

Guidelines and Resources for Musicians

Diocese of Green Bay

*Shout for joy to the Lord, all the earth.
Serve the Lord with gladness,
Come before Him with joyful songs. Psalm 100*



The Guidelines and Resources for Musicians are presented for the ongoing formation and development of those who provide music for worship in the parishes and institutions of the Diocese of Green Bay. The basic text are the *General Instruction on the Roman Missal, Music in Catholic Worship, Liturgical Music Today and the Milwaukee Symposia for Church Composers.*

The Guidelines and Resources for Musicians are developed and published by the Department of Worship, NEW Pastoral Musicians and the Liturgical Commission.

For the Son of Man did not come to be served, but to serve. Matt. 20:28



Diocese of
Green Bay

Revised 2010

THE MINISTERS OF MUSIC

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Prayer of a Minister of Music

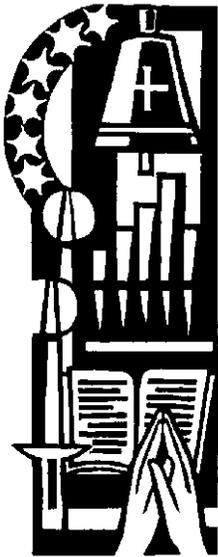
God of all good gifts,
You have given us hearts, hands and voices
To praise you all our days.

May we use your gifts wisely,
May we be humble in service to you
And to your people whom we serve.
Remind us that it is for your glory our music is made,
Not for our own.

Open our hands and lips, O Lord
And we shall proclaim your praise!

We ask this in Jesus' name.

Amen.



DEFINITION OF A LITURGICAL MUSICIAN

A Liturgical Musician is one who, through his/her own prayer and ability, is able to encourage and lead the assembly in their sung prayer. Liturgical Musicians are committed to their own spiritual growth, and have a basic understanding of the liturgical year and the structure of the mass. They also have the musical training and ability to lead the assembly in song and prayer with confidence and enthusiasm.

This booklet does not include quotations from new 2008 USCCB Document - Sing to the Lord, Music in Divine Worship. We recommend that you reference that resource.

Part I

Guidelines for Ministers of Music

Introduction

“Among the many signs and symbols used by the Church to celebrate its faith, music is of preeminent importance. As sacred song is united to words it forms a necessary or integral part of the solemn liturgy. Yet the function of music is ministerial; it must serve and never dominate. Music should assist the assembled believers to express and share the gift of faith that is within them and to nourish and strengthen their interior commitment of faith. It should heighten the texts so that they speak more fully and more effectively. The quality of joy and enthusiasm which music adds to community worship cannot be gained in any other way. It imparts a sense of unity to the assembly and sets the appropriate tone for a particular celebration.” *Music in Catholic Worship (MCW), 23*

A minister of music, also referred to as a “pastoral musician” or “liturgical musician” in this document, is one who encourages and leads the assembly in their sung prayer. In order to foster and encourage full, conscious, and active participation of the assembly in the liturgical celebration, strong leadership in liturgical song is necessary. Choir directors and choir members, cantors, accompanists, and instrumentalists must be provided with formation and training appropriate to their particular function. This document supplies basic guidelines for selection and formation of Ministers of Liturgical Music, and is intended for use by those persons responsible for parish music ministry.



Qualifications

The Ministry of Music includes cantors/song leaders, accompanists (organists/pianists), instrumentalists, choir directors and choir members. A Minister of Music should have:

- ◆ Musical ability – accomplished and skillful rhythm, tempo, melody, etc.
- ◆ Appropriate training and experience
- ◆ Degree in music if in music ministry leadership role (responsible for music ministry)
- ◆ Knowledge of liturgy, current music and principles for selection of music
- ◆ Ability to lead and encourage assembly participation in song and prayer
- ◆ Strong faith with a musical attitude
- ◆ Prayerful approach to music and liturgy



Age

The Ministry of Music is open to all baptized who have the ability to truly lead the song of the faith community. Based upon the need for knowledge of liturgy and the liturgical year and the ability to cope with the public nature of worship, a minimum age of 16 years is suggested. Exceptions may be made for younger people who demonstrate unusual ability and maturity. Parishes desiring to incorporate youth in the liturgical ministries may use this guideline in determining the readiness of young people to take leadership roles in music ministry.

Selection of Ministers of Music

Once the need for additional Ministers of Music has been determined, a number of qualified persons should be invited to apply for this ministry. Potential candidates would be persons of faith whose lives and abilities conform to the meaning of the service they are asked to undertake. Because of this special nature of music ministry and the necessity for demonstration of musical skill, a simple audition may be held for those responding to the invitation. Appropriate compensation considering education, training, experience, and level of responsibility should be an established policy in all parishes.

- ◆ Ministers of Music should be chosen to reflect the diversity of the parish community, and should include individuals of various ages, social and ethnic background; of both sexes; of the married, single, and widowed state.
- ◆ The number of ministers should be determined by need. They should not be so few as to require service at multiple liturgies on any given day nor so many each does not serve at least monthly.
- ◆ The Catholic Christian community who calls forth Ministers of Music must also be instructed, so that the ministry of musicians may be fully appreciated and lead God's people to great appreciation for the liturgical rites.
- ◆ Ministers of Music assume only one liturgical role at the liturgy. "In liturgical celebrations of each one, priest or layperson, who has an office to perform, should do all of, but only, those parts which pertain to that office by the nature of the rite and the principles of liturgy." *CSL 28*

NOTE: While implementing this principle may be more difficult in smaller parishes than in larger ones, ideally a sufficient number of parishioners share their gifts as liturgical ministers. In addition to allowing an individual to develop more fully the competencies demanded in a particular task, such a procedure would call many more people to service. Thus ministry would not be seen as something belonging only to a select few.



Term of Service

(There is no specific 'term of service' for liturgical musicians. Due to the distinct nature and training needed for their work, they may serve as long as they continue to receive training and formation)

All who serve in the ministry of music in a parish should attend special training sessions to become aware of theological, pastoral and procedural aspects of their ministry. Training of all Ministers of Music will focus on preparation for their major responsibilities. In order to assure that all music ministers have the opportunity to receive adequate training and formation, those who are responsible for music ministry in a parish should have further special education and training that prepares them to teach others. Having appropriate knowledge and training will help all ministers to function effectively and bring confidence and joy to their experience. The following principles are especially significant in this regard.

- ◆ It is important that all musicians be informed and guided by the liturgical documents: The Constitution on the Sacred Liturgy (CSL), and the General Instruction of the Roman Missal; *new Sing to the Lord, Music in Divine Worship* from USCCB.
- ◆ “[All liturgical ministers] must be deeply imbued with the spirit of the liturgy, in the measure proper to each one, and they must be trained to perform their functions in a correct and orderly manner.” *CSL 29*
- ◆ “Additional efforts are needed to train men and women for the ministry of music. Colleges and universities offering courses of studies in liturgical music, as well as a growing number of regional and diocesan centers for the formation of liturgical ministers, are encouraged to initiate or to continue programs which develop musical skills and impart a thorough understanding of the liturgy of the Church.” *Liturgical Music Today 65*
- ◆ In light of the above statements, the parish should be prepared to assist and support the education and training of a likely candidate in the search for a qualified director of music, and to provide training and formation for all Ministers of Music.
- ◆ “Music Ministers need to draw on all of their professional, musical-liturgical skills in order to call forth the song of the assembly, which enjoys a definite preeminence in worship.” *Milwaukee Symposium CC 65*
- ◆ “The responsibility for effective pastoral celebration in a parish community falls upon all those who exercise major roles in the liturgy. An organized ‘planning team’ or committee should meet regularly to achieve creative and coordinated worship with a good use of the liturgical and musical options of a flexible liturgy.” *Music in Catholic Worship 10*
- ◆ “Music Ministers need to examine their assumed model of musical leadership to ensure that they habitually draw the assembly into the center of worship.” *MSCC 66*

- ◆ “One important influence on the style of liturgical-musical leadership is the repertoire that is chosen. There is a place for music crafted for the musical specialist: for instrumentalists, soloists and choirs.” *MSCC 67*
- ◆ “Musicians should use appropriate gestures for animating the assembly without conducting them.” *MSCC 69*
- ◆ “Those who assume musical leadership in worship need to balance their skills with an awareness that their musicianship is always at the service of the assembly. The nature of the liturgy requires a unique style of musical leadership: one that is, at its core, both professional and pastoral.” *MSCC 72*
- ◆ “The criterion of ‘quality’ developed by Environment and Art in Catholic worship is ‘honesty and genuineness with any materials employed.’ In sound, such honesty suggests sound produced by the human voice and instruments, not by artificial manipulation of electronic devices such as tape players.” *MSCC 79*

The following statement from the National Association of Pastoral Musicians Director of Music Ministries Division further emphasizes this principle: “To replace live musicians with pre-recorded music would be akin to replacing live homilists with recordings of theologians ... We therefore find no use for devices that provide pre-recorded organ or other instrumental accompaniments via a musical retrieval system (i.e., record player, tape player, compact disc player, etc.)” This may be expanded to include accompaniments that have been sequenced for use without other live accompanists.

Attire

It is the responsibility of the parish worship committee to study the nature of their community’s celebrations and recommend the appropriate attire for liturgical ministers in their parish. If any liturgical ministers (other than the priest celebrant) are to be vested or robed, it is important to robe all liturgical ministers.

Liturgical ministers are first and foremost members of the assembly. Their attire needs to speak authentically and respectfully of the role in which they serve at liturgy. Their dress should express reverence for their particular ministry, for the entire assembly, and for the sacredness of the celebration. Albs or choir robes may add festivity to some feasts or seasons of the church year; however, ordinary attire that would be worn for business or similar circumstances is adequate and even preferred for all non-ordained liturgical ministers.

Placement of Ministers

“The proper placing of the organ and choir according to the arrangement and acoustics of the church will facilitate celebration. Visually it is desirable that the choir be part of the worshipping community, a part which serves in a unique way. Locating the organ near the front pews or chairs will facilitate congregational singing.” *MCW 38*

The physical surroundings of worship also shape the styles of musical leadership. Given the dialogic nature of our worship, for example, it is important that musical ministers have the proper physical placement so that they can both engage and support the community in the dialogue. Musicians are, after all, members of the assembly; this should be obvious to all. This does not always mean that the musician has to be physically central to the community. There are some times when musical leaders – for example, those who accompany the community song on the organ – do not have to be physically central to the assembly, as long as they are aurally central. It is important, however, that such leaders not be isolated from the assembly, but that they be close enough both to see the ritual actions, which they accompany, and to hear how the assembly joins in the ritual song.” *MSCC 68*

Choirs, as well, need not always be physically and visually central in the worshipping assembly. Placing them at the physical center of the worship space can sometimes contribute to a style of musical leadership that rivals or even dominates, the liturgical action. At the same time, choirs, like other liturgical musicians, should not be so separated that they are no longer perceived by themselves or others as members of the assembly.” *MSCC 68*

“Of all musical leaders, it is especially the cantor who requires direct visual and auditory contact with the assembly. In every situation in which the musical leadership has visual contact with the assembly it is important to avoid physical settings reminiscent of a stage or other entertainment venue.” *MSCC 68*

Commissioning

It is most appropriate that Ministers of Music be commissioned for their role in accord with the Rite found in *The Order for the Blessing of Altar Servers, Sacristans, Musicians and Ushers* (*Book of Blessings*, Chapter 62, #1847-1870.)



Part II

Helpful Information for Music Ministers

Practical Considerations

- ◆ Pray. Develop a personal prayer life and be authentic as a person of God.
- ◆ As ministers, be prepared. Know the ritual and the music well that will support the ritual action.
- ◆ Practice. This means not only to take the time to learn the music, but also to practice the music in its ritual context. Practice introductions to the music.
- ◆ When preparing liturgies, think in the direction of seasonal planning.
- ◆ Be clear in preparation as to what your role is as a leader and what the assembly's role is as primary ministers. Do not usurp the assembly's song.
- ◆ Be careful with the use of microphones that you do not overpower the song of the assembly.
- ◆ Take responsibility for God's people by remaining current in the theological understanding of Catholic ritual.
- ◆ Read the church documents and the important books and periodicals which address music issues. Pursue ongoing education.
- ◆ Participate as fully as possible in the entire liturgy. Respond and give attention to all aspects of worship.

For those in parish music ministry leadership roles:

- ◆ Compile a list of your community's repertoire, including acclamations, psalm settings, litanies, hymns, etc.
- ◆ Plan for the parish budget to address ongoing training/education of music ministers.

Music in Eucharistic Worship

The information in this section is adapted from Music in Catholic Worship (MCW), paragraphs 53-74, unless otherwise noted.

- ◆ **Acclamations** are shouts of joy which arise from the whole assembly as forceful and meaningful asserts to God's Word and action. It is of their nature that they be rhythmically strong, melodically appealing and affirmative. These chants belong to the people and any choir parts must facilitate and make the people's parts effective, not overpower them. The choir may enhance the acclamations with harmony. The people should know them by heart in order to sing them spontaneously. There are five acclamations which ought to be sung:
 - a. *The Alleluia* is both a reflection upon the Word of God proclaimed in the liturgy and a preparation for the gospel. After the cantor or choir sings the alleluia, the people customarily repeat it. At times a single proper verse is sung by the cantor or choir, and all repeat the alleluia.
 - b. *Holy, Holy, Holy, Lord* is the people's acclamation of praise concluding the preface of the eucharistic prayer.
 - c. *The Memorial Acclamation* is properly a memorial to the Lord's suffering and glorification, with an expression of faith in his coming. Variety in text and music is desirable.
 - d. *The Great Amen* is the ascent to the eucharistic prayer. To be most effective, the Amen may be repeated or augmented.
 - e. *Doxology to the Lord's Prayer* is sung when the Lord's Prayer is sung.
- ◆ **Processional Songs:** Two processional chants – the gathering song and the communion song – are very important for creating and sustaining an awareness of community.
 - a. *The Gathering Song* should create an atmosphere of celebration. It helps people become conscious of themselves as a worshiping community. The choice of texts for the song should not conflict with these purposes. During the most important seasons of the Church year – Easter, Lent, Christmas, Advent – it is preferable that most songs used at the entrance be seasonal in nature.
 - b. *The Communion Song* should foster a sense of unity. It should be simple and not demand great effort. The assembly's part should be simple antiphons, choruses, refrains, ordinarily nothing requiring a book. Because they emphasize adoration rather than communion, most benediction hymns are not suitable.
 - c. *Responsorial Psalm* – This unique and very important song is the response to the first reading. The liturgy of the Word comes more fully to life if between the first two readings a cantor sings the psalm and all sing the response.
- ◆ **Ordinary Chant** may be sung or spoken. The pattern may vary according to the circumstances.
 - a. *Lord Have Mercy:* This short litany was traditionally a prayer of praise to the risen Christ. When sung, the setting should be brief and simple in order not to give undue importance to the introductory rites.

- b. *Glory to God*: this ancient song of praise is now given in a new poetic and singable translation. The restricted use of the Gloria on Sundays during Ordinary Time, and on Solemnities and feasts, emphasizes its special and solemn character as a hymn. The new text offers many opportunities for alternation of choir or cantor and people. As a rule, it should be sung whenever it is used.
- c. *Lord's Prayer*: All musical settings must provide for the participation of all present. The traditional text is retained.
- d. *Lamb of God*: A litany-song to accompany the fraction rite in preparation for communion. If it is sung by the choir, the people should make the response.
- e. *Profession of Faith*: It is usually preferable that the Creed be spoken rather than sung.

“The Eucharistic Prayer ... beginning with ‘The Lord be with you’ and ending with the Great Amen, is the central part of the Mass. It is proclaimed over the bread and wine, basic symbols of life and death. We praise God for all creation and for the saving life, death and resurrection of Jesus – such praise requires the participation of all present; it is not the priest’s prayer. We involve ourselves fully when we join our hearts to the words sung or spoken, assume an attentive posture, put aside the missalette and sing the acclamations with full voice.” [*Preaching about the Mass*, Gabe Huck, LTP, Chicago, IL, 1992, p. 49]

“The Eucharistic Prayer ... is not a long monologue with pauses for song, but it is proclaimed text and acclamation together, neither able to stand apart from the other. To the ear they are woven together, on fabric then, a whole. If either is missing, there is no fabric, only random threads.” [*How Can I Keep from Singing*, Gabe Huck, LTP, Chicago, IL, 1989, p. 96]

- ◆ **Supplementary songs.** This category includes songs for which there are no specified texts nor any requirements that there should be a spoken or sung text. Here the choir may play a fuller role, for there is no question of usurping the people’s part.
 - a. *Preparation of Gifts*: Organ or instrumental music is also fitting at this time. The proper function of music is to accompany and celebrate the communal aspects of the procession. If a text is used it can be a song of presentation or one appropriate to the season. This part of the Eucharist should be kept in proper perspective relative to the eucharistic prayer that follows.
 - b. *Psalm or Song after Communion*: The singing of a psalm or hymn of praise after the distribution of communion is optional.
 - c. *Recessional Song*: The recessional song has never been an official part of the rite; hence musicians are free to plan music which provides an appropriate closing to the liturgy. A song is one possible choice. It may be advisable to use only an instrumental or choir recessional.
- ◆ **Litanies** are often more effective when sung. In addition to the “Lamb of God,” already mentioned, the general intercessions offer an opportunity for litanical singing, as do the invocations of Christ in the penitential rite.

The Musical, Liturgical, Pastoral Judgment

“There is a tendency to treat the musical-liturgical-pastoral judgment as three separate judgments. In its introduction to the sections on this topic, MCW 25 notes that ‘a threefold judgment must be made: musical, liturgical and pastoral.’ It is necessary to admit of a single, multifaceted judgment for evaluating musical elements in worship. Acknowledging the need for an integrated judgment requires a balancing of the various facets of this single judgment and not the opposition of one element to another. The process of the judgment therefore, is not chronological but dynamic and interactive.” [MSCC 82]

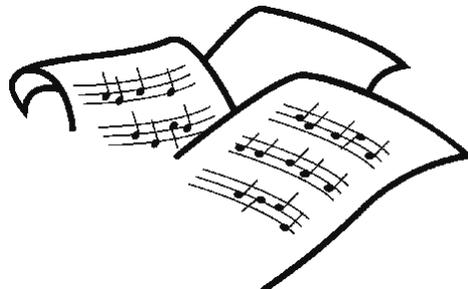
Musical Judgment

“Is the music technically, aesthetically, and expressively good? This judgment is basic and primary and should be made by competent musicians. Only artistically sound music will be effective in the long run. To admit to the trite, the musical cliché often found in popular songs for the purpose of ‘instant liturgy’ is to cheapen the liturgy, to expose it to ridicule, and to invite failure.” [MCW 26]

“We do a disservice to musical values, however, when we confuse the judgment of music with the judgment of musical style. Style and value are two distinctive judgments. Good music of new styles is finding a happy home in the celebrations of today. To chant and polyphony we have effectively added the chorale hymn, restored responsorial singing to some extent, and employed many styles of contemporary composition. Music in folk idiom is finding acceptance in eucharistic celebrations. We must judge value within each style.” [MCW 28]

Guiding questions:

- Is the music technically correct, clear and complete in its structure and form?
- Are the phrases, periods and sections in good relationship to one another?
- Is the piece aesthetically pleasing, captivating, provocative and engaging?
- Is the music expressively dynamic, emphatic and rhythmic?
- Does the music express and interpret the text correctly?



Liturgical Judgment

- ♦ “The nature of the liturgy itself will help determine what kind of music is called for, what parts are to be prepared for singing, and who is to sing them.” [MCW 30]
 - a. *Sung parts*: “The choice of sung parts, the balance between them, and the style of musical setting used should reflect the relative importance of the parts of the Eucharist (or other service) and the nature of each part.” [MCW 31]
 - b. *Text*: “Does the music express and interpret the text correctly and make it more meaningful? Is the form of the text respected? In making these judgments the principal classes of texts must be kept in mind: proclamation, acclamations, psalms and hymns, and prayers. Each has a specific function which must be served by the music chosen for a text ... [The texts] should be drawn chiefly from holy scripture and from liturgical sources.” [MCW 32]

- ♦ “In liturgical celebrations each one ... who has an office to perform, should do all of, but only, those parts which pertain to that office by the nature of the rite and the principles of liturgy.” [CSL 28]
 - a. *The assembly*: Music should be within the competence of most in the assembly. The assembly must be comfortable and confident with what they are doing in order to celebrate well. [MCW 34]
 - b. *The cantor*: “An individual singer can effectively lead the assembly, attractively proclaim the Word of God in the psalm sung between the readings and take part in other responsorial singing.” [MCW 35]
 - c. *Leader of Song*: Often this will be the same person as the cantor. The leader of song assists the assembly in the hymns and acclamations when necessary. [MCW 35]
 - d. *The choir*: “A well-trained choir adds beauty and solemnity to the liturgy and also assists and encourages the singing of the assembly.” [MCW 36]
 - e. *The organist and other instrumentalists*: “[Instrumental music] can stimulate feeling of joy and contemplation at appropriate times.” All musical instruments used in liturgical services should be “played in a manner that is suitable to public worship.” [MCW 37]

Guiding questions:

- Does the music and the text express the intent and the spirit of the rite for which it is proposed?
- What is the posture and action of the assembly at the time of the song/hymn? Does the music support this posture and action?
- Does the music demand greater or less energy of the assembly in the proportion to the high and low points of the ritual? Of the liturgical feast and/or season? (Honor progressive solemnity.)
- Are the cantor, choir and instrumentalists located as members of the assembly yet having their special function stand out clearly?

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Pastoral Judgment

- ♦ A musician may judge that a certain composition or style of composition is good music, but this musical judgment really says nothing about whether and how this music is to be used in this celebration ... Pastoral judgment can be aided by sensitivity to the cultural and social characteristics of the people who make up the assembly: their age, culture, gender and education. These factors influence the effectiveness of the liturgical signs, including music. No set of rubrics or regulations of itself will ever achieve a truly pastoral celebration of the sacramental rites. Such regulations must always be applied with a pastoral concern for the given worshipping community.” [MCW 41]

Guiding questions:

- Does music in the celebration enable the assembly to express their faith, in this place, in this age, in this culture?
- Do the music and the instruments correspond to the sacred character of the celebration and the place of worship?
- Is the choice of style in music sensitive to the cultural and social characteristics of the faithful? (Their age, culture and education?)
- Look at the entire program of music for a liturgy. Is it unified, strong in composition and rhythm, supportive of the ritual and expressive of the people?

Inspiration from the Documents and Other Sources

The Value of Music

“The musical tradition of the universal Church is a treasure of inestimable value.” [CSL 112]

“Music assists the assembled believers to express and share the gift of faith that is within them and to nourish and strengthen their interior commitment of faith. Music imparts a sense of unity to the congregation and sets the appropriate tone for a celebration.” [MCW 23]

“In addition to expressing texts, music can also unveil a dimension of meaning and feeling, a communication of ideas and intuitions which words alone cannot yield. Every communal celebration of faith ... should include music and singing.” [MSW 24]

“Music is part of the symbolic language of worship.” [MSCC 13]

“Music’s power in ritual can be further understood by reflecting on the word-centered nature of Judeo-Christian revelation and liturgy. ... God’s word is at the core of Judeo-Christian revelation and worship. Just as the inflection of human speech shapes the meaning of our words, so can music open up new meanings in sung texts.” [MSCC 15]

The Power of Music

“Styles of music, choices of instruments and forms of celebration – all converge in a single purpose; that women and men of faith may proclaim and share that faith in prayer and Christ may grow among us all.” [MCW 84]

“Christian ritual music, as a sacramental event, expresses and shapes our image of God.” [MSCC 17]

Ministerial Responsibilities

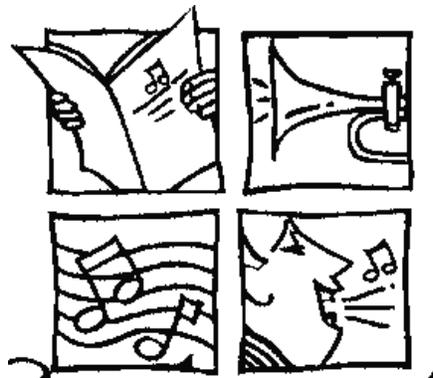
Music is a language of faith that believers need in order to achieve full, conscious and active participation in the liturgy. Learning this language means acquiring both an attitude and a repertoire.

- a. The attitude is first. It means leading the community to believe that its song is essential. Evoking such an attitude and building a community’s confidence in their song is the first responsibility of liturgical-musical leadership. [MSCC 20]
- b. A second responsibility is shaping a repertoire that will support this vision of liturgy. It is essential to select and compose music that is within the assembly’s grasp if they are to exercise their baptismal right and duty in liturgy. [MSCC 21]

Quality of Ministerial Function

“The musical-liturgical formation of a local community cannot take place without music ministers who are properly prepared to lead the community’s sung worship.” [MSCC 23]

“The connection between the quality of ministerial function and ministerial life is not achieved automatically by ordination, commissioning, or designation. It is achieved under grace by constant prayer, reflection, self-discipline, and continuing practice on the minister’s part. This amounts to a fairly high sort of asceticism no less rigorous than that which secular audiences expect of musicians, scholars, dancers, and athletes.” [Kavanaugh, *Elements of Rite*, p. 39]



Resolution on the Use of Pre-Recorded Music in the Liturgy

National Association of Pastoral Musicians

Resolution of the Members of the Director of Music Ministries Division (DMMD) * on the Use of Pre-Recorded Music in the Liturgy

July 12, 1991

We, the members of the National Association of Pastoral Musicians, Director of Music Ministries Division (DMMD), take the position that the singing of the liturgical assembly should be led by live musicians, and not by devices that provide pre-recorded accompaniment.

Because the liturgy is an encounter between the God of Life and the human beings created in God's image, its modes of expression ought to be authentic expressions of living persons.

“The liturgy is a complexus of signs expressed by living human beings. Music, being preeminent among those signs, ought to be ‘live.’ While recorded music, therefore, might be used as an aid to teaching of new music, it should, as a general norm, never be used within the liturgy to replace the congregation, the choir, the organist, or the instrumentalist.”¹

In the absence of instrumental accompaniment for the song of the congregation, the singing of the liturgy should be led by an unaccompanied cantor or a group of singers, using the “live” human voice.

We recognize that the liturgical documents provide some exception to the norm of live music in the liturgy. “Recorded music may be used to accompany the community’s song during a procession out-of-doors and, when used carefully, Masses with children. Occasionally it might be used as an aid to prayer, for example, during long periods of silence in a communal celebration of reconciliation. It may never become a substitute for the community’s song, however, as in the case of the responsorial psalm after a reading from Scripture or during the optional hymn of praise after communion.”²

“A pre-recorded sound track is sometimes used as a feature of contemporary ‘electronic music’ composition. When combined with live voices and/or instruments, it is an integral part of the performance and, therefore, it is a legitimate use of pre-recorded music.”³

To replace live musicians with pre-recorded music would be akin to replacing live homilists with recordings of theologians. Just as the homilist must hear the Word of God and proclaim it with a knowledge and understanding of the community, so too is the musician to lead the assembly’s song with a sensitivity both to the text and to the particular assembly that is singing. Different

¹ Liturgical Music Today (1982), 60.

² LMT 61.

³ LMT 62 – an example of “contemporary ‘electronic music composition’” is Creation by Daniel Pinkham, and Richard Feliciano’s Pentecost Sunday.

times and seasons affect the way that a particular piece of music is to be sung. Tempo and volume or accompaniment may vary according to the size of the assembly. The different thoughts and moods expressed in a hymn call for different ways of accompanying and leading the congregation from verse to verse. Pre-recorded music cannot take any of these factors into account.

We therefore find no use for devices that provide pre-recorded organ or other instrumental accompaniments via a musical retrieval system (i.e., record player, tape player, compact disc player, etc.) In particular, we deplore the manufacture, advertising and sale of devices designed explicitly to provide pre-recorded instrumental accompaniment for the singing of the assembly during the liturgical celebrations.

We call on other organizations, such as the Bishop's Committee on the Liturgy, the Federation of Diocesan Liturgical Commissions, Conference of Roman Catholic Cathedral Musicians, the American Guild of Organists, as well as diocesan liturgical and music commissions, to join us in the effort to promote live musical leadership in the liturgy.

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* The Director of Music Ministries Division (DMMD) is a sub-division of the National Association of Pastoral Musicians comprised of members who are full-time directors of music ministries working in parishes, dioceses, and other institutions. The National Association of Pastoral Musicians is a membership organization primarily composed of musicians, musician-liturgists, clergy, and other leaders of prayer devoted to serving the life and mission of the Church through fostering the art of musical liturgy in Roman Catholic worshipping communities in the United States of America.



The Church Musician and Copyright Laws

The question of copyright is one that is often misunderstood, if not completely ignored. Copyright laws protect composers and text writers from having their work used without proper compensation and credit. Simply put, *the making of unauthorized copies (photocopies, tapes, etc.) of all copyrighted material is strictly illegal.* Permission must be given and a fee paid for using music. That is how composers and writers make their living.

Often, Music Ministers will resort to duplicating music because of a lack of planning or because insufficient funds have been allocated for the purchase of music and for copyright licenses. This is against the law. Churches, schools and nonprofit organizations are not exempt from this law and will be penalized for infringement. The law provides for the owner of a copyright to recover damages for unauthorized use of copyrighted music. Those damages ranging from not less than \$250 to not more than \$100,000 per infringement and a possible jail sentence if the violator is taken to court.

Below are answers to some of the most frequently asked questions followed by an address for securing reprint permission. Call the Department of Worship with any questions.

What does “Copyright” mean?

Our nation’s founders determined that it was in the public interest that the creative work of a person’s mind and spirit should belong, for a limited time, to the creator. The protection of these works is called “copyright.” The United States Copyright Law grants to any copyright owner the exclusive rights to original material for a term which is *equal to the length of the life of the author/creator plus 50 years.* (For many songs written prior to 1978, the term is 75 years.) The copyright owner is the only one who has the privilege of reproducing the work. If any other party wants to reproduce the material in some manner, permission must be obtained from the copyright owner. Visible notice of the copyright should appear on all copies, the notice should be visible and contain the word “copyright” or the symbol © (for printed material,) the year of first publication, and the name of the copyright owner.

At the end of each piece, the copyright notice must appear as specified by the publisher. Alternatively, at the end of the program, one may list each of the publishers and the songs that are owned by each publisher. If done this way, one would print this:

All music reproduced with permission. The Name of God is held by G.I.A.
Publications, Chicago, IL 60638. Used with permission in license # _____. All
rights reserved.

In all cases, the composer’s name must appear near the title at the top of each copied piece of music.

What about photocopies or tapes that are now in our church?

Immediately destroy any unauthorized photocopies, tapes, etc., and replace them with legal editions. Possession of any illegal copies puts you in the position of harboring stolen goods.

Is it permissible to perform copyrighted works in church?

Yes. You may perform copyrighted religious works from legal editions in the course of services at places of worship or at religious assemblies. Legal editions do not result from unauthorized duplication of religious works (i.e., purchasing one copy of religious sheet music and making 30 copies for the choir without permission and performing it in a worship service is not legal or ethical.)

What is Public Domain?

If the song is in the public domain, the copyright protection for the song has expired and the song is dedicated to the public to use as it sees fit with no permission being required from anyone. See ICEL Collection as a resource. Permission uses (p.5) "Copyright Update" (FDLC, PO Box 29039, Washington DC 20017) or call the Worship Department for more information - 920-437-7531

If I buy a record, tape, CD, is it permissible to make a copy for a friend?

No, duplication of copyrighted material is against the law when the purpose avoids a legal issue.

Is it permissible to make duplicates of the tape that accompanies a musical or printed work for "learning" or "rehearsal" purposes?

No, it is illegal. As good of an idea as this is, and as helpful as it would be to teach the music to the members of the choir, it is against the law without permission. Write or call the publishers of the music. They will inform you of their requirements concerning your request.

Must I get permission to:

- Make copies of copyrighted music?
- Print songbooks or songsheets containing copyrighted works and use them in liturgy, Bible studies, or home prayer groups as long as they are not sold?
- Make a transparency or slide of a copyrighted work for use by a projector?
- Make a photocopy of a copyrighted work for my accompanist in order to sing a solo?
- Make videos of worship services or special musical presentations such as youth, children's and holiday presentations?

YES. Permission must be secured prior to any such uses and/or duplications.

What about copying music for "more than one-time" use?

If you would like to copy music which will be used more than once, e.g., in a parish-produced hymnal, for a seasonal service bulletin, etc., purchase of an annual reprint license is necessary. Such licenses are purchased from publishers or their authorized agents and allow the purchasing parish to reproduce people's texts and music parts for any titles falling under the publisher's control for the period of one year. Perhaps of most immediate interest are the annual reprint licenses of:

- GIA Publications, Inc., onelicense.net 708-496-3800 www.giamusic.com
- J.S. Paluch Company/World Library Publications, WIP/JSP Permissions Department, 3815 N. Willow Rd, PO Box 2701 Shiller Park, IL, 60176-0701, 800-621-5197 www.wlp:jspaluch.com

- New Dawn Music, 5536 NE Hassalo, Portland OR 97213, 800-243-3296 *Annual fee: varies based on size of parish. Current fee is \$245 for a parish of 500-1499 families.* (New Dawn is the licensing agency for OCP, NALR, TEAM, St. Thomas More, Willow and several other publishers.) www.ocp.org
- Christian Copyright Licensing Inc., 6130 NE 78th Ct, Suite C-11, Portland, OR 97218, 800-234-2446 (Covers more than 1,200 publishers including Hope and Sparrow.) www.ccli.com

What is one-time use?

It refers to the use of work(s) under copyright laws specifically for a ONE-TIME OCCASION. Each owner of the copyright has specific requirements and one needs to check the policies of each company for specifics. ORDINARILY, the following principles apply to most ONE-TIME USES:

- a. Use only once; special occasions – such as an anniversary of ordination, marriage, a parish/diocesan jubilee, a diocesan gathering, convention, workshop, a specific wedding or funeral, confirmation, first communion, or commencement.
- b. Must be for congregational use only – no harmony or accompaniment parts may be included.
- c. Full title (of words or music,) name(s) of composer(s), author, arranger, translator (as applicable), must be included in the reprint.
- d. The copyright notice must appear on the same page of the item being copied and must include the word “Copyright” or the symbol “©”, the year as found in the copyright notice of the publication edition and the name of the publisher, must be complete.
- e. “Reprinted with permission, all rights reserved” are to follow each copyright notice.
- f. Extra copies are to be destroyed – it is illegal to store copies for future use.
- g. One copy of the reprint must be sent to those having ownership rights within 10 days of the use, or per their instructions.

Each publisher will have their own system for granting one-time use agreements and copyright reprint licenses. Plan ahead. Write or call at least 30 days before permission is desired.



SUMMARY SHEET FOR MINISTERS OF MUSIC

“The church earnestly desires that all the faithful be led to the full, conscious, and active participation in the liturgical celebrations called for by the very nature of the liturgy.” [*Constitution on the Sacred Liturgy* (CSL) 14]

“To promote active participation, the people should be encouraged to take part by means of acclamation, responses, psalmody, antiphons, and songs, as well as by actions, gestures, bearing and silence.” [CSL 30]



THE ROLE OF MUSICIANS

“In liturgical celebrations each one who has an office to perform, should do all of, but only, those parts which pertain to that office by nature of the rite and the principles of liturgy.” [CSL 28]

- a. The Assembly: “Music should be within the competence of most of the assembly. The assembly must be comfortable and secure with what they are doing in order to celebrate well.” [MCW 34]
- b. The Cantor: “An individual singer can effectively lead the assembly, attractively proclaim the Word of God in the psalm sung between the readings and take part in other responsorial singing.” [MCW 35]
- c. Leader of Song: Often this will be the same person as the cantor. The leader of song assists the assembly in the hymns and acclamations only when necessary.
- d. The Choir: “A well-trained choir adds beauty and solemnity to the liturgy and also assists and encourages the singing of the assembly.” [MCW 36]
- e. The Organist and other Instrumentalists: “Music performed on the organ and other instruments can stimulate feelings of joy and contemplation at appropriate times. Musical instruments other than the organ may be used in liturgical services, provided they are played in a manner that is suitable to public worship.” [MCW 37]

PRACTICAL CONSIDERATIONS

- ◆ Pray. Develop a personal prayer life and be authentic as a person of God.
- ◆ As ministers, be prepared. Know well the ritual and the music that will support the ritual action.
- ◆ Practice. This means not only to take the time to learn the music, but also to practice the music in its ritual context. Practice introductions to the music.
- ◆ Compile a list of your community’s repertoire, including acclamations, psalm settings, litanies, hymns, etc.
- ◆ When preparing liturgies, think in the direction of seasonal planning.
- ◆ Be clear in your role as leader of the song of the assembly. Do not usurp the assembly’s song.
- ◆ Take responsibility for God’s people by remaining current in the theological understanding of Catholic ritual.
- ◆ Plan the parish budget to address ongoing training/education of music ministers.
- ◆ Read the church documents and the important books and periodicals which address music issues. Pursue ongoing education.
- ◆ Participate as fully as possible in the entire liturgy. Respond and give attention to all aspects of worship.

Note: I have inserted all boxed or bracketed items; they are not part of the original document. Also, ellipses indicate words or portions of GIRM not included here. Please refer to the 2002 GIRM.

References to Music/Singing in the 2002 GIRM

Chapter I

The importance and Dignity of the Eucharistic Celebration

Chapter II

The Structure of the Mass, Its Elements and Parts

- 32: The nature of the ‘presidential’ texts demands that they be spoken in a loud and clear voice and that everyone listen with attention. Thus, while the priest is speaking these texts, there should be no other prayers or singing, and the organ or other musical instruments should be silent.

Speaking about the “Vocal Expression of the Different Texts”:

38. In the rubrics and in the norms that follow, words such as “say” and “proclaim” are to be understood of both singing and reciting, according to the principles just stated above.

The importance of singing:

39. The Christian faithful...are instructed by the Apostle Paul to sing together psalms, hymns, and spiritual songs (col. 3:16). Singing is the sign of the heart’s joy (Acts 2:46). “Singing is for one who loves.” (St. Augustine) “One who sings well prays twice.” (ancient proverb)
40. Great importance should be attached to the use of singing in the celebration of the Mass, with due consideration for the culture of the people and abilities of each liturgical assembly...not always necessary to sing all the texts that are of themselves meant to be sung, every care should be taken that singing by the ministers and the people is not absent in celebrations that occur on Sundays and on holy days of obligation.
...preference should be given to those [parts] that are of greater importance and especially to those to be sung by the priest or the deacon or the lector, with the people responding, or by the priest and people together.
41. Gregorian chant holds pride of place because it is proper to the Roman Liturgy. Other types of sacred music...are in no way excluded, provided that they correspond to the spirit of the liturgical action and that they foster the participation of all the faithful.
Since faithful from different countries come together ever more frequently, it is fitting that they know how to sing together at least some parts of the Ordinary of the Mass in Latin, especially the Creed and the Lord’s Prayer, set to the simpler melodies.

The Entrance

47. 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.

[The action of singing...is a key moment that helps transform a group of disparate individuals into the gathered body of Christ.” Smolarski, p. 11]

48. The singing at this time 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. Four options for the Entrance chant: 1) antiphon from the Roman Missal or the Psalm from the Roman Gradual [for any musical setting], 2) seasonal antiphon and Psalm of the Simple Gradual, 3) a song from another collection of psalms and antiphons...including psalms arranged in responsorial or metrical forms, 4) a suitable liturgical song...

The Kyrie Eleison:

52. After the Act of Penitence, the Kyrie is always begun, unless it has already been included as part of the Act of Penitence. Since it is a chant by which the faithful acclaim the Lord and implores his mercy, it is ordinarily done by all, that is, by the people and with the choir or cantor having a part in it.

As a rule, each acclamation is sung or said twice, though it may be repeated several times, by reason of the character of the various languages, as well as of the artistry of the music or of other circumstances. When the Kyrie is sung as a part of the Act of Penitence, a trope may precede each acclamation.

The Gloria:

53. The Gloria is a very ancient and venerable hymn in which the Church glorifies and entreats God the Father and the Lamb. The text of this hymn may not be replaced by any other text. The Gloria is intoned by the priest or, if appropriate, by a cantor or by the choir; but it is sung either by everyone together, or by the people alternately with the choir, or by the choir alone. If not sung, it is to be recited either by all together or by two parts of the congregation responding one to the other.

It is sung or said on Sundays outside the Seasons of Advent and Lent, on solemnities and feasts, and at special celebrations of a more solemn character.

The Liturgy of the Word:

55. The main part of the Liturgy of the Word is made up of the readings from Sacred Scripture together with the chants occurring between them...By their silence and singing the people make God's word their own....

The Responsorial Psalm:

61. The responsorial Psalm... is an integral part of the Liturgy of the Word and holds great liturgical and pastoral importance, because it fosters meditation on the word of God. The Responsorial Psalm should correspond to each reading and should, as a rule be taken from the Lectionary.

Note options available in this paragraph.

It is preferable that the Responsorial Psalm be sung, at least as far as the people's response is concerned. Hence, the psalmist, or the cantor of the Psalm, sings the verses of the Psalm from the ambo or another suitable place. The entire congregation remains seated and listens but, as a rule, takes part by singing the response, except when the Psalm is sung straight through without a response. In order, however that the people may be able to sing the Psalm response more readily, texts of some responses and Psalms have been chosen for the various seasons of the year... These may be used in place of the text corresponding to the reading whenever the Psalm is sung. If the Psalm cannot be sung, then it should be recited in such a way that it is particularly suited to fostering meditation of the word of God.

In the dioceses of the USA, the following may also be sung in place of the Psalm assigned in the Lectionary for Mass: either the proper or seasonal antiphon and Psalm from the Lectionary, or an antiphon and Psalm from another collection of the psalms and antiphons, including psalms arranged in metrical form, providing that they have been approved by the USCCB or the Diocesan bishop. Songs or hymns may not be used in place of the responsorial Psalm.

62. After the reading that immediately precedes the Gospel, the Alleluia [or other] chant... is sung, as required by the liturgical season. [In this acclamation] the assembly of the faithful welcomes and greets the Lord who is about to speak to them... and professes their faith by means of the chant. It is sung by all while standing and is led by the choir or a cantor, being repeated if this is appropriate. The verse however, is sung either by the choir or by the cantor.

(My underlining —REC)

- a. The Alleluia is sung in every season other than Lent. The verses are taken from the Lectionary or the *Graduale*. [Gradual: contains the chants or choral sections proper to the Mass, such as the responsorial psalm, processional chants, Gospel verses, together with their notation.]*
- b. During Lent, in place of the Alleluia, the verse before the Gospel is sung, as indicated in the Lectionary. It is also permissible to sing another psalm or tract, as found in the *Graduale*.

63. When there is only one reading before the gospel,

XX.

- a. During a season when the Alleluia is to be said [see # 38], either the Alleluia Psalm or the Responsorial Psalm followed by the Alleluia with its verse may be used;
- b. During the season when the Alleluia is not to be said [see # 38], either the psalm and the verse before the Gospel or the psalm alone may be used;
- c. The Alleluia or verse before the Gospel may be omitted if they are not sung.

64. The Sequence, which is optional except on Easter Sunday and on Pentecost Day, is sung before the Alleluia.

XX.

**The 'Ordinary' parts of the Mass are the prayers that are part of each Mass as contained in the Sacramentary. The 'Proper' parts change with each Mass as described in #62a.

The Profession of Faith:

68. The creed is to be sung or said by the priest together with the people on Sundays and solemnities...If it is sung, it is begun by the priest or...by a cantor or by the choir. It is sung, however, either by all together or by the people alternating with the choir. If not sung, it is to be recited by all together or by the people alternating with the choir.

The Preparation of the Gifts:

74. The procession bringing the gifts is accompanied by the Offertory chant...which continues at least until the gifts have been placed on the altar. Singing may always accompany the rite at the offertory, even when there is no procession with the gifts.

The Eucharistic Prayer:

- 79b. Acclamation: In which the whole congregation, joining with the heavenly powers, sings the Sanctus. This acclamation, which is part of the Eucharistic Prayer itself, is sung or said by all the people with the priest.

The Lord's Prayer:

81. The invitation, the Prayer itself, the embolism, and the doxology by which the people conclude these things are sung or said aloud.

The Fraction:

83. ... The supplication *Agnus Dei*, is, as a rule, sung by the choir or cantor with congregation responding; or it is, at least, recited aloud. This invocation accompanies the fraction and, for this reason, may be repeated as many times as necessary until the rite has reached its conclusion, the last time ending with the words *dona nobis pacem* (grant us peace).

Communion:

86. While the priest is receiving the Sacrament, the communion chant is begun. Its purpose is to express the communicants' union in spirit by means of the unity of their voices, to show joy of heart, and to highlight more clearly the "communitarian" nature of the procession to receive Communion. The singing is continued for as long as the Sacrament is being administered to the faithful. If, however, there is to be a hymn after Communion, the Communion chant should be ended in a timely manner. Care should be taken that singers, too, can receive Communion with ease.

87. In the [USA] there are four options for the Communion chant: 1) the antiphon from the roman Missal or the Psalm from the roman Gradual as set to music there or in another musical setting; 2) the seasonal antiphon and Psalm of the Simple Gradual; 3) a song from another collection of psalms and antiphons...including psalms arranged in responsorial or metrical forms; 4) a suitable liturgical song...sung either by the choir alone or by the choir or cantor with the people. If there is no singing, however, the Communion antiphon found in the Missal may be recited either by the faithful, or by some of them, or by a lector. Otherwise the priest himself says it after he has received Communion and before he distributes Communion to the faithful.
88. When the distribution of Communion is finished...the priest and faithful spend some time praying privately. If desired, a psalm or other canticle of praise or a hymn may also be sung by the entire congregation.

Chapter III

The Duties and Ministries in the Mass

Particular Ministries:

102. The psalmist's role is to sing the Psalm or other biblical canticle that comes between the readings. ...It is necessary that the psalmist have the ability for singing and a facility in correct pronunciation and diction.
103. Among the faithful, the schola cantorum or choir exercises its own liturgical function, ensuring that the parts proper to it, in keeping with the different types of chants, are properly carried out and fostering the active participation of the faithful through the singing. What is said about the choir also applies...
104. It is fitting that there be a cantor or a choir director to lead and sustain the people's singing. When in fact there is no choir, it is up to the cantor to lead the different chants, with the people taking part.

Chapter IV

The Different Forms of Celebrating Mass

114. Among those Masses celebrated by some [religious] communities, moreover, the conventual Mass [Mass celebrated by a religious community bound to pray the daily Office], which is part of the daily Office, or the community Mass has a particular place. Although such Masses do not have a special form of celebration, it is nevertheless most proper that they be celebrated with singing, especially with the full participation of all members of the community...

Mass With a Congregation:

115. By “Mass with a congregation” is meant a Mass celebrated with the participation of the faithful. It is moreover appropriate, whenever possible and especially on Sundays and holy days of obligation, that the celebration of the Mass take place with singing and with only one minister.

Mass Without a Deacon

Introductory Rites:

121. During the procession to the altar, the Entrance chant takes place [#47-48 above].

124. Once the Entrance chant is concluded, the priest and faithful, all standing make the Sign of the Cross.

125. The act of Penitence follows [and] the Kyrie is sung or said.

Liturgy of the Word:

129. ...The psalmist or even a lector proclaims the verses of the Psalm and the people sing or say the response as usual.

131. [After the silence following the reading] all rise and the Alleluia or other chant is sung as required by the liturgical season.

132-134. During the singing of the Alleluia or other chant, if incense is used, the priest puts some into the thurible and blesses it...[he takes the book from the altar to the ambo...opens the book ...says “The Lord be with you,” announces the reading and then incenses the book.]

137. The Creed is sung or recited by the priest together with the people with everyone standing.

138. ...The Cantor, the lector, or another person announces the intentions from the ambo or some other suitable place...

Liturgy of the Eucharist:

139. When the prayer of the Faithful is completed, all sit, and the Offertory chant begins [see # 74].

142. ...If there is no Offertory chant and the organ is not played, in the presentation of the bread and wine the priest may say the formulas of blessing aloud, to which the people make the acclamation, “Blessed be God for ever.”

147. ...It is very appropriate that the priest sing those parts of the Eucharistic Prayer for which musical notation is provided.

148. ...priest extends his hands and sings or says “The Lord be with you.” [People respond to his invitations, then].everyone present sings or says aloud the Sanctus. [see #79b]
151. After the consecration when the priest has said “Let us proclaim the mystery of faith,” the people sing or say an acclamation using one of the prescribed formulas.
At the end of the Eucharistic Prayer, the priest takes the paten with the host and the chalice and elevates them both while alone singing or saying the doxology...At the end the people make the acclamation, “Amen.”
155. The priest takes the host and breaks it over the paten...meanwhile the Agnus Dei is sung or said by the choir and congregation. [see #83]
159. The communion chant begins while the priest is receiving the Sacrament. [see #86]
164. [After Communion] a sacred silence may now be observed for some period of time, or a Psalm or another canticle of praise or a hymn may be sung. [see #88]

Duties of the Lector

Liturgy of the Word:

196. ...If there is no psalmist, the lector may also proclaim the responsorial Psalm after the first reading.
198. If there is no singing at the Entrance or at Communion and the antiphons in the Missal are not recited by the faithful, the lector may read them at the appropriate time. [see #48 & 87]

Concelebrated Mass:

218. ...It is a praiseworthy practice for the parts that are to be said by all the concelebrants together and for which musical notation is provided in the Missal to be sung.

Mass at which Only One Minister Participates:

261. After the collect, the minister reads the first reading and Psalm, the second reading, when it is to be said, and the verse for the Alleluia or other chant.

Chapter V

The Arrangement and Furnishing of Churches for the Celebration of the Eucharist

General Principles:

294. The People of God, gathered for Mass, has a coherent and hierarchical structure, which finds its expression in the variety of actions according to the different parts of the celebration. The general ordering of the sacred building must be such that in some way it conveys the image of the gathered assembly and allows the appropriate ordering of all the participants, as well as facilitating each in the proper carrying out of his function.
The faithful and the choir should have a place that facilitates their active participation.

The Ambo:

309. ...From the ambo only the readings, the responsorial Psalm, and the Easter Proclamation (Exsultet) are to be proclaimed; it may be used also for giving the homily and for announcing the intentions of the Prayer of the Faithful. The dignity of the ambo requires that only a minister of the word should go up to it.

The Place for the Choir and the Musical Instruments:

312. The choir should be positioned with respect to the design of each church so as to make clearly evident its character as a part of the gathered community of the faithful fulfilling a specific function. The location should also assist the choir to exercise its function more easily and conveniently allow each choir member full, sacramental participation in the Mass.
313. The organ and other lawfully approved musical instruments are to be placed in an appropriate place so that they can sustain the singing of both the choir and the congregation and be heard with ease by all if they are played alone...
In Advent the organ and other musical instruments should be used with a moderation that is consistent with the season's character and does not anticipate the full joy of the Nativity of the Lord.
In Lent the playing of the organ and musical instruments is allowed only to support the singing. Exceptions are Laetare Sunday (4th Sun. of Lent), Solemnities, and Feasts.

Chapter VI

The Requisites for the Celebration of Mass



Chapter VII

The Choice of the Mass and its Parts

The Eucharistic Prayer:

- 365a. Eucharistic Prayer I...is especially suited to be sung or said on days when there is proper text for the *Communicantes* (in union with the whole Church) or in Masses endowed with a proper form of the *Hanc igitur* (Father, accept this offering) and also in the celebrations of the Apostles and of the Saints mentioned in the Prayer itself...

The Chants:

366. It is not permitted to substitute other chants for those found in the order of Mass such as at the *Agnus Dei*.
367. The norms laid down in their proper places are to be observed for the choice of the chants between the readings, as well as of the chants at the entrance, at the offertory, and at Communion. [see #40-41, 47-48, 61-64, 86-88]

Chapter VIII

Masses and Prayers for Various Circumstances and Masses for the Dead

Chapter IX

Adaptations within the Competence of Bishops and Bishops' Conferences

390. [Adaptations include] the texts of the chants at the entrance, at the presentation of the gifts, and at Communion [see # 48, 74, & 87]
391. It is up to the Conferences of Bishops to provide for the translations of the biblical texts used in the celebration of Mass, exercising special care in this. For it is out of the Sacred Scripture that the readings are read and explained in the homily and that psalms are sung, and it is drawing upon the inspiration and spirit of Sacred Scripture that prayers, orations, and liturgical songs are fashioned in such a way that from them actions and signs drive their meaning.
392. ...It should be borne in mind that the primary purpose for the translation of the texts is not with a view to meditation, but rather that they be proclaimed or sung during an actual celebration.
393. Bearing in mind the important place that singing has in a celebration as a necessary or integral part of the Liturgy, all musical settings of the texts for the people's responses and acclamations in the Order of Mass and for special rites that occur in the course of the liturgical year must be submitted to the Secretariat for the Liturgy of the USCCB for review and approval prior to publication.
While the organ is to be accorded pride of place, other wind, stringed, or percussion instruments may be used in liturgical services in the dioceses of the USA, according to longstanding local usage, provided they are truly apt for sacred use or can be rendered apt.

Basic Music Resources

Major Liturgy Documents are published in a helpful two-volume resource:

THE LITURGY DOCUMENTS: A PARISH RESOURCE

Volumes One and Two, 1999

Published by Liturgy Training Publications, Chicago, 1-800-933-1800

Most liturgy documents contain significant information and directions for liturgical music. Note that the introductions to the documents hold valuable summaries and orientation to the content. Selected documents with references directly addressed to liturgical music include:

- LMT *Liturgical Music Today*, BCL, 1982
- MCW *Music in Catholic Worship*, BCL, 1972, 1983
2008 New USCCB Document - Sing to the Lord, Music and Divine Worship
- GIRM *General Instruction of the Roman Missal*, CDW, **Sacramentary**, 1985
- LM *Lectionary for Mass*, Introduction, 1998
- GNLY *General Norms for the Liturgical Year and the Calendar*, 1969
- PS *Paschale Solemnitatis*, CDW, circular letter, 1988

Other selected resources helpful to pastoral musicians include:

The Milwaukee Symposia for Church Composers,
A Ten - Year report, 1992

The Snowbird Statement on Catholic Liturgical Music,
Madeline Institute, Utah, 1995

National Association of Pastoral Musicians, NPM
Note: Annual National and Regional Conferences

Pastoral Music, NPM, Periodical: 225 Sheridan Street, NW
Washington DC, 20011-1452 Phone: 202-723-5800

AIM: Liturgy Resources, quarterly, J.S. Paluch Company (World Library),
1-800-566-6150, www.wlp.jspaluch.com

GIA Quarterly, GIA, 1-800-442-1358, www.giamusic.com

Today's Liturgy, quarterly, OCP, 1-800-548-8749, www.ocp.org

Ministry and Liturgy, monthly, Resource Publications, 1-408-286-8505

The Liturgy Planner, biannual, Liturgy House Publication



Websites

www.gbdioc.org (Diocese of Green Bay)

This is a website for those in the Diocese of Green Bay. It contains helpful information about diocesan programs and personnel, as well as a list of all the parishes in the diocese, and a schedule of all their mass times. Check it out!!

www.catholic.net

This is a resource website for information on a wide variety of topics on Catholicism.

www.vatican.va

This is the Vatican's official website. There are many articles and listings of information, as well as pictures of places and art of the Vatican.

http://www.npm.org/ National Pastoral Musicians website. There are many helpful resources.

http://www.npm.org/Planning/index.html National Pastoral Musicians website liturgy planning resource page. This page suggests song choices from various publishers for the Liturgical year cycles.

www.giamusic.com (G.I.A. Publishing)

www.ocp.org (Oregon Catholic Press)

www.wlp.jspaluch.com (World Library Pub/JS Paluch)

These websites are for music lovers who enjoy the music of David Haas, Marty Haugen, Michael Joncas, Jaime Cortez and others who have their music and cd's available for purchase, as well as other liturgical publications.

www.usccb.org (United States Conference of Catholic Bishops)

This is the official website of the United States Catholic Bishops. Here you will find the latest pastoral letters and encyclicals written by the bishops, as well as other official documents and letters.

Periodicals

Music News; Oregon Catholic Press, 5536 NE Hassalo, Portland, OR 97213-3628. 1-800-548-8749
ocp.org

Pastoral Music, National Association of Pastoral Musicians (NPM), 962 Wayne Avenue, Suite 210,
Silver Spring, MD 20910 240-247-3000, www.npm.org

Ministry & Liturgy, Resource Publications, 160 E. Virginia St. #290, San Jose, CA 95112-5876. 408-
286-8505, www.ministryandliturgy.com

Books

General Instruction of the Roman Missal; USCCB Publishing, Washington D.C., 1-800-235-8722, ISBN 1-57455-543-X

Sing to the Lord, Music in Divine Worship; USCCB Publishing, Washington D.C., 1-800-235-8722, ISBN: 978-1-60137-022-8

A Singer's Companion, Lawrence J. Johnson; Pastoral Press, Division of OCP Publications, 5536 N.E. Hassalo Portland OR 97213. 1-800-548-8749, www.pastoralpress.com

- Cycle A ISBN: 1-56929-059-8
- Cycle B ISBN: 1-56929-065-2
- Cycle C ISBN: 1-56929-022-9

With Every Note I SING; David Haas, GIA Publications, Inc., 7404 South Mason Ave., Chicago, IL 60638 ISBN: 0-941050-75-0

Handbooks for CANTORS; Diana Kodner, Liturgy Training Publications, 1800 North Hermitage Ave., Chicago, IL 60622-1101, 1-800-933-1800, email: orders@ltp.org ISBN: 1-56854-097-3

Cantor BASICS; James Hansen w/Melanie Coddington and Joe Simmons, Pastoral Press, Division of OCP Publications, 5536 N.E. Hassalo Portland OR 97213. 1-800-548-8749, www.ocp.org email: liturgy@ocp.org ISBN: 1-56929-042-3

Liturgical Ensemble BASICS; Gerard Chiusano & M.D. Ridge, Pastoral Press, Division of OCP Publications, 5536 N.E. Hassalo Portland OR 97213. 1-800-548-8749, www.pastoralpress.com email: liturgy@ocp.org ISBN: 1-56929-071-7

Diocesan publication to assist musicians:

- The Liturgical Musician's Guide to a Healthy singing Church

Acknowledgment

**Committee that studied, designed
the Guidelines for Musicians:
*Rosemary Campbell, Colleen Schmitt,
Pat Wettstein and Anissa Willkom.***



e-mail evangworship@gbdioc.org