

Summary of the Principles of Sacred Music

- Purpose: The glory of God and the sanctification of the faithful.
- Directly related to the liturgy, intended for divine worship.
- It must be holy and, therefore, exclude all profanity in the music and in its execution.
- Add greater efficacy to the text, help move faithful to devotion.
- Universal.
- Beauty, true art (high quality), excellence, sobriety and gravity.
- Only men of known piety and probity of life are to be admitted in the choir.
- It is preferable that the choir is formed by men only or by men and boys; if women sing, the choir should be placed outside the sanctuary (presbyterium) and men should be separated from women and girls.
- Gregorian chant is the supreme model of sacred music.
- The closer to Gregorian chant, the more sacred the music is.
- If the choir cannot sing one or another Gregorian chant melody, it can sing the liturgical text *recto tono* (one repeated note) or set to a psalm tone. Organ accompaniment may be used to help the choir.
- Palestrina as model for sacred polyphony.
- The liturgical text must be sung as it is in the books.
- Strictly speaking, texts from the liturgy; broadly speaking, texts in conformity with the Catholic doctrine.
- Repetitions of the text are allowed as long as they are not inappropriate.
- The sacred text should be clearly audible and cannot be omitted unless indicated by the rubrics.
- Although polyphony is usually longer than Gregorian chant, it should be relatively short.
- Music serves the liturgy, not the opposite.
- Language: Latin: For both the Ordinary and the Extraordinary Forms of the Roman Rite;
Vernacular: As a general rule, only for the Ordinary Form of the Roman Rite.
- Solos should be short, length of a musical phrase (exception for the Ordinary Form: Cantor during the Responsorial Psalm).
- The competent territorial authority may authorize the use of instruments in divine worship, as long as these instruments are suitable or can be made suitable for sacred use; the organ is approved *a priori*.
- Voice > organ > bowed instruments > wind instruments.
- Wind instruments: Should only be used in specific cases.
- Percussion, piano, concert band: Should be avoided.
- Instrumental passages should be short, except at the entrance procession, at the Offertory (after the Proper), at Communion (after the Proper), and at the end of Mass, when music can be only instrumental.
- Some liturgical seasons and specific days have more restrict rules concerning instruments in the liturgy.

Extracted from Henrique Gomes Coe's doctoral research project (edition: June 6, 2019):

Sacred Music Principles: An Analysis of Osvaldo Lacerda's *Missa Ferial* and of João Guilherme Ripper's *Gloria Concertato*