

*Give praise with tambourines . . . praise him with flutes and strings.*

PSALMS 150: 4



# PASTORAL MUSIC MINISTRY

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# PASTORAL MUSIC MINISTRY

## I. INTRODUCTION

“The musical tradition of the universal Church is a treasure of inestimable value, greater than that of any other art. The main reason for this pre-eminence is that, as sacred music and words, it forms a necessary or integral part of the solemn liturgy. Therefore, sacred music is to be considered more holy, the more closely connected it is with the liturgical action, whether by making prayer more pleasing, promoting unity of minds, or conferring greater solemnity upon the sacred rites.” (*SC*, 112)

## II. PLANNING

**MU 1. In planning music for archdiocesan and parish celebrations the primary goal to be considered, above all other goals, is the proper participation of the faithful according to their role within the assembly.**

**MU 2. Sincere and consistent efforts are to be made to provide worthy liturgical music for every liturgy in parishes of the Archdiocese of Seattle.**

**MU 3. Because music is such an integral part of the sacred liturgy, pastors are to see to it that sufficient funds are devoted to the recruitment, compensation, support, and training of pastoral musicians. Pastors are to see to it that every church has appropriate musical instruments to support the singing of the assembly.**

“While the organ is to be accorded pride of place, other wind, stringed, or percussion instruments may be used in liturgical services.” (*GIRM*, 393)

## III. QUALIFICATIONS

**MU 4. Pastors are to call those gifted with the special charism of music to lead the sung prayer of the assembly in the liturgy.**

**MU 5. Pastoral musicians are to have the following qualifications:**

- **have a love of the sung liturgy of the Church;**
- **have competence in their area of musical leadership (cantor, organist, instrumentalist, psalmist, choir director, singer);**
- **have an understanding of the liturgy, the musical heritage of the Church, the liturgical season, and liturgical principles appropriate to their ministry;**
- **have a desire to serve at the liturgy and with the assembly;**
- **are able to make appropriate liturgical and musical judgments as required by their ministry.**

**IV. PARISH MUSIC DIRECTOR**

**MU 6. Pastors of the Archdiocese may appoint an individual who is responsible for parish music ministry. The individual responsible for music ministry, often referred to as Director of Music, is a pastoral musician who serves and supports the sung prayer of the community.**

“Like any member of the assembly, the pastoral musician [music director] needs to be a believer, needs to experience conversion, needs to hear the Gospel and so proclaim the praise of God. Thus, the pastoral musician [music director] is not merely an employee or a volunteer. He or she is a minister, someone who shares faith, serves the community, and expresses the love of God and neighbor through music.” (*LMT*, 64)

**MU 7. In addition to the qualifications listed in MU 5 above, the individual responsible for music ministry shall exemplify pastoral, liturgical, musical and organizational skills appropriate to fulfill the role for the given pastoral circumstances.**

**V. FORMATION AND TRAINING**

**MU 8. Pastors of the Archdiocese are to provide ongoing formation and training for individuals who are responsible for parish music ministry through the Archdiocesan Liturgical Ministry Institute (with specialization in music ministry), National Association of Pastoral Musicians Certification Programs or another program approved by the Liturgy Office.**

8.a. Pastors appropriately may provide for formation and training through the Archdiocesan Liturgical Ministry Institute (with specialization in music ministry), National Association of Pastoral

Musicians Certification Programs or another program approved by the Liturgy Office.

- 8.b. The certified parish music director is to promote and foster training and education for all parish choir/ensemble members, cantors, accompanists and other parish musicians.

## VI. LITURGICAL AND RITUAL MUSIC

**MU 9. The principles and guidance provided in *Music in Catholic Worship* is normative in the Archdiocese of Seattle. Liturgical and ritual music selected for all liturgical celebrations (inclusive of weddings and funerals) in the Archdiocese shall comply with the three musical judgments articulated in *Music in Catholic Worship*.**

“All other things being equal, Gregorian chant holds pride of place because it is proper to the Roman Liturgy. Other types of sacred music, in particular polyphony, are in no way excluded, provided that they correspond to the spirit of the liturgical action and that they foster the participation of the faithful.” (*GIRM*, 41)

**MU 10. *Inculturation and the Roman Liturgy: Fourth Instruction for the Right Application of the Conciliar Constitution on the Liturgy* shall be applied when appropriate to music planning for celebrations in the Archdiocese.**

The Church respects and fosters the genius and talents of all races and cultures. For this reason, it is important to honor the traditions and forms whereby various peoples give reverent and fervent expression to their Christian faith.

### Recorded Music

**MU 11. The song of the assembly shall be accompanied by live musicians and not by pre-recorded music.**

“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 to advantage outside the liturgy as an aid in the 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 other instrumentalists.” (*LMT*, 60)

**MU 12. Liturgical ministers must observe archdiocesan policies concerning copyright (see archdiocesan Administration and Finance Policies: AF, V, “Copyright”).**