



MUSIC MINISTRY OF SAN MARTIN DE PORRES

GENERAL GUIDELINES

August 25, 2018

Dear brothers and sisters in the Lord,

I am pleased to introduce the General Guidelines for the San Martin de Porres Parish Music Ministry.

In the Liturgy, especially the Mass, the prayerful expression of our faith represents the tenants of our belief in the Real Presence of Jesus in the Sacraments. Music, therefore, not only enhances the beauty of the celebration, but also becomes the vehicle of the expression of our faith.

The Practical Provisions below are meant to guide us towards the preservation of the Church's rich musical tradition, so as to direct the souls of our faithful into the ever ancient and ever new experience of God in our worship. It is my hope that the music at San Martin truly reflect the diverse nature of our community while at the same time bring us into deeper awareness of the Universal nature of our Church.

I encourage you to read the Appendix to this document as it includes portions of some recent documents from the Church's Magisterium on Liturgical Music.

Musicians have the difficult task of not only representing the cultural makeup of our community, but also to elevate our prayerful aspirations towards the things that forever endure in the Kingdom of Heaven. In other words, Liturgical Music must transcend our earthly experience and help us raise our prayers to the Lord.

I am grateful for the generous dedication of our musicians in sharing their gifts and talents with our parish community. Indeed, true liturgical music springs from God who has gifted musicians with the talents they share. All efforts of evangelization in our parish includes the sharing of all our gifts.

I am grateful to our Coordinator of Liturgies Mr. Ivan Garcia, who also acts as our Music Director for our Parish. In the coming months, there will be various opportunities for musical enrichment, practicums and rehearsals in which we will learn about the importance of Liturgy and Sacred Music.

St. Augustine somewhere wrote: *"He who sings his prayer prays twice. But before this praising of God in song can be truly prayerful, the spirit of praise must run high in the soul. The song of the lips must first have been a song in the soul"* (Musart, Vol 1-5)

May the music in our parish reflect the aspirations of our souls.

In Christ Jesus,

Fr. Juan Carlos Aguirre, Pastor



Practical Provisions

1. Scope & Organization:

The Music Ministry of San Martin de Porres Parish is a single entity that is comprised of parishioners who seek to share their musical talents with the Church in the sacred liturgy. This ministry is under the supervision of the Pastor, the Coordinator of Liturgies, or another designee who takes his place.

- a. The Music Ministry falls under the Liturgy Discernment Table of the Pastoral Council and must have at least one representative (besides the Coordinator of Liturgies) attend monthly Discernment Table meetings.
- b. The Music Ministry is comprised of musicians from diverse skills, backgrounds and traditions that need to be cohesive and collaborate harmoniously to provide the appropriate music for the various liturgical celebrations in the parish.
- c. Even though musicians may on their own accord belong to other music groups, choirs or ministries, the parish does not recognize those groups as such.
 - i. For special occasions or celebrations, the Pastor may approve a guest choir, Mariachi Group or musicians to provide music for the liturgy (e.g. Our Lady of Guadalupe, Weddings, Quinceaneras, etcetera)
- d. For practical purposes, however, members may play together at particular and regular liturgies according to custom and schedule, but always in a spirit of collaboration and unity with other musicians and appointed leaders.
- e. The Coordinator of Liturgies will assign leaders for particular Masses or Liturgical Celebrations. All leaders must be approved by the Pastor.
 - i. Leaders serve at the discretion of the Pastor and the Coordinator of Liturgies.
 - ii. Leaders must be able to effectively communicate in English and have regular access to email.

2. Liturgy Planning:

- a. In preparation for Sunday Masses, Feasts, Solemnities and Special Celebrations (including their respective Vigil Masses if observed, a “Liturgical Planning Sheet” must be presented to the priest celebrant before Mass. The priest may make changes at his discretion.
- b. Leaders and musicians must follow the Propers of the Mass as required by the Liturgical Calendar and delineated in the *Ordo*.

3. Music Guidelines:

In the Ordinary of the Mass, only music with texts approved by U.S. Conference of Catholic Bishops must be used in both English and Spanish. This includes (and it is not limited to), the Lord Have Mercy, Asperges (Sprinkling Holy Water), Gloria, Gospel Acclamation, Holy Holy, Great Amen, Our Father, Lamb of God, and the Sequences when required.

- a. For all other music for the Propers of the Mass, (Antiphons, readings, psalms, prayers and preface) the guidelines and principles outlined by competent ecclesial authority must be followed.
- b. Leaders and musicians must become familiar with Church documents ordering the use of music for the liturgies (see enclosed appendix).



- c. Only music from the provided hymnals and missals is to be used for the liturgies at San Martin de Porres. Other music may be made available after the parish has secured the proper license for copyrighted materials.
- d. All other music must be approved by the Coordinator of Liturgies or the Pastor in writing a week prior to the celebration.
- e. With the exception of Latin (since it is the universal language of the Universal Church), the language of the music must conform to the normal language of the Mass being celebrated (English music for English scheduled Masses (5:00 pm vigil, Sundays 8:00 and 10:00 am) and Spanish Music for the 12:00 noon Spanish Mass.
- f. On Feasts, Solemnity or special occasions, the Pastor may give permission for music to be played in various languages during the same liturgy.

4. Instruments and Sound Equipment:

- a. Music in Divine Worship is comprised of live voices and instrumentation; (brass, woodwinds, percussion, strings, etc.) Pre-recorded music is never allowed.
- b. “The pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things” (Vatican II, *Sacrosanctum Concilium*, 120)
 - i. Practically, the organ has the capacity to sustain large numbers of people and guide them in their singing.
 - ii. Other instruments are allowed with their proper cultural adaptations in order to promote participation by the faithful and enhance the beauty and cultural expressions of the community.
 - iii. Instruments must be approved by the Coordinator of Liturgies and the leaders.
- c. Instrumentalists are responsible for taking care for their own instruments and keep them tuned.
- d. The Choir Sound System is to be used mainly for liturgical celebrations. The Pastor or Coordinator of Liturgies may give permission for the sound system to be used for any other use.
- e. Liturgical Seasons GIRM, 313
 - i. In Advent the use of the organ and other musical instruments should be marked by a moderation suited to the character of this time of year, without expressing in anticipation the full joy of the Nativity of the Lord.
 - ii. During Lent the playing of the organ and musical instruments is allowed only in order to support the singing. Exceptions, however, are Laetare Sunday (Fourth Sunday of Lent), Solemnities, and Feasts.



5. Location of the Choir:

- a. As per the General Instruction of the Roman Missal (GIRM), 312.
 - i. The schola cantorum (choir) should be so positioned with respect to the arrangement of each church that its nature may be clearly evident, namely as part of the assembled community of the faithful undertaking a specific function. The positioning should also help the choir to exercise this function more easily and allow each choir member full sacramental participation in the Mass in a convenient manner
 - ii. “The role of music is to serve the needs of the Liturgy and not to dominate it, seek to entertain, or draw attention to itself or the musicians. However, there are instances when the praise and adoration of God leads to music taking on a far greater dimension. At other times, simplicity is the most appropriate response. The primary role of music in the Liturgy is to help the members of the gathered assembly to join themselves with the action of Christ and to give voice to the gift of faith” (US Bishops, *Sing to the Lord*, 125).
 - iii. At St. Martin the Parish, the choir and the musicians will remain with the congregation closest to the vestibule so as to lead the congregation in singing and avoid distracting the congregation from the celebration.
 1. Only the Cantor may come up to the podium for leading in the singing of the psalms, sequences or those moments when visibility would enhance the prayerful participation of the faithful.

6. Communication:

- a. The normal means of communication between musicians, leaders and director is via email. The Coordinator of Liturgies may at his discretion communicate also via group messaging through a social media platform (Facebook, WhatsApp etc).
 - i. Musicians are responsible to checking their emails on a regular basis. If someone does not have frequent access to email, he/she must let someone know so they share the communication.
- b. The use of parish facilities for rehearsals or meetings must be communicated to the office staff in writing in advance with a Facility Request Form. The Coordinator of Liturgies has discretion to meet with musicians in group or individually without informing the staff when he is to be present at those meetings.

7. Training / Rehearsal/ Workshops:

- a. The Coordinator of Liturgies must ensure that the times and locations of the rehearsals are suitable for the musicians.
- b. Musicians must attend rehearsals regularly. They must inform the Coordinator of Liturgies when not able to attend. If missing rehearsals affects performance and integration, the Coordinator of Liturgies or the Pastor may ask the individual not to participate until the person achieves proper participation and integration.
- c. Musicians are to participate in instructional workshops organized and approved by the parish or the Diocese. These workshops are to help the continued formation of the ministry.



Appendix

Documents and Resources

A. From the Catechism of the Catholic Church

Singing and Music

1156 "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of solemn liturgy." The composition and singing of inspired psalms, often accompanied by musical instruments, were already closely linked to the liturgical celebrations of the Old Covenant. The Church continues and develops this tradition: "Address . . . one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart." "He who sings prays twice."

1157 Song and music fulfill their function as signs in a manner all the more significant when they are "more closely connected . . . with the liturgical action," according to three principal criteria: beauty expressive of prayer, the unanimous participation of the assembly at the designated moments, and the solemn character of the celebration. In this way they participate in the purpose of the liturgical words and actions: the glory of God and the sanctification of the faithful:

How I wept, deeply moved by your hymns, songs, and the voices that echoed through your Church!
What emotion I experienced in them! Those sounds flowed into my ears distilling the truth in my heart.
A feeling of devotion surged within me, and tears streamed down my face - tears that did me good. (St. Augustine)

1158 The harmony of signs (song, music, words, and actions) is all the more expressive and fruitful when expressed in the cultural richness of the People of God who celebrate.²⁵ Hence "religious singing by the faithful is to be intelligently fostered so that in devotions and sacred exercises as well as in liturgical services," in conformity with the Church's norms, "the voices of the faithful may be heard." But "the texts intended to be sung must always be in conformity with Catholic doctrine. Indeed they should be drawn chiefly from the Sacred Scripture and from liturgical sources."

B. Music and Instruments in the Liturgy (from EWTN website)

One of the ongoing controversies in parishes is what kind of music and instruments are appropriate in the Mass. Fortunately, the experimentation of the past, when there were Rock Masses, Jazz Masses and even Polka Masses, seems for the most part over. Naturally, where there is no regard for the nature of the liturgy or the norms of the Church anything is still possible.

Such "liturgies" (if they can be called that) are sometimes justified as what "Vatican II" was about, opening the windows, trying new things, using worldly forms. Nothing could be further from the truth. The Council insistently called for the preservation of the traditions of the Latin Rite and the harmonization of any universal or local adaptations to that tradition and the nature of the sacred liturgy.



C. Second Vatican Council. The Constitution on the Sacred Liturgy *Sacrosanctum Concilium*.

Excerpting what applies to our subject it states:

22. 1. Regulation of the sacred liturgy depends solely on the authority of the Church, that is, on the Apostolic See and, as laws may determine, on the bishop.
 2. In virtue of power conceded by the law, the regulation of the liturgy within certain defined limits belongs also to various kinds of competent territorial bodies of bishops legitimately established.
 3. Therefore no other person, even if he be a priest, may add, remove, or change anything in the liturgy on his own authority.
23. That sound tradition may be retained, and yet the way remains open to legitimate progress. Careful investigation is always to be made into each part of the liturgy which is to be revised. This investigation should be theological, historical, and pastoral. Also, the general laws governing the structure and meaning of the liturgy must be studied in conjunction with the experience derived from recent liturgical reforms and from the indulgences conceded to various places. Finally, there must be no innovations unless the good of the Church genuinely and certainly requires them; and care must be taken that any new forms adopted should in some way grow organically from forms already existing.
26. Liturgical services are not private functions, but are celebrations of the Church, which is the "sacrament of unity," namely, the holy people united and ordered under their bishops.
29. Servers, lectors' commentators, and members of the choir also exercise a genuine liturgical function. They ought, therefore, to discharge their office with the sincere piety and decorum demanded by so exalted a ministry and rightly expected of them by God's people. Consequently, they must all be deeply imbued with the spirit of the liturgy, each in his own measure, and they must be trained to perform their functions in a correct and orderly manner.
37. Even in the liturgy, the Church has no wish to impose a rigid uniformity in matters which do not implicate the faith or the good of the whole community; rather does she respect and foster the genius and talents of the various races and peoples. Anything in these peoples' way of life which is not indissolubly bound up with superstition and error she studies with sympathy and, if possible, preserves intact. Sometimes in fact she admits such things into the liturgy itself, so long as they harmonize with its true and authentic spirit.
39. Within the limits set by the typical editions of the liturgical books, it shall be for the competent territorial ecclesiastical authority mentioned in Art. 22, 2, to specify adaptations, especially in the case of the administration of the sacraments, the sacramentals, processions, liturgical language, sacred music, and the arts, but according to the fundamental norms laid down in this Constitution.
112. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy. ...

Therefore, sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship.



114. The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs, as laid down in Art. 28 and 30.
116. The Church acknowledges Gregorian chant as specifically suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services. But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Art. 30.
119. In certain parts of the world, especially mission lands, there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason, due importance is to be attached to their music, and a suitable place is to be given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius, as indicated in Art. 39 and 40.
120. In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things.
- But other instruments also may be admitted for use in divine worship, with the knowledge and consent of the competent territorial authority, as laid down in Art. 22, 52, 37, and 40. This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, accord with the dignity of the temple, and truly contribute to the edification of the faithful.
121. Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures. Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.

The texts intended to be sung must always be in conformity with Catholic doctrine; indeed, they should be drawn chiefly from holy scripture and from liturgical sources.

Musicam Sacram. After the Council it fell to the Sacred Congregation of Rites (today called Divine Worship and the Discipline of the Sacraments) to apply the norms of Sacrosanctum Concilium in implementing documents touching on all the various areas of liturgical reform. In the area of liturgical music, the implementing document is called Musicam Sacram (Sacred Music). It establishes what can be called sacred music.

It is to be hoped that pastors of souls, musicians and the faithful will gladly accept these norms and put them into practice, uniting their efforts to attain the true purpose of sacred music, "which is the glory of God and the sanctification of the faithful." [SC 112]

- (a) By sacred music is understood that which, being created for the celebration of divine worship, is endowed with a certain holy sincerity of form.
- (b) The following come under the title of sacred music here: Gregorian chant, sacred polyphony in its various forms both ancient and modern, sacred music for the organ and other approved instruments, and sacred popular music, be it liturgical or simply religious.



- (c) Thus, popular liturgical, or simply religious, music can be sacred if: 1) it is created for worship, and 2) it is endowed with a certain holy sincerity of form. This suggests that adapted secular tunes do not belong in the Mass, but that modern creations that have the described character can be used.

As for instruments, the same guiding document states:

62. Musical instruments can be very useful in sacred celebrations, whether they accompany the singing or whether they are played as solo instruments.

The pipe organ is to be held in high esteem in the Latin Church, since it is its traditional instrument, the sound of which can add a wonderful splendor to the Church's ceremonies and powerfully lift up men's minds to God and higher things.

"The use of other instruments may also be admitted in divine worship, given the decision and consent of the competent territorial authority, provided that the instruments are suitable for sacred use, or can be adapted to it, that they are in keeping with the dignity of the temple, and truly contribute to the edification of the faithful.

63. In permitting and using musical instruments, the culture and traditions of individual peoples must be taken into account. However, those instruments which are, by common opinion and use, suitable for secular music only, are to be altogether prohibited from every liturgical celebration and from popular devotions.

Any musical instrument permitted in divine worship should be used in such a way that it meets the needs of the liturgical celebration, and is in the interests both of the beauty of worship and the edification of the faithful.

C. GIRM. The General Instruction of the Roman Missal (2002) states the following:

- 20 The celebration of the Eucharist, like the entire liturgy, involves the use of outward signs that foster, strengthen, and express faith. There must be the utmost care therefore to choose and to make wise use of those forms and elements provided by the Church which, in view of the circumstances of the people and the place, will best foster active and full participation and properly serve the spiritual well-being of the faithful.
- 24 For the most part, these adaptations consist in the choice of certain rites or texts, that is, of liturgical songs, readings, prayers, introductory comments and gestures which may respond better to the needs, degree of preparation and mentality of the participants. Such choices are entrusted to the priest celebrant. Nevertheless, the priest must remember that he is the servant of the sacred Liturgy, and that he himself is not permitted, on his own initiative, to add, remove or to change anything in the celebration of Mass. [SC 22]
- 39 The faithful who gather together to await the Lord's coming are instructed by the Apostle Paul to sing together psalms, hymns, and inspired liturgical songs (see Colossians 3:16). Liturgical song is the sign of the heart's joy (see Acts 2:46). Thus, Saint Augustine says rightly: "To sing belongs to lovers." There is also the ancient proverb: "One who sings well prays twice."



- 41 All things being equal, Gregorian chant should hold a privileged place, as being more proper to the Roman liturgy. Other kinds of sacred music, polyphony in particular, are not in any way to be excluded, provided that they correspond with the spirit of the liturgical action and that they foster the participation of all the faithful.

Since the faithful from different countries come together ever more frequently, it is desirable that they know how to sing at least some parts of the Ordinary of the Mass in Latin, especially the profession of faith and the Lord's Prayer, set to simple melodies.

- 42 The gestures and posture of the priest, deacon and the ministers, as well as of the people should allow the whole celebration to shine with dignity and noble simplicity, demonstrating the full and true meaning of each of their diverse parts, while fostering the participation of all. Therefore, greater attention needs to be paid to what is laid down by liturgical law and by the traditional practice of the Roman Rite, for the sake of the common spiritual good of the people of God rather than to personal inclination or arbitrary choice.

Thus, it should be clear from the general norms, as well as from the norms governing specific parts of the Mass, that while there is obviously an element of judgment on the part of bishops and priests as to what music and instruments to allow within the Mass, that this license does not extend to music and instruments of a purely secular nature which are not adaptable to the liturgy and its sacred character.