

Diocese of St. Augustine

Norms and Guidelines for Director of Music Ministry (Music Director)

"The Church earnestly desires that all the faithful be led to that full, conscious and active participation in liturgical celebrations called for by the very nature of the liturgy. Such participation by the Christian people is their right and duty by reason of their baptism. This full and active participation by all the people is the aim to be considered before all else."

(Constitution on the Sacred Liturgy, no.14) A parish's pastoral musician helps foster this full, conscious and active participation by the musical decisions and selections he/she makes for accompanying the liturgy. The following guidelines provide assistance to music directors in implementing parish music programs. Adaptations to these guidelines may be necessary, but every effort should be made to give liturgical music its rightful priority in preparation and formation.

THE ROLE OF A PASTORAL MUSICIAN

Every parish is encouraged to have a Director of Music Ministry [DMM] who leads in the musical/liturgical life of the parish, and who is empowered by the pastor and pastoral staff to accomplish this task. It is desirable that the pastor and the DMM work collaboratively.

The professional pastoral liturgical musician is encouraged to continually strive for musical excellence. This involves years of practice, music education, and liturgical formation. The Church needs the gifts of liturgical musicians. "The musician's gifts must be recognized as a valued part of the pastoral effort, and for which proper compensation must be made." (Liturgical Music Today, no. 66) Music is an integral part of the liturgical action.

The pastoral musician should be competent and pastoral in effectively integrating music within the sacred liturgy and leading the assembly in sung prayer. In addition to providing music, the pastoral musician has a keen awareness of the tempo with the liturgy and the importance of silence in the mass. "Music arises out of silence and returns to silence. God is revealed both in the beauty of song and in the power of silence. Ministers and pastoral musicians should take care that the rites unfold with the proper ebb and flow of sound and silence." (STL, #118). The following is a description of the work of a Director of Music Ministry [DMM] and provides a thorough picture of this full-time/part-time ministry.

AREA 1: Pastoral Leadership Skills

Communication skills and sensitivity to the cultural/worship experience of parishioners are essential for the DMM. This person must have the personality and the leadership skills that allow her/him to relate on various levels with a broad mix of people. As a pastoral minister, he/she must be able to enter into dialogue with people while guiding them to a deeper understanding of the sacred liturgy and the role of music in its service.

AREA 2: Continuing Formation

Continuing formation occurs in areas elaborated on below. As with any profession, music directors strive to keep knowledge current and skills expanded and improved over their years of service. ***Pastors and music directors should to work together to develop a plan for continuing education of 75 hours over a five-year period which currently coincides with other professions.*** Hours may be obtained in a variety of means which include but are not limited to: Conferences, workshops, retreats, seminars, online courses, traditional classes at the college and university level, work on committees, the composition of pieces, submission of works or papers. The activities to obtain hours approved at the discretion of the Pastor. A log of hours kept for submission every five years.

A. Music Formation - The DMM has a responsibility to develop and sustain her/his artistic musical and pastoral abilities for the good of the Church. This would include: 1. educational advancement of musical skills as these pertain to the needs of the parish; 2. the ability to research new music; 3. a regular pattern of rehearsing the music to be used at liturgy; 4. and the creative integration of music with ritual prayer.

B. Liturgical Formation - The DMM should keep current with official statements and documents on music and the liturgy. This effort includes: (1) the ongoing study of various liturgical/music documents and publications *Sing to the Lord: Music in Divine Worship; Liturgical Music Today; Music in Catholic Worship; Musicam Sacram; General Instruction of the Roman Missal; Sacrosanctum Concilium*; (2) membership and participation in professional organizations; (3) attendance at local and national workshops and conferences; (4) and periodic coursework in the field of music and liturgy.

This commitment to personal development is a mutual responsibility of the DMM and the parish. The DMM must be willing to maintain her/his artistic ability and to pursue professional advancement in the fields of music and liturgy. The parish, in turn, ensures that the DMM has sufficient time for these pursuits and makes the necessary financial provisions for this development.

AREA 3: Parish Formation

A. The Liturgical Assembly 1. The DMM helps the parish to grow in its understanding and appreciation of the various musical styles and the role of music in the liturgy. 2. The DMM helps the parish to grow a body of music, respecting the hymns owned as part of the parish's history and adding new liturgical music building a common sung expression. This common, sung expression of faith within liturgical celebrations strengthens our faith when it grows weak and draws us into the divinely inspired voice of the Church at prayer (*Sing to the Lord*, 14)

B. Parish School/Religious Education/Youth Ministry - The Director of Music Ministry [DMM] serves as a resource person for the parish school, religious education, and youth ministry programs.

C. Parish Organizations and Pastoral Staff - The DMM serves as a resource person for the liturgical/musical education of these groups and others in the parish.

AREA 4: Music Leadership

A. For the liturgical celebrations of Sundays, feasts, seasons, and special liturgical events (e.g., penance services), it is the responsibility of the DMM to work collaboratively with other staff in the selection and placement of music, to coordinate the music ministry, and for some liturgies, to act as the leading musician (i.e., accompanist, choir director, cantor).

B. In line with the above, the DMM is responsible for recruiting, scheduling, and rehearsing the various music ministers (i.e., choir members, cantors, instrumentalists) for liturgical celebrations.

AREA 5: Liturgical Preparation

The responsibilities of the DMM should include the following:

- to work with those involved in the preparation of parish liturgies;
- to consult with the DRE, Youth, and school staff in the preparation of liturgies for children;
- to work with engaged couples in preparing their wedding liturgies;
- to work with the bereavement coordinator or bereaved in preparing funeral liturgies;
- and to provide musical input and copyright information for the preparation of worship aids.

AREA 6: Music Resources

The DMM will manage and work with the Pastor and Parish Finance Committee to determine a Liturgical music budget for:

- developing and maintaining a parish music/choral library;
- providing for the maintenance of the parish musical instruments;
- making recommendations for the purchase of new instruments and sound equipment if necessary.
- Making recommendations for the purchase of new hymnals.

AREA 7: Liturgy Committee and Pastoral Staff

It is necessary that the DMM:

- participate in liturgy committee meetings;
- serve as liaison between the ministers of music and other liturgical ministers;
- provide resources for prayer at parish meetings;
- make recommendations regarding musical/liturgical policy;
- formulate a parish music budget;
- attend meetings of the pastoral staff;
- and participate in any worship space construction or renovation.

DIVISION OF TIME

The responsibilities of the Directors of Music Ministry [DMM] require varying amounts of time depending on the number of liturgies, choirs, cantors, and meetings in which they participate. Some of their work is easily observed (e.g., accompanying liturgies), but most goes unseen (i.e., practice, selecting music, studying, and preparing liturgies). What follows below is an example of how a DMM's time might be divided in an average workweek. *Please Note: It is not offered as the "ideal" division of time, but rather as an example that is commonly experienced by a full-time DMM. Part-time DMMs responsibilities are defined often through the needs specific to regular and special liturgies and may include some or many of the responsibilities of a full-time director.*

Division of Time for a Full-time Director of Music Ministry, A Sample Breakdown:

- ❖ 5-10 hours Accompanying liturgies
- ❖ 5-10 hours Rehearsal of music ministers (i.e., choirs, cantors, instrumentalists)
- ❖ 3-5 hours Preparation for rehearsal
- ❖ 5-10 hours Liturgy preparation, selection and placement of music, researching new music, advance seasonal planning
- ❖ 2-5 hours Personal instrument practice
- ❖ 1-2 hours Professional and ministerial study
- ❖ 8 hours Other administrative tasks (i.e., meetings, copyright procedures, recruiting and maintaining choirs, maintaining choral library)

This division of time is for a typical week in a parish and does not include special celebrations such as daily Mass, Confirmation, First Eucharist, penance services, holy week, holy days, liturgy of the hours, etc. Sensitivity should be given to the demands of the liturgical seasons; the seasons of Advent/Christmas, Lent/Easter, and parts of Ordinary Time will require varying amounts of the DMM's time. The nature of this ministry is such that the DMM is allowed flexible hours, i.e., not held to a regular 9:00 a.m. to 5:00 p.m. office schedule, given his/her many duties and responsibilities.

CONCLUSION

The importance music serves in our liturgical celebrations, necessitates that every parish have a DMM with pastoral, musical, and liturgical sensitivity. Decisions, with regards to music, ultimately rest with the DMM and in consultation with the pastor. A collaborative relationship between the DMM (or the person responsible for music ministry) and the pastor is strongly encouraged. This relationship is most important. A collaborative spirit between the DMM and every other musician involved in the parish music program is expected, recognizing that the DMM is ultimately responsible for the overall music program. The pastor's support and role in this collaborative relationship is vital to all musicians involved and to the parish's liturgical celebrations.

Approved: Bishop Felipe J. Estévez
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