christian singing stems from the Pythagorean assumptions of the Author. However, an analysis of passages in Augustine's works shows that singing having its place in the heart can be heard, and Augustine argues that the lips are to harmonize with the heart (Epist. 48.3). Essentially, Augustine's instruction on the tongue as an organ used in music runs on two planes. On the one hand, Augustine argues that language is pernicious, especially when it is not in unity with the heart, and on the other hand, if the tongue cooperates with the heart, it can give glory to God. The ancient Philosopher pointed out clearly that the tongue became an instrument of salvation—Jesus used what is mortal, i.e., transient sounds, to get to know heaven and the immortal Word of God (En. Ps. 103(1).8). Augustine uses a kind of syllogism here and states that the proclamation of truth means nothing if the heart does not agree with the tongue (En. Ps. 57.23), while the heart itself even demands the singing of the lips (En. Ps. 48(2).10). Therefore, Augustine exhorts: "sing with your voices, your hearts" (*cantate vocibus, cantate cordibus*) (Sermo 34.3.).

In modern studies of Augustine's thought, the internalization of singing is emphasized, which is due to the philosophical approach to the art of music at that time. What constitutes a complement to this both theological and philosophical thought is the prayer of the Church, which in Hippo readily used the art of music, singing psalms or as worship by performing the

well-known *jubili*, or songs without lyrics. Undoubtedly, the justification for common singing performed in the Church also stems from Augustine's conversion, as he himself emphasized the effect of singing on the soul, particularly noting the performance of psalms in Milan during services led by Saint Ambrose. Augustine is enthralled by the singing of the entire Church, and wonders what is the relationship between reason and feeling in the context of audible music (Conf. 10.33). Therefore, he ultimately concludes that singing gives consolation (*consolationis*) and strengthens the spirit (*exhortationis*) (Conf. 9.6.15). Augustine's conversion bestows upon him a new perspective on the Church and musical aesthetics. Joseph Ratzinger stated that after his conversion, Augustine was not interested in the common, ahistorical philosophical truth available in the subject matter, where he gave only formal significance to historical revelation, since after his conversion he fully accepted the revelation contained in the Holy Scripture, but also learned about the traditions of the Church in Hippo (Ratzinger, 2014). It seems that this assumption also fits in with the reflection on music, which during Augustine's pastoral years in Hippo ceased to be interpreted as mere speculation, but performed in the Church externalized the intentions of the heart and allowed, according to the words of *the Acts of the Apostles*, the Christians to be of one heart and one spirit (cf. Acts 4:32).

2. Unity, universality and holiness of the Church

Augustine's musical images are based on several identity assumptions of the Church, which include unity, universality and holiness. It turns out that all three theological features are related in some way to the teaching on music, which leads us to assume that the Church expresses herself through music, which is of an ecclesiastical nature.

The message on unity is a major theme of Augustine's teaching. Augustine asserts that only the Catholic Church can sing the authentic song of love (*the new song*). Those who do not maintain unity with the Church are excluded from this song. For the goal of the Church's unity is reconciliation with God and

man which is accomplished by the same visible signs, such as the common singing of the followers. The entire world, Augustine believes, sings the same song to God in harmony and unity. Using an meaningful example, Augustine believes that the Donatists also sing psalms during their services, yet they do not possess the same love (*caritas*), since they are separated from the Catholic Church. Therefore, their singing is neither dignified nor authentic. Although Catholics and heretics pronounce the same words, sing the same text of psalms, yet they both live in discord. It means that the singing of the Donatists is deaf (En. Ps. 95.11) and does not present lasting values (En. Ps. 95.3). It should be noted that the Christian musical aesthetics at this point in the teaching were not set by artistic expression or even by the way the singing was performed, but by internal criteria, in this case the love and unity of the Church. It can therefore be thought that the preserved sense of the sung word is privileged in relation to external aesthetics. Augustine formulates this principle in words: inconsistency in singing leads to disharmony of heart (En. Ps. 95.11).

The community of unity between Christ and the Church was also explained by Augustine by referring to the biblical image of the love of the betrothed man and the betrothed woman. This image carries a musical meaning. Both the betrothed man and the betrothed woman sing the same song, and their voices resonate with each other. There is also a theological image in this comparison: since the married two are one flesh, they should also form one voice (Epist. 140.6.18). In Augustine's allegory, the wedding song contains praise of the betrothed man, while the theme of the betrothed woman's song is joy and the fact that the Church has Christ as her betrothed man (En. Ps. 44.3). Augustine, in his comparison, goes even further and turns the allegorical sense into a literal one, as he also seeks to find a musical genre worthy of praising such a loving relationship. Thus, the ancient Author writes about a wedding song using the ancient technical terms *carmen nuptiale* and *epithalamium* referring to nuptials (Malec, 2023).

The teaching on the universality of the Church was expressed in the belief that the whole world sings the same song, so all Christians should join in singing *Alleluia* together, which was customary in Hippo dur-

ing the period of Easter. Whoever, on the other hand, does not sing together with the Church blasphemes against God. A natural extension of singing should be the performance of good deeds (En. Ps. 149.2). For those who do not sing in union with the universal Church, i.e., sing in separation from the Church, are enemies of love, the fullness of which is contained in the ten strings of the psaltery symbolizing God's Ten Commandments (Sermo 33.5). The singing of the Church resounds throughout the world (*omnis terra*), although for Augustine the expression refers to the Church spread throughout the world. All Christians throughout the Earth participate in the singing of the new song (Contr. Pet. 2.47.110.). Thus, *the new song* is not sung alone, but in the Church, when a Christian's voice joins the voices of the entire community (En. Ps. 66.6). The Church sings the song of unity by praying together, keeping joy and praise in her heart (Epist. 140.17.44).

Augustine expressed the fact that music is *sacred* in the words: *sancta musica* (En. Ps. 143.18; Conf. IV. 15.), although it should be admitted that this expression occurs quite rarely. On the other hand, it should be noted that Augustine sought a boundary between the secular and the sacred, which today takes the form of a *sacrum-profanum* formula. Music performed in and by the Church is different from that heard in theaters or immoral feasts. First of all, Augustine stated that singing should be taken from the Holy Scripture, about which we can learn from the historical context, since in Augustine's time it was customary to perform psalms during the liturgy. Secondly, from Augustine's surviving speeches, it is clear that the theater of the time was associated with immoral behavior of actors and desecration of feast days (Ep. Io. Tr. 4.4). The third reason for the separation of the Church's music from secular music was the widespread use of musical art in pagan cults, where music even contributed to bodily pleasures negatively perceived by the Bishop of Hippo (Sermo 279.13).

Another element related to the search for the *sacrum* for the Church's music was the expansion of the theology of music and the establishment of a separate autonomous Christian musical aesthetic. Augustine was convinced that sacred music should

communicate and explain the truths of faith and depict things to come. Augustine explained that music must not be attached to lower-order beauty, i.e., the audible and visible (Grześkowiak, 2014). On the contrary, the source of the Church's music should be found in the Word of God and in the human heart, which is the subject of the full knowledge of God. The excellence of music is also evidenced by its connection to the liturgy and the liturgical assembly, which is ready to give glory to God in community with the Head-Christ. Music should have positive content, and its theme should be the praise of God in hope (*in spe*). An important feature of sacred music for Augustine was also the reasonableness of singing, which is opposed to stimulating only emotional and affective perception (En. Ps. 98.5). The reasonableness of singing is marked by Augustine's instruction to Christians to sing in truth (*in veritate cantare*) (En. Ps. 123.3), which, naturally, in Augustine's case means turning away from the practice of performing mythological chants dedicated to deities invented by man.

A certain complement to the above characteristics of music is Augustine's conviction that singing should be pious (*divino cantico*) (Contr. Jul. 4.14.66; cf. Conf. 10.49-50), which indicates towards the purpose and dignity of the art performed in the Church. Music, for Augustine, becomes a tool for seeking God himself through beauty, and this means that Christians should not stop only at the formal elements of music, such as, for example, the metrical feet used back in Augustine's time. The Church's music cannot lead only to aesthetic perfection, because, as it has already been said, the source for the aesthetics of the music was to turn to the Word of God and the soul. At the same time, what was associated with the Church's music was eulogizing God's attributes. In one of his sermons, Augustine stated that the theme of singing should be the very majesty of God and his attributes: omnipotence, immeasurability, eternity, love or the fact that he is the Creator of the world and Savior in his Son Jesus Christ (Sermo 33.2).

Music, therefore, in the texts of the Bishop of Hippo is sacred because of its autonomy and independence from commonly performed music. It should be mentioned that in one of his polemical

texts, Augustine addressed the Pelagian bishop Julian and remarked that he should know church music (*ecclesiastica musica*) (Contr. Iul. 5.5.23), which confirms the developed technical expressions defining the Church's singing, as well as the independence and autonomy of the Church's art.

3. Singing of eschatological hope

The ancient Author introduces two basic horizons of meaning of the Church's singing. The first is expressed by the word *in re*, that is, in reality, and the second by the word *in spe*, that is, in hope (Sermo 255.5.5). This division is due to the complexity of the visible and invisible Church, and it means that the singing of the Church awakened in earthly reality will continue in heaven. Therefore, the right moment to clarify these issues became the liturgical period of Easter in Hippo. In fact, the entire liturgical period of the Church in Hippo was divided into two basic parts: preparation for the resurrection and the time after the resurrection. Singing was an essential part of the Easter celebrations. In addition to the fact that songs during this period expressed hope and joy, Augustine further asserted that music prepares Christians for the singing that will continue without end in heaven (En. Ps. 137.7.). The time of resurrection is also a time of hope for the Church, which in singing the resurrection rejuvenates itself by continually moving from *the old song* performed in the Old Testament to *the new song* performed by *the new man* reborn through the resurrection (Wuidar, 2014).

The theme of music also incorporates the truth about the Church's pilgrimage. Singing accompanies Christians on their way to heaven by rekindling their hope for eternity. Singing itself, therefore, does not satisfy Christians, as was the case in pagan cults, where the task of music was to liberate feelings, thus leading to immoral behavior. Singing, on the other hand, accompanied Christians on their pilgrimage to heaven (En. Ps. 66.6).

The hope for eternity that the Church has is explained by Augustine most often through the singing of *Alleluia*. In fact, this singing also has two references in Augustine's texts: for this singing is performed

by angels in heaven before God and on earth by the Church. Therefore, through this singing, Christians mark the way to the heavenly kingdom (J. Günther, 2019). The singing of *Alleluia* also indicates the joy of the Church, which through this outward expression prepares for eternal peace and joy, where the singing of praise will be endlessly performed (Sermo 252.9). The manner in which the psalms were performed also provided Augustine with an opportunity for theological clarification. For the singing was performed in a melismatic manner, which for some Christians seemed too long and tedious. Augustine instructed the followers that singing in heaven would have no end, but neither would anyone be bored, for it would be performed perfectly (Ep. Io. Tr. 10.6; En. Ps. 83.8).

Augustine's conviction about the angelic performance of singing was mainly derived from philosophical knowledge and the Pythagorean approach to music, in which man is incorporated into the harmony of the universe, in which eternal music takes place. Augustine was convinced that the music verbalized by the Church takes place first in heaven and has its origin in heaven. Through the singing of the Church, Augustine explained the communion of saints and the interdependence between earthly and heavenly realities. Above all, it is God the Father who is the first to sing in the Universe, as Augustine's coherent project on the theology of music shows. Augustine claimed that the entire Universe is a psalm sung by God (Epist. 166.13). God is singing, and music draws human souls to itself. On the other hand, the figure of Christ-Logos, who also resounds through silence and in songs and speaks to man, is inscribed in human history (Wuidar, 2014).

4. Perspective for contemporary sacred music

In the writings of St. Augustine, we can find the basis for the teaching of *the Second Vatican Council*, which noted that singing, as related to words, is an integral part of the solemn liturgy (CL 112). Augustine develops this theme as he considers the Church's singing in typical genres drawn from the Bible, such as psalms, hymns and the singing of *Alleluia*. This paper, on the

other hand, focuses on showing the ecclesial nature of Christian music, which enriches the issues of the relationship to the word discussed by showing it in the Church's union with the Head-Christ, who is at the same time the eternal Word of the Father.

An important feature of Augustine's teaching is to show the Church praying together, that is, Christians actively participating in the liturgy. This activity is not just an outward expression of random people gathered in one place and time, but since this prayer flows from the heart of man, it is deliberate and performed in a conscious manner. A contemporary instruction on *the prayer of the heart* can be found in the postulates of the *Musicam Sacram* instruction, which emphasizes the activeness of the followers' participation in an external and internal way (MS 15). On the other hand, the presented dualism essentially initiated in Plato's times today takes the shape of a twofold direction of approach to sacred music: spiritualism—which is to support the spiritualization of man during prayer, and the incarnational current—which is an extension of the Incarnation (Karpowicz, 2021). The task of music is not only to bring people closer to God, but also to show the fullness of humanity (Stankiewicz, 2014).

It is also a theological development for sacred music to show the face of the *sacrum* of the music, thus expanding the theology of *the new song* sung by accepting the events of the cross and participating in the resurrection. *The new man* sings another *new song*, unknown to outsiders, together with Christ, who by dying on the cross *harmonized* with *the new man* and was buried in order to rise with him to new life (Romans 6:4). This participation in salvific events is well illustrated by the music that the Christian performs to unite himself with Christ. A feature that

clearly stems from Augustine's teaching on music is the union of Christ and the Church during singing. Also in modern teaching, it is emphasized that Christ is present in the Church whenever the Church prays and sings psalms (KL 7).

A clear return to Augustine's teaching is the portrayal of sacred music as *holy* by Pope Pius X in his motu proprio on music. In this document, the Pope recommended that sacred music be separated from all secular and theatrical elements (Pius X, 2002). This truth has also been somewhat *resurrected* in the teaching of other modern popes, yet with its roots in the teaching of St. Augustine, who faced exactly the same problem of listening to and performing theatrical music in his pastoral place in Africa.

The final comparative element for contemporary sacred music discussed in this article is the teaching on things to come. This theme was used by Augustine especially in his sermons and speeches. Such a direction of understanding music was also taken by the contemporary instruction *Musicam Sacram*, which states that the musical art performed in the Church is a prefiguration and image of what is being accomplished in Jerusalem (*Musicam Sacram* 5).

Source texts:

Augustine's works in Latin are available at: www.augustinus.it

Abbreviations used in the text

Ev. Io. Tr. – In Iohannis Evangelium tractatus centum viginti quatuor
En. Ps. – Enarrationes in Psalmos
Tr. con. pag. – Tractatus contra paganos (Sermo 198augm.)
De Tr. – De Trinitate
Epist. – Epistolae
Contr. Faust. – Contra Faustinum Manichaeum
Conf. – Confessiones
Contr. Pet. – Contra Litteras Petiliani
Ep. Io. Tr. – In epistolam Iohannis ad Parthos
Contr. Iul. – Contra Iulianum

Bibliography

- Bettetini, M. (1991). Stato della questione e bibliografia ragionata sul dialogo „De musica” di sant’Agostino (1940-1990). *Rivista di Filosofia Neo-Scolastica*, 83(3), 430-469.
- Miśkiewicz, G. (2014). *Grecki etos muzyczny i jego wpływ na kształtowanie się koncepcji śpiewu Kościoła w pierwszych wiekach chrześcijaństwa*. Lublin: Polihymnia.
- Günther, J. (2019). *Musik als Argument spätantiker Kirchenväter. Untersuchungen zu Laktanz, Euseb, Chrysostomos und Augustinus*. Wiesbaden: Harrassowitz Verlag.
- Karpowicz-Zbińkowska, A. (2021). *Rozbite zwierciadło. O muzyce w czasach ponowoczesnych*. Kraków: Wydawnictwo Benedyktynów.
- Malec, M. (2023). *Muzyka w liturgii sakramentu małżeństwa. Teoria, praktyka i perspektywa*. Kraków: Wydawnictwo Naukowe Akapit.
- Micunco, G. (2011). *Canto chi ama. La musica e il canto in sant’Agostino*. Madugno: Stilo Editrice.
- Pius X, (2002). *Motu proprio papieża Piusa X o muzyce i śpiewie kościelnym*. Warszawa: Wydawnictwo Tradycji Katolickiej.
- Ratzinger, J. (2014). *Lud i Dom Boży w nauce św. Augustyna o Kościele*. (In:) K. Gózdź, M. Górecka (eds.), *Opera Omnia Josepha Ratzingera*, t. 1. Lublin: Wydawnictwo KUL.
- Sobór Watykański II, (2002). *Konstytucje, dekryty, deklaracje*. Poznań: Wydawnictwo Pallottinum.
- Stankiewicz, D. (2014). *Musica sacra w służbie personae sanctae*. (In:) J. Bramorski (ed.), *Muzyka sakralna wobec wspólnych wyzwań kulturowych*, 32-48. Gdańsk: Wydawnictwo Akademii Muzycznej im. Stanisława Moniuszki w Gdańsku.
- Święta Kongregacja Obrzędów, (2011). *Instrukcja o muzyce w świętej liturgii Musicam Sacram*. (In:) A. Filaber (ed.), *Prawodawstwo muzyki kościelnej*, 43-59. Warszawa: Wydawnictwo Archidiecezji Warszawskiej : Centrum Duszpasterstwa Archidiecezji Warszawskiej.
- Wuidar, L. (2014). *La simbologia musicale nei Commentari ai salmi di Agostino*. Milano: Mimesis.