

**REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE  
ACCREDITED TO PROVIDE ADVISORY SERVICES TO THE COMMITTEE**

**DEADLINE 30 JUNE 2011**

Instructions for completing the request form are available at:

<http://www.unesco.org/culture/ich/en/forms>

Requ CLT / CIH / ITH  
Le -4 JUL. 2011  
N° 5300

**1. Name of the organization**

**1.A. Official name**

Please provide the full official name of the organization, in its original language, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

Pontificio Istituto Ambrosiano di Musica Sacra

**1.B. Name in English and/or French**

Please provide the name of the organization in English and/or French.

Pontifical Ambrosian Institute of Sacred Music - Institut Pontifical Ambrosien de Musique Sacrée

**2. Address of the organization**

Please provide the complete postal address of the organization, as well as additional contact information such as its telephone or fax numbers, e-mail address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled (see section 8).

Organization: Pontificio Istituto Ambrosiano di Musica Sacra

Address: Viale Gorizia, 5 - 20144 Milan (Italy)

Telephone number: +39 02.89406400

Fax number: +39 02.89406400

Email address: istituto@unipiams.org - segreteria@unipiams.org

Other relevant information: www.unipiams.org

### 3. Country or countries in which the organization is active

Please identify the country or countries in which the organization actively operates. If it operates entirely within one country, please indicate which country. If its activities are international, please indicate whether it operates globally or in one or more regions, and please list the primary countries in which it carries out activities.

- national
- international (please specify: )
- worldwide
  - Africa
  - Arab States
  - Asia & the Pacific
  - Europe & North America
  - Latin America & the Caribbean

Please list the primary country(ies) where it is active:

Italy, Germany, Spain, Switzerland, France, United States of America, Canada, Great Britain, Bulgaria

### 4. Date of its founding or approximate duration of its existence

Please state when the organization came into existence.

12<sup>th</sup> March 1940

### 5. Objectives of the organization

Please describe the objectives for which the organization was established, which should be 'in conformity with the spirit of the Convention' (Criterion C). If the organization's primary objectives are other than safeguarding intangible cultural heritage, please explain how its safeguarding objectives relate to those larger objectives.

*Not to exceed 350 words; do not attach additional information*

The Pontifical Ambrosian Institute of Sacred Music (PIAMS) is an academic research centre for scientific and teaching purposes in the field of musicology and rite, especially focused on the Ambrosian area (Northern Italy). PIAMS is the only cultural institution specifically tasked with studying scientifically, documenting, conserving and enhancing the Ambrosian rite and the ancient 'Milanese chant', which finds its most important expression in the figure of St. Ambrose of Milan. Uninterruptedly used for 1600 years, the Ambrosian chant brings Milan into contact with Jerusalem and the Near East, with Roman Africa, with Spain and ancient Gaul and with their cultural heritage. Milanese liturgical and musical tradition is then an amazing intangible cultural heritage and a unique expression of cultural diversity. PIAMS' institutional mission is geared both to deepening its knowledge and improving its quality, while safeguarding its singularity and promoting its diffusion. In addition to these objectives, PIAMS can rely on:

- a high level of education provided;
- the pursuit of excellence aimed at recovering, preserving and studying ancient and modern testimonies;
- a dense network of relationships with national and international bodies and institutions;
- a significant amount of young staff and researchers working in collaboration with more skilled and experienced colleagues.

## 6. The organization's activities in the field of safeguarding intangible cultural heritage

Sections 6.a to 6.c are the primary place to establish that the NGO satisfies the criterion of having 'proven competence, expertise and experience in safeguarding (as defined in Article 2.3 of the Convention) intangible cultural heritage belonging, inter alia, to one or more specific domains' (Criterion A).

### 6.a. Domain(s) in which the organization is active

Please tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, please tick 'other domains' and indicate which domains are concerned.

- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other domains - please specify:

### 6.b. Primary safeguarding activities in which the organization is involved

Please tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, please tick 'other safeguarding measures' and specify which ones are concerned.

- identification, documentation, research (including inventory-making)
- preservation, protection
- promotion, enhancement
- transmission, formal or non-formal education
- revitalization
- other safeguarding measures – please specify:

### 6.c. Description of the organization's activities

Organizations requesting accreditation should briefly describe their recent activities and their relevant experience in safeguarding intangible cultural heritage. Please provide information on the personnel and membership of the organization, describe their competence and expertise in the domain of intangible cultural heritage and explain how they acquired such competence. Documentation of such activities and competences may be submitted, if necessary, under section 8.c below.

*Not to exceed 750 words; do not attach additional information*

The Pontifical Ambrosian Institute of Sacred Music structures its activities around three core businesses:

- Academic and extra-academic education: PIAMS is a mono-disciplinary university and its current academic programme is divided into three institutional curricula (Gregorian and Ambrosian Chant, First organ, Sacred composition), expanded by other structured paths concerning the preparatory music education or the education complementary to the academic courses, basic music teaching, and Higher education (Masterclasses). Teaching activities are currently divided into 7 different areas (preparatory and basic, ministerial-ecclesiastical, academic or advanced,

characterizing or complementary, occupational, lifelong learning, specialized) covering 13 disciplinary fields (performative, musicological, biblical, theological-liturgical, pastoral, linguistic, historical, philological, methodological, technological-scientific, management, legal-economical, artistic). The Institute grants qualifications at 3 different levels (academic, professional, extra-curricular) which are recognized internationally, nationally or locally according to the typology. The academic programme is then recognized as valid for retraining teachers of Italian schools of every class and grade and for the vocational education and training.

- Study, documentation and research: near the education activity, since its foundation, another PIAMS' main activity is the research on old and modern Ambrosian sources.

Of particular relevance are the research projects, especially those still active:

a) THECLA - Thesaurus Cantus et Liturgiae Ambrosiani: it is aimed at the protection, safeguard and enhancement of Ambrosian chant sources through monographic studies.

These sources are investigated in their several languages and analysed into their deep-seated motives of spiritual, theological, historical and cultural nature. This project has been already indicated by UNESCO ([http://www.unesco-ci.org/cgi-bin/portals/archives/page.cgi?g=Resources%2FPreservation\\_and\\_Conservation%2FDigital\\_Preservation%2Fmore3.html;d=1](http://www.unesco-ci.org/cgi-bin/portals/archives/page.cgi?g=Resources%2FPreservation_and_Conservation%2FDigital_Preservation%2Fmore3.html;d=1)).

b) The project Psalterium Ambrosianum: it is aimed at producing the critical edition of the Psalter uninterruptedly used by the Church of Milan since the 4th century. The Psalter, which belongs to the family of the so-called Vetus latina translations, is a text that concerned not only liturgical books, but also the musical and literal production of Northern Italy and that is considered particularly interesting in the fields of liturgical-biblical studies and musicology.

Besides the person in charge and coordinator of the work, interns and students are involved in the project within a educational partnership programme with other national universities.

c) Exsultet: it is a project aimed at the reconstruction of the text and the melody of a singular element of Ambrosian liturgy, that is the Praeconium paschale or Laus cerei dating back to 5th-6th centuries.

d) Remla: the aim of this project is to create a constantly updated index of well-known liturgical-musical Ambrosian manuscripts and of the related literature.

e) Records for the study of the Ambrosian chant: the study and the research on the ancient Ambrosian chant concern even the restoration and copy of the old discography, as well as of recordings made on 78 rpm discs.

The project is carried out in collaboration with the Laboratory Mirage, University of Udine (Dams-Musica, Campus in Gorizia) and links initiatives of the musicological area to activities of technical interest.

f) Translation projects: the objectives of diffusion and preservation of Ambrosian sources brought to the development of a series of translation projects including the translation into three languages - English, German and Spanish - of the Ordinary Form of the Ambrosian Mass. Although in a prerelease version, two of the three translations (English and Spanish) have been already published.

Academic internships are planned for the carrying out of the project.

Another useful service of this kind is the weekly publication on the institutional website (<http://www.unipiams.org/it/220>) of Ambrosian mass readings in four languages (English, French, German and Spanish).

- Musical and cultural production: the wide range of PIAMS' activities is then enriched by several cultural proposals, concerts above all. An example of it is the initiative of Lunchtime concerts, that is short free recitals (five series in the period 2009-2011) performed by teachers and students of the Institute or by other professionals linked to it.

Also worthy of mention are:

- the cycles of specific lessons open to a wide public and dedicated to artistic, musical and literary topics. For instance, a cycle in honour of St. Charles Borromeo - Archbishop of Milan in the 16th century – for the fourth centenary of its canonization was carried out between February and March 2011;

- the publication of the book *Canti ambrosiani semplici* (Simple Ambrosian songs), that is a collection of old Ambrosian songs performed in different parts of the city. The successive series of concerts named *Vox Ambrosii* (Ambrose's voice) is closely linked to it.

Personnel and staff:

- a) Most Reverend Rusconi Mgr. Dr. GianLuigi: President of the Pontifical Ambrosian Institute of Sacred Music, composer, music consultant, Maestro Emeritus of the Musical Chapel of Milan Cathedral, teacher of History of the Ambrosian chant at PIAMS.
- b) Illustrious Mr. Monzio Compagnoni Prof. Giordano: General Secretary of the Pontifical Ambrosian Institute of Sacred Music, Associate Professor of History of the Church at the Pontifical Urbaniana University – Studium Theologicum Missionarum, Monza; teacher of Research methodology, Latin palaeography, Introduction to Ambrosian liturgy and Ambrosian institutions at PIAMS.
- c) Teachers: professionals in possession of qualifications obtained at national and international conservatoires, which are not only engaged in the education, but also collaborate on cultural initiatives promoted by PIAMS.
- d) Collaborators: staff qualified in research field and analysis of old and modern documents offering a constant support to PIAMS' activities. They are graduates educated in Italian universities.

## **7. Its experiences cooperating with communities, groups and intangible cultural heritage practitioners**

The Committee will evaluate whether NGOs requesting accreditation 'cooperate in a spirit of mutual respect with communities, groups and, where appropriate, individuals that create, maintain and transmit intangible cultural heritage' (Criterion D). Please briefly describe such experiences here.

*Not to exceed 350 words; do not attach additional information*

By virtue of its work, PIAMS comes into contact with many national and international bodies and institutions. Worthy of note are:

- the collaboration with scientific institutions and universities:
  - Exchange of students: State University of Milan, Catholic University of the Sacred Heart, Milan, University of Pavia;
  - Joint programmes: University of Udine;
  - Reciprocal visits: Harvard University, University of Ottawa, Institut de recherche et d'histoire des textes (IRHT) – Paris, The University of Iowa, Université de Fribourg/Universität Freiburg – Suisse/Schweiz;
  - Scientific and documentation reference service on behalf of other institutions;
- contacts with preservation institutes in order to study manuscripts and other handwritten documents: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Bayerische Staatsbibliothek (BSB) – München, Staatsbibliothek Bamberg, Erzbischöfliche Diözesan- und Dombibliothek Köln, Bibliothèque de l'Arsenal – Paris, Biblioteca Apostolica Vaticana (BAV) – Roma, Biblioteca Ambrosiana – Milano, The J. Paul Getty Museum – Los Angeles, Biblioteca Trivulziana, Milano;
- integration into networks of related bodies: Unesco Archives Portal, Associazione dei Bibliotecari Ecclesiastici Italiani – ABEI (Association of Italian Church librarians), Associazione Archivisti Ecclesiastici – AAE (Association of Church Archivists), Anagrafe delle biblioteche culturali ecclesiastiche - PBE (Register of Church Cultural Libraries), Associazione Italiana Biblioteche – AIB (Association of Italian Libraries), Società italiana di Musicologia - SIDM (Italian Musicology Society).

## 8. Documentation of the operational capacities of the organization

The Operational Directives (paragraph 97) require that an organization requesting accreditation shall submit documentation proving that it possesses the operational capacities listed under Criterion E. Such supporting documents may take various forms, in light of the diverse legal regimes in effect in different States. Submitted documents should be translated whenever possible into English or French if the originals are in another language. Please label supporting documents clearly with the section (8.a, 8.b or 8.c) to which they refer.

### 8.a. Membership and personnel

Proof of the participation of the membership of the organization, as requested under Criterion E (i), may take diverse forms such as a list of directors, list of personnel and statistical information on the quantity and categories of members; a complete membership roster usually need not be submitted.

*Please attach supporting documents, labelled 'Section 8.a'.*

### 8.b. Recognized legal personality

If the organization has a charter, articles of incorporation, by-laws or similar establishing document, a copy should be attached. If, under the applicable domestic law, the organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.

*Please attach supporting documents, labelled 'Section 8.b'.*

### 8.c. Duration of existence and activities

If it is not already indicated clearly from the documentation provided for section 8.b, please submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Please provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section 6.c. Supplementary materials such as books, CDs or DVDs, or similar publications cannot be taken into consideration and should not be submitted.

*Please attach supporting documents, labelled 'Section 8.c'.*

## 9. Contact person for correspondence

Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request. If an e-mail address cannot be provided, the information should include a fax number.

Title (Ms/Mr, etc.):	Mr. Prof.
Family name:	Monzio Compagnoni
Given name:	Giordano
Institution/position:	General Secretary - Prefect of the library
Address:	Viale Gorizia, 5 - 20144 Milan (Italy)
Telephone number:	+39 02.89406400
Fax number:	+39 02.89406400
E-mail address:	istituto@unipiams.org - gmc@unipiams.org
Other relevant information:	

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## 10. Signature

The application must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.

Name: Mr. Giordano Monzio Compagnoni

Title: General Secretary - Professor

Date: 30<sup>th</sup> June 2011

Signature:

A handwritten signature in black ink, appearing to read "Giordano Monzio Compagnoni". The signature is written in a cursive style with a long horizontal flourish at the end.



PONTIFICIO ISTITUTO AMBROSIANO  
DI MUSICA SACRA

### **ACADEMIC AUTHORITIES**

The Pontifical Ambrosian Institut of Sacred Music is under the authority of the Holy See. The appropriate dicastery is the Congregation for Catholic Education acting as reference secondary authority.

#### *Grand Chancellor*

His Most Reverend Eminence  
SCOLA Card. ANGELO  
Archbishop of Milan since 28th June 2011

His Most Reverend Eminence  
TETTAMANZI Card. DIONIGI  
Archbishop of Milan up to 27th June 2011  
Apostolic Administrator of the Archdiocese of Milan until September 2011

#### *Deputy of the Grand Chancellor*

Most Reverend  
MAGNOLI Mgr CLAUDIO  
Professor of Liturgy at the Theological Faculty of Northern Italy  
Secretary of the Congregation for the Ambrosian Rite

#### *President*

Most Reverend  
RUSCONI Mgr. Dr. GIANLUIGI  
Maestro Emeritus of the Musical Chapel of Milan Cathedral

#### *General secretary - Library prefect*

Illustrious Mr.  
MONZIO COMPAGNONI Prof. GIORDANO  
Associate Professor of History of the Church  
Pontifical Urbaniana University – Studium Theologicum Missionarum, Monza.



## TEACHERS

- ANDREANI Elisabetta - Teacher of Vocal chamber music at the F. Venezzese Conservatoire of music in Rovigo. She gained the Diploma in Opera singing, N. Saia Conservatoire of music in Benevento, the Diploma in Singing Teaching, L. Campiani Conservatoire of music in Mantova, the Diploma in Vocal chamber music and Musicology, G. Verdi Conservatoire of music in Milan.
- BOSCOLO Maria Chiara - Diploma in Music education; Degree in Philosophy of musical language, University of Music and Performing Arts Vienna; Judge of Functional method of voice, Lichtenberg Institute for Applied Physiology of the Voice, Fischbachtal (Hessen).
- CONTI Luigi Francesco - Teacher of Introduction to the Protestant liturgy and of Pastoral liturgy at the Pontifical Athenaeum of St. Anselm - Institute of Pastoral Liturgy of St. Justina in Padua.
- DE NISCO Andrea - Dubbing school, CTA in Milan.
- DE THIERRY Roberto - Diploma in Organ and Organ composition and in Harpsichord, G. Verdi Conservatoire of music in Milan.
- FRAMEGLIA Roberta - Diploma in Opera singing, G. Verdi Conservatoire of music in Milan.
- GAVINELLI Simona - Teacher of Latin palaeography at the Catholic University of the Sacred Heart, campus in Brescia.
- GRANDINI Davide - Diploma in Piano and in Trumpet, G. Verdi Conservatoire of music in Milan; Maestro collaborator of the La Scala Theatre.
- GUFFANTI Giorgio - Magister in Religious studies – Pedagogical Teaching course, Theological Faculty of Northern Italy - Higher Institute of Religious Studies in Milan; Specialization degree in 'Gesture and word', Pontifical Lateran University in Rome.
- GUSSO Chiara - Bachelor's degree in Art communication and education, Academy of Fine Arts of Brera, Milan. Master's degree in Communication and organization for the contemporary art, Academy of Fine Arts of Brera, Milan.
- LA CIACERA Alessandro - Teacher of Organ at the Pontifical Ambrosian Institute of Sacred Music in Milan. Deputy organist of the Cathedral of Milan.
- LAZZARI Franco - Diploma in Classical guitar, G. Cantelli Conservatoire of music in Novara; Diploma in Lute (Baroque lute and theorbo), International Academy of Music in Milan.
- LONGARI Mauro - Diploma in Piano, in Choral music and Choir Direction, in Organ and composition, and in Experimental composition, G. Verdi Conservatoire of music in Milan; Diploma in Organ soloist, Geneva University of Music.
- MALAZZI Alberto - Other Maestro in the Choir of the La Scala Theatre, teacher of Technique of the Choir Maestro at the Academy of performing Arts of the La Scala Theatre and accompanist of summer singing courses at the Mozarteum of Salzburg.
- MANDELLI Paolo - Diploma in Piano, N. Paganini Conservatoire of music in Genoa.
- MERLI Giorgio Teacher of Gregorian palaeography, Gregorian modality and Gregorian performance at the Pontifical Ambrosian Institute of Sacred Music in Milan and at the Diocesan Institute of Sacred Music in Modena.
- MONZIO COMPAGNONI Giordano – General Secretary and Library prefect of the Pontifical Ambrosian Institute of Sacred Music, teacher of Church History at the Pontifical Urbaniana University – Studium Theologicum Missionarium, Monza.
- NAVONI Marco - Teacher of History of Liturgy at the Pontifical Ambrosian Institute of Sacred Music in Milan; Doctor responsible for the Ambrosian Library, Director of the Ambrosian Picture Gallery and Director of S. Ambrose Class Studies at the S. Ambrose Academies.
- PASSUELLO Alessandro - Diploma in Organ and Organ composition and in Harpsichord, G. Verdi Conservatoire of music in Milan. Degree in Philosophy, Catholic University of the Sacred Heart of Milan.
- PAVESI Cesare - Person in charge of Sacred music department of the Service for the Liturgical pastoral care – Archiepiscopal curia of Milan. Licentiate in Sacred liturgy, Pontifical Urbaniana University in Rome.

PIAZZI Daniele - Teacher of Liturgical books at the Pontifical Athenaeum of St. Anselm – Institute of Pastoral Liturgy of St. Justina in Padua; Person in charge of the Office for Divine Worship, diocese of Cremona.

PREMOLI Paolo - Diploma in Organ and Organ composition, G. Donizetti Musical Institute of Bergamo. Maestro in Gregorian Chant, Pontifical Ambrosian Institute of Sacred Music.

RAVECCA Raffaella - Diploma in Opera singing, A. Boito Conservatoire of music in Parma. Degree in Pedagogy, University of Parma.

RINALDI Angela - Collaborator at the library of the Pontifical Ambrosian Institute of Sacred Music in Milan. Magister in Religious Sciences, Higher Institute of Religious Sciences in Milan. Certificate of competence in Didactics of Italian for Foreigners (DITALS), University of Siena for Foreigners.

RUSCONI GianLuigi - President of the Pontifical Ambrosian Institute of Sacred Music in Milan. Music Director at the musical Chapel of the Cathedral of Milan.

SALIS Giovanni Diploma in Piano, G.P. da Palestrina Conservatoire of music in Cagliari. Master's degree in Musicology, State University of Milan. PhD student, University of Bologna.

TOMASI Margherita - Diploma In Opera singing, A. Pedrollo Conservatoire of music in Vicenza. Graduated in Modern arts, University of Padua.

TREVISAN Federico Lupo - Psychologist, person in charge of Services for minors on behalf of the cities of Legnano and Parabiago. He provides psychological counselling and professional education.

TROTTA Leonardo - Skilled technician in organ study, graduated at the Meisterschule (Bundesfachschule für Orgel- und Harmoniumbau) of Ludwigsburg (Baden-Württemberg) and qualified at the Handwerkskammer für München und Oberbayern.

VENUTI Massimo - Full professor of Musicology at the G. Verdi Conservatoire of music in Milan. Teacher of History of music at the Pontifical Ambrosian Institute of Sacred Music in Milan.

## **STAFF**

PERRA Dr. Davide - *Events*

Bachelor's degree in Musicology, State University of Milan. Cultural Events Assistant at the Pontifical Ambrosian Institute of Sacred Music in Milan.

ROVERE Dr. Giovanna - *Communication*

Master's degree in Humanities.

VIGHI Dr. Gabriele - *International relations*

Collaborator–language expert at the Pontifical Ambrosian Institute of Sacred Music in Milan. Master's degree in Modern languages, Catholic University of the Sacred Heart of Milan.



PONTIFICIO ISTITUTO AMBROSIANO  
DI MUSICA SACRA

## **STATUTES OF THE PONTIFICAL AMBROSIAN INSTITUTE OF SACRED MUSIC**

### *Art. 1*

The Pontifical Ambrosian Institute for Sacred Music, based in Milan, Viale Gorizia 5, was canonically erected by decree on 12th march 1940 by the Sacred Congregation of Seminaries and Universities of Studies, after working for 9 years as Higher School of Ambrosian Chant in the Diocese. Once changed to Pontifical Ambrosian Institute, it conformed to the programmes of the Pontifical Institute for Sacred Music in Rome and to its standards of teaching and in granting academic degrees. It is therefore part of the Higher Institutes 'ad instar Facultatis' described in Art. 85 of the Constitution **Sapientia Christiana**.

## **NATURE AND PURPOSES OF THE INSTITUTE**

### *Art. 2*

The Institute pursues a double objective: research on the one side, and education on the other. Research is essentially aimed at studying the Ambrosian Chant and the Institute is the most equipped organization for it, with microfilms and their reversion on electrostatic copies, comparison tables, and documentation since the 19th century. The teaching purpose is aimed at educating students in those subjects typical of the sacred art of music, with particular attention to Ambrosian and Gregorian Chant, to organ practice and to sacred composition, by taking into account norms, features and trends of the Liturgy.

It is the task of the Institute to promote cultural, spiritual and artistic initiatives in accordance with aforesaid objectives.

## **STAFF OF THE INSTITUTE**

### **Grand Chancellor**

### *Art. 3*

The Grand Chancellor of the Pontifical Ambrosian Institute of Sacred Music is the Archbishop of Milan, who, in the name of the Holy See, shall ensure that the norms of the Constitution **Sapientia Christiana** are observed. He represents the Holy See towards the Institute and the Institute itself towards the Holy See. He proposes to the Sacred Congregation for Catholic Education the President's nomination and asks for authorization to confirm teachers after an adequate trial period. He oversees the Institute's economic performance through the report of the Administrative Committee. Every three years he sends to the Holy See a detailed report on the academic, moral and economic state of the Institute.

### **President**

### *Art. 4*

The President is appointed by the Sacred Congregation for Catholic Education at Grand Chancellor's suggestion and holds on to his office *ad nutum S. Sedis* (according to the will of the Holy See). He must issue the statement of belief in the Grand Chancellor's hands.

The President's role is only assigned to a priest, preferably of the Diocese of Milan, with a diploma in music and with a doctorate or an equivalent qualification in another discipline, so that he can have a broad cultural horizon. It is his duty to manage, promote and coordinate the whole academic activity, call the Academic Council and the Board of Institute and chair them. He has to oversee the economic performance and call meetings of the Administrative Committee. He reports to the Grand Chancellor on the most important issues and sends each year a statistical summary to the Sacred Congregation for Catholic Education.

The President oversees the whole functioning of the Institute and especially teachers' attendance, their moral behaviour and professional conduct, as well as students' attendance, their behaviour and school evaluations. He shall attend - *ex officio* - Magister and Doctorate thesis defences.

### **Vice-president**

#### *Art. 5*

The Vice-president assists the President by advising him and acting. During President's absence he replaces him and has the right to sign for him official documents, but must limit his action to issues of ordinary administration.

### **Prefect of Studies**

#### *Art. 6*

The Prefect of Studies keeps regular contacts with students and thanks to this relationship he realizes if they attend classes in the correct way and if they faithfully carry out programmes. He points out to the President those cases in which a student needs moral, or economic or health support. His opinion is very important as regards the organisation of syllabuses and the arrangement of the timetable.

### **Academic Council**

#### *Art. 7*

The Academic Council consists of the President, the Vice-president, the Prefect of Studies, and all the teachers, both confirmed and invited. It must be assembled almost three times per year. The first one is before the beginning of the academic year, then on the mid-year and lastly before the summer session of exams. It may be convened another time on President's initiative. The same thing happens on demand of almost the half of the teachers. Timely notice of each meeting must be given well in advance to all concerned. The Council may be considered as valid if at least half of the teachers attend it.

It devolves on the Academic Council to nominate the Vice-president and the Prefect of Studies. They remain in force for three years and may be reappointed.

Every year the Academic Council must nominate two teachers reappointed who shall make up the Board of Institute together with the President, the Vice-president and the Prefect of Studies.

#### *Art. 8*

It devolves on the Academic Council to impose the most severe punishments on students for breaching basic school rules and moral conduct. However, the student's right to defend himself must be protected. Every decision is taken with the absolute majority of people attending.

It also devolves on the Academic Council to co-opt teachers as confirmed, and, in the same way, decisions are taken with the absolute majority of people attending. In the event of a tie,

president's vote is worth double. Apart from this case, however, every decision concerning single persons must be taken with a secret voting. In any way the interested party may not attend the discussion and take part in the vote to co-opt teachers as confirmed and those attending are bound by the secrecy.

The Academic Council also deals with articulation of programmes and the arrangement of the timetable, understanding the principle according to which programmes must be completely equivalent to those of the Pontifical Institute for Sacred Music in Rome. For Doctorate thesis defences some experts may be invited to be part of the jury as external members of the examination board.

## **Institute Council**

### *Art. 9*

The Institute Council consists of the President, the Vice-president, the Prefect of Studies, and all the confirmed teachers elected each year by the Academic Council.

It devolves on the Institute Council to assess qualifications and give possible attendance allowances - and corresponding exams - to new students in possession of suitable qualifications granted by pontifical universities or state conservatoires.

Other qualifications are not taken into account, but if new students turn out to be prepared in musical studies, the Institute Council may decide to submit them to an adequate examination and then make a decision with full knowledge of facts. This is particularly valid for preparatory years which are not part of academic programmes. For what concerns academic programmes, exceptions are not allowed in the absence of official qualifications.

The Institute Council also deals with less important punishments.

## **Teachers**

### *Art. 10*

These collaborators belong to different categories: the invited ones and the confirmed ones. Invited teachers are called to take part in the teaching body on decision of the Institute Council, which must make sure that they have appropriate qualifications, pedagogical skills to teach and are noted for their integrity of life, righteousness of faith, and dedication to duty. They remain as invited collaborators for at least three years. Their working relationship with the Institute may be rescinded by the Institute itself at the end of each academic year, and by the person concerned by the month of June, through a three months' notice before the end of the academic year. The same notice must be given by the Institute to the collaborator.

### *Art. 11*

The passage from invited to confirmed collaborators occurs after a period of time, usually of three years, but even longer than this span if circumstances require it or if people concerned don't apply for it. And it is granted in relation to teaching skills, published musical compositions, researches carried out, scientific publications, concerts performed, the spirit of cooperation in teaching and researching, the dedication to the Institute. The passage must occur with the approval of the Grand Chancellor and the authorization of the Holy See. No one can be a confirmed teacher in the Institute and a full professor in another Higher Institute or university.

### *Art. 12*

All the collaborators, both invited and confirmed, lose the right to teach when they turn 75. However, they remain in their office until the end of the academic year. If they are/were still effective and available to teach, they can be maintained/kept in their role on a temporary basis from year to year. It devolves on the Academic Council to assess.

If collaborators are ecclesiastics or religious men, they must have the approval of the Ordinary bishop or of the Major Superior in order to become teachers.

*Art. 13*

If a teacher can no longer fulfill his/her tasks, either for an illness or for lack of time or retraining, the Institute Council can take into account if it is appropriate to suspend and discharge the person concerned. In the more sensitive case of loss of faith or violation of moral rules, the question must be first of worked out between the person concerned and the President. If an agreement is not reached, the problem should be conveniently dealt with by the Institute Council. If it was not sufficient, it should be communicated to the Grand Chancellor. The possibility to appeal to the Holy see for a final solution of the case is in any case practicable, and the right to lay and defend his/her cause must be always ensured to the teacher. However, in the most urgent cases, the Grand Chancellor has the right to suspend temporarily the teacher, until the ordinary proceedings has not finished.

For what concerns simple defects in the teaching, it's within the powers of the President, after consulting with the Institute Council, impose an oral reprimand, and in the most relevant cases, a written reprimand that is to be kept in the records.

## **Students**

*Art. 14*

Students have to submit a certificate of good moral conduct issued by their own parson, if lay people, and by the Ordinary or his delegate, if clergymen, by the superior (or the Mother Superior) if religious men in order to be admitted to the Institute. Religious men and women have to submit even a certificate by his/her Major Superior proving that the student attend courses not only with the simple permission but on behalf of Superiors. They commit themselves, except in cases of force majeure, to enable him/her to study until he/she gets the diploma.

Students have to submit even the authentic study certificate required being admitted to the conservatoire, together with the photocopy to be delivered to the Institute and the high school diploma. If students didn't study Latin in the high school, they must provide for it through extra study.

*Art. 15*

Programmes of the Pontifical Institute of Sacred Music in Rome presume that students have already achieved a fair musical preparation. As this does not always correspond to reality, the Pontifical Ambrosian Institute of Sacred Music provides for a one-year or two-years preparatory course, according to the abilities, until the student can approach programmes with full rights.

*Art. 16*

The Institute accepts private students with relation to the preparatory musical education assumed that is sufficient also for the sung reading of Gregorian chant. Applicants must undergo an entrance examination both for this part and for other musical knowledge. Once accepted in the academic course, students must attend regularly. A number of absences higher than one third of the school year prevent students from taking an exam. Before each exam students must present a written application which is accepted if they attend regularly. The Institute doesn't accept private students for exams of academic course. Nor auditors are accepted, excepted once, under permission of the Prefect of Studies and only to collective subjects. They are not allowed to address questions to teachers nor to take part to singing or harmony exercises of students. On the basis of this they decide to enrol regularly or not, if they still in time to do that, that is not after the first month of lesson.

*Art. 17*

In accordance with Art. 35 Constitution *Sapientia Christiana* please note that - in pursuance of Art. 10 of this Statute – most serious punishments to be imposed to students for breaching basic school and moral rules are reserved to the Academic Council. Among these, for example, offences to one or more teachers, theft, violence, antireligious or subversive propaganda, immoral example, or, in general, crimes, which, even committed outside the Institute, involve custody according to the State law. All these faults can be punished through suspension or, in most severe cases, even expulsion from the Institute. Students have always the right to defend themselves and prove the falsity of accusations. In the presence of minor faults, judgements are reserved to the Institute Council providing only for reprimands or limited suspensions.

## **PROGRAMMES OF ACADEMIC COURSES**

### **Course in Gregorian chant**

*Art. 18*

#### **Entrance examination**

*Solfège with figures* – Fundamental theory and practice of music. Simple, rhythmic and singing solfège. Prove to understand diatonic intervals and elementary rhythmic groups (binary and ternary).

*Gregorian chant* – Notions of Gregorian chant (reading and singing solfège of middle difficult Gregorian melodies).

*Piano* – Major and minor parallel motion scales (melodic and harmonic). It is required to perform a study among some proposed by the candidate of one of these musicians: Lebert & Stark (Vol. II, par. 37); Duvernoy, piece 120; Pozzoli, 30 basic little studies, or other pieces of different musicians, but equally difficult; some simple pieces by J. S. Bach; performance of a little sonata of following musicians: Clementi, Dussek Kuhlau, or of other musicians equally difficult.

*Harmony* – Aptitude test.

### **Preparatory course in Gregorian chant**

For those who are unable to take this exam, the Institute offers a preparatory course structured in this way:

<b>Year I</b>	<b>Year II</b>
Gregorian chant I	Gregorian chant II
Reading and performance of simple Gregorian melodies	Reading and performance of middle difficult Gregorian melodies (passage exam)
Theory and Solfège with figures I	Theory and Solfège with figures II (end-of-course examination)
Piano I (possible confirmation exam)	Piano II (two year exam)
Basic Liturgy I (end-of-course examination)	Harmony (possible confirmation exam)
	Voice training
	Choir direction and ensemble music

## Academic course in Gregorian chant

Art. 19

### *Programmes*

<b>Year I (Baccalaureate)</b>	<b>Year II (Licentiate)</b>	<b>Year III (Magister)</b>
Gregorian chant (Study of neumes and elements of semiology)	Gregorian chant (paleography) N.B. for the Gregorian of year II and III the order may be inverted	Gregorian chant (modality)
Gregorian training and interpretation	Gregorian training and interpretation	Gregorian training and interpretation
Piano III	Piano IV (end-of-course examination)	Organ (examination)
Harmony II	Harmony III	Harmony and/ counterpoint (final examination)
Music history I	Music history II	Music history III
Choir direction and ensemble music	Choir direction and ensemble music	Gregorian harmonization
Special liturgy I (History of liturgical Latin musical forms)	Special liturgy II (History of liturgical Latin musical forms)	<b>Written thesis</b>
Pastoral liturgy		

## Academic course in First organ

Art. 20

### **Entrance examination**

To be admitted to Year I of the Course in First Organ is required, besides Year I and II of the Academic course in Gregorian chant (Licentiate degree is not initially required, but it must be achieved before the Magister degree in Organ), the following examination of Piano:

a) Performance of three Studies chosen by lot three days before the examination among the following pieces of “Gradus ad Parnassum” by Clementi: 1, 3, 5, 7, 9, 12, 15, 16, 17, 21, 22, 24, 27, 28, 31, 32, 34, 35, 36, 44, 47, 48, 50, 65, 66, 78, 83, 84, 86, 87, 88, 95, 96, 99 or further equally difficult pieces by other musicians (Kessler, Müller, Moscheles, Hummel, Henselt, Chopin, etc.), in total 34 studies.

b) Performance of three Preludes and Fugues chosen by lot three days before the examination among the following pieces of the first volume of “The Well-Tempered Clavier” by J. S. Bach: 2, 3, 6, 7, 8, 9, 10, 11, 12, 13, 15, 19, 21; or other preludes and fugues, even from the second volume of “The Well-Tempered Clavier”, in total 13 fugues and their preludes.

N. B. Candidates in possession of a diploma of the middle course in Piano achieved at State Conservatories are exempt from the examination.



Art. 21

*Programmes*

<b>Year I</b>	<b>Year II (Baccalaureate)</b>	<b>Year III (Licentiate)</b>	<b>Year IV (Magister)</b>
First organ I Organ Improvisation I Organography I Written accompaniment to Gregorian chant Fugue Gregorian direction training Ensemble music	First organ II Organ Improvisation II Organography II Improvised Gregorian accompaniment I Musical forms I (polyphonic) Ensemble music	First organ III Organ Improvisation III Transportation of a piece with pedal obbligato Improvised Gregorian accompaniment II at a higher or lower tone Musical forms II Ensemble music	First organ IV Organ Improvisation IV Score reading in the four clefs Improvised Gregorian accompaniment II with any transportation Special subject Ensemble music

**Course in Sacred composition**

Art. 22

**Entrance examination**

To be admitted to Year I of the Course in Sacred composition is required, besides Year I and II of the Academic course in Gregorian chant (Licentiate degree is not initially required, but it must be achieved before the Magister degree in Composition), to have successfully passed a particular examination in Counterpoint and of Admission to fugue, to have studied Harmony and Counterpoint and Piano for further two years after Year II of Gregorian Chant, and Piano for further two years, as well (These studies may be completed in a single Institute).

Art. 23

*Programmes*

<b>Year I</b>	<b>Year II (Baccalaureate)</b>	<b>Year III (Licentiate)</b>	<b>Year IV (Magister)</b>
Harmony and Counterpoint VI (special course on the most recent trends) Fugue Musical forms I (polyphonic)	Motet Musical forms II	Polyphonic transportation	Polyphonic transportation II

Training in Polyphonic direction	Training in Polyphonic direction	Training in Polyphonic direction	Polyphonic direction
Instrumentation I	Instrumentation II	Instrumentation III	
Piano VI	Composition	Composition	Composition
Written accompaniment to Gregorian chant	Piano VII		
Liturgical organ I			
Organography I			
Ensemble music	Ensemble music	Ensemble music	Ensemble music

### Degrees and scores

#### Art. 24

Academic degrees granted by the Institute are:

- 1) Baccalaureate
- 2) Licentiate
- 3) Magister (cf. Art. 47 of the Constitution *Sapientia Christiana*)
- 4) Doctorate

Scores are expressed in tenths, followed by hundredths, if necessary, as well as in Music Conservatoires. Pass mark is achieved at least with a score of six. Honours may be assigned to top marks.

Magister degree in Gregorian Chant requires the preparation of a dissertation concerning one of the subjects of the Course.

Doctorate degree in Gregorian Chant always requires the achievement of the Magister degree, and then the preparation of a dissertation concerning one of the branches in which it can be granted (Gregorian chant, First organ, Sacred composition). One copy of the dissertation must be sent to Pontifical Institute of Sacred Music in Rome and to the Sacred Congregation for Catholic Education. Norms concerning Doctorate degree are contained in Art. 49 par. 3 of the Constitution *Sapientia Christiana*, namely: "A requisite for obtaining a doctorate is a doctoral dissertation that makes a real contribution to the progress of science, written under the direction of a teacher, publicly defended, collegially approved and published at least in its principal part."

### Specialization schools

#### Art. 25

For people in possession of a university degree in Gregorian chant, PIAMS offers specialization courses in Gregorian semiology and Ambrosian chant, whose programmes are not appointed in the Statute because this course of study does not provide an academic degree.

Specialization school in Gregorian chant is necessary to keep faith with the first aim of the Institute, that is cultivate the Ambrosian chant. However, it can't be imposed to all the students, because they mostly come from dioceses where the Ambrosian rite is not followed.

In addition to this, the recognition of qualifications of this Institute by Civilian authorities depends on the faithfulness to programmes of the Pontifical Institute of Sacred Music in Rome, where Gregorian chant is the main subject. The specialization in Ambrosian chant are practically reserved to people living in the Archdiocese of Milan.

## **School for parish organists**

### *Art. 26*

In the premises of the Institute a less demanding evening course is held for the education of parish organists. The course is not academic and it is not promoted by the Institute, but it depends only on the Diocesan Authority, as well as several Cecilian Institutes existing in the dioceses in Italy. The Institute allows the use of its rooms and its instruments. Administration, stamps and headed writing paper are apart. It seems appropriate that the Institute offers hospitality to this course because in this way it may indirectly contribute to the education of a fair number of organists who consequently concur in improving the lot of the sacred music in the diocese.

## **Administrative commission**

### *Art. 27*

Administrative commission consists of six ecclesiastics: three are appointed by the Academic Council and three by the Diocesan Ordinary of Milan. No time-limit for the duration of his assignment is fixed. If it is not renewed after a year, it shall be deemed automatically extended.

It's duty is to examine income and expenditure, pass judgements and give advices on the scale of expenditure and on the possibility of purchases, and fix fees to be required to students.

Various donations may be added to fees.

It devolves on the master responsible for discipline to point out needy and deserving students, to which it is good to give some facilities or benefits.

## **Librarian, Secretary, Public accountant**

### *Art. 28*

Library is an essential part for the functioning of the Institute. Besides an appropriate sum which Management provides yearly for buying books and subscribing to journals, the library may increase thanks to strangers' donations or hereditary accession. In any case, the Librarian has to deal with promptly the catalogues updating.

In his work he may get help even by some students of proven responsibility, without this affecting the study. He provides books to students or strangers wishful to consult them in the reading room. He prevents people from accessing to bookshelves except in his presence.

The Secretary must provide for reporting the daily presence or absence of teachers and students, collecting fees, giving books necessary for lessons, preparing examination minutes, and updating the official register. He also contests letters according to President's instructions. Finally he provides for payments established.

The Public accountant checks account books and notification sheets and specifies both fiscal and National Insurance contributions. He indicates forthcoming deadlines.

## **Support staff**

### *Art. 29*

The Cleaning staff must perform his work during days and hours in which lessons don't take place. The size of the salary and National Insurance contributions is fixed according to the contract of the staff dependent on catholic schools.

The approval *ad experimentum* of these Statutes and Programmes for a three-year period is required.

Milan, 29th October 1982

Signed THE GRAND CHANCELLOR  
(Carlo Maria Martini, Archbishop)

**CONGREGATION FOR CATHOLIC EDUCATION  
(IN SEMINARIES AND INSTITUTES OF STUDY)**

after reading and examining 29 articles composing the statutes of the Pontifical Ambrosian Institute of Sacred Music in Milan, according to the Apostolic Constitution 'Sapientia Christiana' and of the annexed 'Orderings' recognized, validated and approved for a three year period and experimentally and prescribes to those who is applied so that those established and fixed are promptly carry out. Other law requisites to be observed.

Rome, from the offices of the Sacred Congregation, d.d.V. m. January, year 1983.

**PREFECT**  
Wilhelm Kard. Baum

**SECRETARY**  
Antonio María Javierre Hortas



PONTIFICIO ISTITUTO AMBROSIANO  
DI MUSICA SACRA

CONGREGATIO DE INSTITUTIONE CATHOLICA  
(DE SEMINARIIS ATQUE STUDIORUM INSTITUTIS)

**THE CONGREGATION FOR CATHOLIC EDUCATION**  
**(IN SEMINARIES AND INSTITUTES OF STUDY)**

**ATTESTS**

that the Pontifical Ambrosian Institute of Sacred Music, which was founded by Congregation itself by Decree No. 185/40 on 12th march 1940, has public legal personality within Canon law and it is authorized to confer academic degrees recognized both canonically and civilly. In addition, it belongs to the 'national system' depending on the Congregation for Catholic Education and is consociated with the Pontifical Institute of Sacred Music in Rome.

Rome, from *Palazzo delle Congregazioni*, 20th February, 2010.

**Zenon Card. Grocholewski**

**THE PREFECT**

**Jean-Louis Bruguès**

**THE SECRETARY**



CONGREGATIO  
DE INSTITUTIONE CATHOLICA  
(DE SEMINARIIS ATQUE STUDIORUM INSTITUTIS)

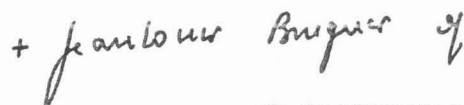
**LA CONGREGAZIONE PER L'EDUCAZIONE CATTOLICA  
(DEI SEMINARI E DEGLI ISTITUTI DI STUDI)**

ATTESTA

che il Pontificio Istituto Ambrosiano di Musica Sacra, eretto dalla medesima Congregazione con Decreto N. 185/40 del 12 marzo 1940, gode di personalità giuridica pubblica nell'ordinamento canonico ed è abilitato al rilascio di gradi accademici con valore canonico e civile. Esso, inoltre, appartiene al "sistema nazionale" facente capo alla Congregazione per l'Educazione Cattolica ed è consociato al Pontificio Istituto di Musica Sacra in Urbe.

Roma, dal Palazzo delle Congregazioni, 20 febbraio 2010.

  
IL PREFETTO

+ 

IL SEGRETARIO



PONTIFICIO ISTITUTO AMBROSIANO  
DI MUSICA SACRA

Rome, 22 February 2011

CIMEA, Italian NARIC centre, attests that

**THE PONTIFICAL AMBROSIAN INSTITUTE OF SACRED MUSIC**

is an official institution of the Higher Education System of the Holy See.

It further attests that:

- the Higher Education System of the Holy See is part - together with the Italian one - of the European Higher Education Area because they both joined the so-called Bologna Process.
- according to Art. 10, paragraph 1 of the Law 25th March 1985, no. 121 (Ratification and implementation of the agreement through an Additional Protocol signed in Rome on 18th February 1984, which makes modifications to the Lateran Concordat of 11th February 1929 between the Italian Republic and the Holy See) this institution can work in Italy and grant academic degrees of the Holy See's educational system without prior permission from Italian authorities.

CIMEA (Information Centre on Academic Mobility and Equivalence) was established in 1984 by the initiative of the Fondazione Rui. Since 1986, it carries out its information and advisory activity on the basis of an agreement between Fondazione Rui and the Ministry of Public Education at that time. This agreement was subsequently renewed by MURST (Ministry of Public Education, University, Scientific and Technological Research) and by the current Ministry of Education, Universities and Research - MIUR. On behalf of MIUR, CIMEA is then a member of the NARIC network (National Academic Recognition Information Centres) of the European Union, and of the ENIC network (European National Information Centres) of the European Council, and of Unesco Europe Region.

Yours sincerely,

Dr. Luca Lantero  
(Director NARIC Italy)

Roma, 22 febbraio 2011

Il CIMEA, centro NARIC italiano, attesta che:

**II PONTIFICIO ISTITUTO AMBROSIANO DI MUSICA SACRA**

è istituzione ufficiale del sistema d'istruzione superiore della Santa Sede.

Inoltre si attesta che:

- Il sistema d'istruzione superiore della Santa Sede fa parte, insieme a quello italiano, dello Spazio europeo dell'istruzione superiore, avendo entrambi aderito al cosiddetto 'Processo di Bologna'.

- In base all'art. 10 comma 1 della Legge 25 marzo 1985, n. 121 (Ratifica ed esecuzione dell'accordo con protocollo addizionale, firmato a Roma il 18 febbraio 1984, che apporta modifiche al Concordato lateranense dell'11 febbraio 1929, tra la Repubblica italiana e la Santa Sede), tale istituzione può operare in Italia e rilasciare i relativi gradi accademici del sistema della Santa Sede senza alcuna autorizzazione previa da parte delle autorità italiane.

Il CIMEA (Centro di Informazione sulla Mobilità e le Equivalenze Accademiche) è nato nel 1984 come uno dei servizi della Fondazione Rui. Dal 1986 svolge la propria attività di informazione e consulenza sulla base di una convenzione tra la Fondazione Rui e l'allora Ministero della Pubblica Istruzione, successivamente rinnovata dal MURST e dall'attuale Ministero dell'Istruzione, dell'Università e della Ricerca - MIUR. Per incarico del MIUR, il CIMEA è dunque membro della rete NARIC (National Academic Recognition Information Centres) dell'Unione Europea, e della rete ENIC (European National Information Centres) del Consiglio d'Europa e dell'Unesco-Regione Europa.

In fede,

  
Dott. Luca Lantero  
(Direttore NARIC Italia)

**CIMEA**  
NARIC ITALIA





PONTIFICIO ISTITUTO AMBROSIANO  
DI MUSICA SACRA

**CONGREGATION FOR CATHOLIC EDUCATION  
IN SEMINARIES AND INSTITUTES OF STUDY**

**Decree**

Cardinal Archbishop of Milan demands earnestly to the Holy See that the Ambrosian School of Sacred Music, founded nine years ago in Milan for the singular study of the Ambrosian liturgy, is recognized as a Pontifical Institute of Higher Education Pontifical Institute with the power to grant academic degrees. The most Holy Father Pius XII considered it right to kindly agree to the request of the most Reverend Archbishop of Milan according to what reported by the undersigned prefect to the Sacred Congregation of Cardinals.

So this Sacred Congregation erects and declares erected the Pontifical Ambrosian Institute of Sacred Music in Milan with the rights and obligations of all the other Universities of Ecclesiastical Studies. Furthermore the Institute has the power to grant academic degrees in accordance with the Statutes of Pontifical Institute of Sacred Music in Rome, to which it will be always connected, provided that legal conditions are observed.

Any Law to the contrary notwithstanding.

Given in Rome, from the offices of St. Callixtus, on 12th March - feast of St. Gregory I, Pope and Doctor of the Church, year 1940.

**Praefectus**

Card. Pizzardo

**Secretarius**

Ernestus Ruffini

# Sacra Congregatio de Seminariis et de Studiorum Universitatibus

## Decretum

Cardinalis Archiepiscopus Mediolanensis iuxta a Sanctae Sedis expositis ut Schola Ambrosiana Musicae Sacrae a se per singularem studio Ambrosianae Liturgiae instauranda novem albino annis, Mediolani condita, tamen Altiorum Studiorum Pontificium Institutum agnosceretur cum facultate gradus academice conferendi, P. L. mo autem D. nos noster Div. Pro. Pius. Pp. XII, huius, et Sacrae Congregationis Cardinali Praefecto infrascripto referentes petitione P. mi. Archiepiscopi Mediolanensis benigne amoveri dignatus est.

Itaque haec Sacra Congregatio Pontificium Institutum Ambrosianum Musicae Sacrae cum iuris et officii ceterarum Facultatum Studiorum Ecclesiasticorum Mediolani erigit et erectum, docturam, ea tamen lege, ut in eodem Instituto gradus academice conferantur ad admissionem secundum, Mediolani Pontificii Institutum Musicae Sacrae in Urbe erecti, quorum Institutum ipsorum Ambrosianum perpetuo consociatum conservatur, nemalis ceteris de iure servandis.

Contrarius quibuscumque minime obstantibus.  
Datum Romae, ex Aedibus S. Callisti, die VII mensis Martii, in festo S. Gregorii I. Papae et Crescentiae Martiris, anno D. MCM.MXV.

Esto. Si attesta la conformità  
non l'originale conservato presso  
questa Curia.

19 FEB. 2002

Milano, .....  
Sacra Congregatio de Seminariis et de Studiorum Universitatibus



Luciano Negri  
Coll. con funzioni notariali

Praefectus

F. 4 ex d. F. 1222 do

Secretarius  
Ernestus Ruffini

# STATUTI DEL PONTIFICIO ISTITUTO AMBROSIANO DI MUSICA SACRA

## ISTITUZIONE

### Art. 1

Il Pontificio Istituto Ambrosiano di Musica Sacra, con sede in Milano, Viale Gorizia 5, fu eretto canonicamente con decreto 12 marzo 1940 della Sacra Congregazione dei Seminari e delle Università, dopo aver funzionato per 9 anni come Scuola Superiore di Canto Ambrosiano a carattere diocesano. Con l'erezione a Istituto Pontificio l'Istituto Ambrosiano si è uniformato ai programmi dell'Istituto Pontificio di Musica Sacra in Roma e alle sue norme nell'insegnamento, e nel conferimento dei gradi accademici; è perciò compreso tra gli Istituti Superiori "ad instar Facultatis" contemplati dall'art. 85 della Costituzione *Sapientia Christiana*.

## NATURA E FINALITÀ DELL'ISTITUTO

### Art. 2

L'Istituto persegue una doppia finalità: una investigatrice e una didattica. Quella investigatrice è rivolta essenzialmente alle ricerche sul canto ambrosiano, di cui l'Istituto rappresenta il centro più attrezzato, con microfilms e loro reversione su copie elettrostatiche, tavole di comparazione, e documentazione iniziata già nel secolo scorso. Quella didattica è d'istruire gli allievi nelle discipline proprie dell'arte musicale sacra, con particolare riguardo al canto ambrosiano e gregoriano, alla pratica organistica e alla composizione sacra, tenendo presenti le norme, i caratteri e gli orientamenti della Liturgia.

E' compito dell'Istituto promuovere iniziative culturali, spirituali, artistiche consone alle finalità predette.

## GOVERNO DELL'ISTITUTO

### Gran Cancelliere

### Art. 3

Gran Cancelliere del Pontificio Istituto Ambrosiano di Musica Sacra è l'Arcivescovo di Milano, che a nome della Santa Sede vigila perchè siano osservate le norme della Costituzione *Sapientia Christiana*; rappresenta la Santa Sede presso l'Istituto e l'Istituto stesso presso la Santa Sede; propone alla Sacra Congregazione per l'Educazione Cattolica la nomina del Preside e chiede il "nulla-osta" per la conferma dei docenti dopo il congruo periodo di prova; sorveglia l'andamento economico dell'Istituto attraverso il rapporto della Commissione Amministrativa. Ogni tre anni invia alla Santa Sede una relazione particolareggiata intorno alla situazione accademica, morale ed economica dell'Istituto.

### Preside

### Art. 4

Il Preside è nominato dalla Sacra Congregazione per l'Educazione Cattolica su proposta del Gran Cancelliere e conserva il suo ufficio *ad nutum S. Sedis*; deve emettere la professione di fede nelle mani del Gran Cancelliere.

L'Ufficio di Preside è affidato esclusivamente ad un sacerdote, preferibilmente della diocesi di Milano, diplomato in musica e fornito di dottorato o titolo equipollente in altra disciplina, affinché possa fruire di un'ampia visione culturale. E' suo dovere dirigere, promuovere e coordinare tutta l'attività della comunità accademica, convocare il consiglio accademico e il consiglio di Istituto e presiederli; vigilare sull'andamento economico e indire

l'adunanza della Commissione Amministrativa; riferire al Gran Cancelliere sugli affari più importanti e inviare ogni anno alla Sacra Congregazione per l'Educazione Cattolica un sommario statistico.

Il Preside sorveglia tutto il funzionamento dell'Istituto e segnatamente la presenza dei docenti, il loro comportamento morale e professionale, la frequenza degli allievi, la loro condotta e il profitto negli studi. Presenzia d'ufficio agli esami di Magistero e di Dottorato.

#### **Vice-preside**

##### **Art. 5**

Il Vice-preside assiste il Preside col consiglio e l'opera. In caso di assenza lo sostituisce e firma in suo luogo i documenti ufficiali, limitando peraltro la sua azione agli atti di amministrazione ordinaria

#### **Prefetto degli Studi**

##### **Art. 6**

Il Prefetto degli Studi mantiene un assiduo contatto con gli allievi e attraverso i rapporti con loro si rende conto se seguono dovutamente l'insegnamento, se stanno svolgendo fedelmente i programmi e segnala al Preside i casi in cui l'allievo necessita di assistenza morale, o economica, o sanitaria. Il suo parere ha molta importanza per quanto riguarda l'articolazione dei programmi e la distribuzione degli orari.

#### **Consiglio Accademico**

##### **Art. 7**

Il Consiglio Accademico è formato dal Preside, dal Vice-preside, dal Prefetto degli Studi e da tutti i docenti, sia confermati che invitati. Deve adunarsi almeno tre volte l'anno: prima dell'inizio dell'anno accademico, a metà anno e prima della sessione estiva di esami. Può essere convocato in altra occasione su iniziativa del Preside; parimenti su richiesta di almeno la metà dei docenti. Si deve dare tempestiva comunicazione di ogni seduta con sufficiente anticipo a tutti gli interessati. Per la validità del Consiglio occorre la presenza di almeno la metà dei docenti.

Spetta al Consiglio Accademico di designare il Vice-Preside e il Prefetto degli Studi. Essi durano in carica tre anni; e possono essere riconfermati.

Il Consiglio Accademico deve nominare ogni anno i due docenti confermati che, con il Preside, il Vice-Preside e il Prefetto degli Studi, costituiscano il Consiglio d'Istituto.

##### **Art. 8**

Spetta al Consiglio Accademico di infliggere le più gravi punizioni agli allievi per infrazione alle norme essenziali di comportamento scolastico e morale. Sia tutelato comunque il diritto dell'allievo alla sua difesa. Ogni decisione è presa a maggioranza assoluta dei presenti.

Spetta ancora al Consiglio Accademico la cooptazione dei docenti in qualità di confermati. Anche qui la decisione è presa a maggioranza assoluta dei presenti; in caso di parità, il voto del preside vale il doppio. Tranne questo caso tuttavia ogni decisione che riguardi le singole persone deve essere presa a scrutinio segreto. Alla discussione e al voto per la cooptazione dei docenti in qualità di confermati non può essere presente in alcun modo l'interessato e i presenti sono tenuti al segreto.

Il Consiglio Accademico prende pure in considerazione l'articolazione dei programmi e la distribuzione degli orari, fermo restando il principio che i programmi devono equivalere nella loro integrità a quelli del Pontificio Istituto di Musica Sacra in Roma. Nell'esame di Dottorato può essere invitato a far parte della giuria qualche esperto in qualità di commissario esterno.

#### **Consiglio d'Istituto**

##### **Art. 9**

Il Consiglio d'Istituto consta del Preside, del Vice-preside, del Prefetto degli Studi e dei due docenti confermati, eletti ogni anno dal Consiglio Accademico.

Spetta al Consiglio di Istituto valutare la preparazione e concedere eventuali abbuoni di frequenza e relativi esami a nuovi alunni già in possesso di titoli adeguati rilasciati o da facoltà pontificie o da conservatori statali. Altri titoli non vengono presi in considerazione, ma se i nuovi alunni si rivelano già avviati negli studi musicali, il Consiglio di Istituto può decidere di sottoporli a congruo esame, dopo di che deciderà con cognizione di causa. Questo soprattutto per gli anni di propedeutica che non fanno parte dei programmi accademici. Per i programmi accademici non si possono fare invece eccezioni senza titoli ufficiali. Spetta ancora al Consiglio di Istituto decidere sulle punizioni di minor conto.

## Docenti

### Art. 10

Tali collaboratori appartengono a due categorie: gli invitati e i confermati. Gli invitati sono chiamati a far parte del corpo docente per decisione del Consiglio di Istituto, il quale deve assicurarsi che abbiano i congruenti titoli di studio, le capacità pedagogiche all'insegnamento, e si distinguano per integrità di vita, rettitudine di fede, dedizione al dovere. Dovranno rimanere nella condizione di collaboratori invitati per lo spazio di almeno tre anni. Il loro rapporto di collaborazione con l'Istituto può essere rescisso dall'Istituto al termine di ogni singolo anno accademico, e può essere rescisso dall'interessato entro il mese di giugno, con preavviso di tre mesi sulla fine dell'anno accademico. Eguale preavviso deve essere dato dall'Istituto al collaboratore stesso.

### Art. 11

Il passaggio da collaboratori invitati a collaboratori confermati avviene dopo un intervallo di tempo, che è abitualmente di tre anni, ma può essere anche superiore ai tre anni se le circostanze lo richiedono o se gli interessati non ne fanno domanda; e viene concesso in rapporto alla capacità di insegnamento, alle composizioni musicali pubblicate o alle ricerche svolte, alle pubblicazioni scientifiche, ai concerti eseguiti e allo spirito di collaborazione nell'insegnamento e nella ricerca, all'impegno di dedizione all'Istituto. Il passaggio deve avvenire col consenso del Gran Cancelliere e il nulla-osta della Santa Sede. Nessuno può essere confermato nell'Istituto e ordinario in altro Istituto Superiore o università.

### Art. 12

Tutti i collaboratori, sia invitati che confermati, perdono il diritto all'insegnamento col compimento del 75° anno di età; rimangono tuttavia nel loro ufficio fino al termine dell'anno accademico. Qualora fossero ancora validi e disponibili, possono essere mantenuti nell'ufficio a titolo provvisorio di anno in anno; il giudizio spetta al Consiglio Accademico.

Se i collaboratori sono ecclesiastici o religiosi, per diventare docenti devono avere il consenso dell'Ordinario o del Superiore Maggiore.

### Art. 13

Qualora il docente non sia più all'altezza dei propri compiti, o per malattia, o per mancanza di tempo e di informazione, il Consiglio di Istituto può prendere in considerazione se sia il caso di sospenderlo o di dimetterlo. Nel caso più delicato di perdita della fede o di violazione della morale, si deve cercare anzitutto di regolare la questione tra l'interessato e il Preside. Se non si giunge ad un accordo, la questione venga opportunamente trattata dal Consiglio d'Istituto; che se ciò non bastasse, sia deferita al Gran Cancelliere. Resta comunque aperta la possibilità del ricorso alla Santa Sede per una definitiva soluzione del caso, avendo cura di sempre assicurare al docente la facoltà di esporre e di difendere la propria causa. Tuttavia nei casi più urgenti, il Gran Cancelliere ha diritto di sospendere temporaneamente il docente, finché non sia concluso il procedimento ordinario.

Per quanto riguarda le semplici manchevolezze nell'insegnamento, è nella sfera dei poteri del Preside, dopo essersi consultato col Consiglio d'Istituto, di infliggere l'ammonizione orale o, nei casi più rilevanti, scritta e da conservare negli atti.

## Studenti

### Art. 14

Per venire ammessi all'Istituto gli studenti devono presentare un certificato di condotta morale rilasciato dal proprio parroco, se laici, dall'Ordinario o suo delegato se ecclesiastici, dal Superiore (o dalla Superiora Maggiore) se religiosi. Religiosi e religiose devono inoltre presentare attestato del proprio Superiore Maggiore comprovante che l'allievo studia non col semplice permesso ma per mandato dei superiori, i quali si impegnano, salvo casi di forza maggiore, a farlo studiare fino al conseguimento del diploma.

Gli allievi devono inoltre presentare il certificato autentico di studio richiesto per l'ammissione al Conservatorio, e insieme fotocopia da lasciare all'Istituto, e in più il diploma di maturità. Se la maturità non ha comportato studi di latino, gli studenti dovranno provvedervi con studio supplementare.

### Art. 15

I programmi del Pontificio Istituto di Musica Sacra in Roma suppongono che l'allievo abbia già una discreta preparazione musicale. Poiché non è sempre così, l'Istituto Ambrosiano di Musica Sacra organizza un corso di propedeutica, della durata di uno o due anni, a seconda della preparazione, fino a che l'allievo possa inserirsi a pieno titolo nei programmi.

### Art. 16

L'Istituto accetta privatisti soltanto per quanto riguarda la preparazione musicale qui chiamata propedeutica, supposto che sia sufficiente anche per la lettura cantata del gregoriano. Tanto per questa quanto per le altre nozioni musicali il candidato dovrà subire un esame di ammissione. Una volta accettati al corso accademico, gli alunni devono frequentarlo regolarmente. Assenze superiori ad un terzo dell'anno scolastico fanno decadere l'allievo dalla possibilità di presentarsi agli esami. Prima di ciascun esame l'allievo dovrà formulare domanda scritta, che sarà accettata se egli è in regola con la frequenza. L'Istituto non accetta privatisti agli esami dei corsi accademici. Non si accettano neppure semplici uditori, tranne che per una volta, col permesso del Prefetto degli Studi, e solo alle materie collettive, con l'impegno però di non rivolgere interrogazioni all'insegnante, né di prendere parte agli esercizi di canto o di armonia degli allievi. In base a ciò potranno decidere se iscriversi regolarmente o no, sempre che siano ancora in tempo, il che non è possibile dopo il primo mese di lezioni.

### Art. 17

In applicazione dell'art. 35 della Costituzione *Sapientia Christiana* si ricorda che in base all'art. 10 del presente Statuto le punizioni più gravi da infliggere agli allievi per infrazione alle norme essenziali di comportamento scolastico e morale sono riservate al Consiglio Accademico; tra queste, ad esempio, le offese a uno o più docenti, il furto, la violenza, la propaganda antireligiosa o sovversiva, l'esempio immorale e, in genere, i reati che, anche se commessi fuori dell'Istituto, comportano detenzione agli effetti delle leggi dello Stato. Tutte queste mancanze possono essere punite con la sospensione o addirittura l'espulsione dall'Istituto nei casi più gravi. All'allievo rimane sempre il diritto di difendersi col dimostrare la falsità delle accuse. Nel caso di mancanze di minore entità, il giudizio è lasciato al Consiglio d'Istituto, che può provvedere soltanto con ammonizioni o sospensione di durata limitata.

## PROGRAMMI DEI CORSI ACCADEMICI

### Corso di canto gregoriano

### Art. 18

#### Esame di ammissione

*Solfeggio figurato* - Teoria e pratica fondamentale della musica. Solfeggi facili, ritmici e cantati. Dar prova di percepire gli intervalli diatonici ed i gruppi ritmici elementari (binari e ternari).

*Canto gregoriano* Nozioni di canto gregoriano (solfeggio letto e cantato di melodie gregoriane di media difficoltà).

*Pianoforte* - Scale a moto parallelo maggiori e minori (melodiche e armoniche). Esecuzione di uno studio fra alcuni presentati dal candidato, dei seguenti autori: Lebert & Stark (vol. II, par. 37); Duvernoy, op. 120; Pozzoli, 30 studietti elementari, oppure altri di autori diversi, ma di pari difficoltà; qualche facile brano di J. S. Bach; esecuzione di una sonatina dei seguenti autori: Clementi, Dussek, Kuhlau, oppure di altri autori di pari difficoltà.

*Armonia* Prova attitudinale.

### Corso propedeutico di Canto gregoriano

Per coloro che non sono in grado di sostenere questo esame, l'Istituto organizza un corso di propedeutica così strutturato:

Anno I	Anno II
Canto gregoriano 1	Canto gregoriano 2
Lettura ed esecuzione di facili melodie gregoriane	Lettura ed esecuzione di melodie gregoriane di media difficoltà (esame di passaggio)
Teoria e solfeggio figurato 1	Teoria e solfeggio figurato 2 (esame compimento corso)
Pianoforte 1 (eventuale esame di conferma)	Pianoforte 2 (esame biennio)
Liturgia fondamentale (esame compimento corso)	Armonia (eventuale esame di conferma)
	Impostazione della voce
	Direzione coro e musica d'assieme

### Corso accademico di Canto gregoriano

art. 19

<i>Programmi</i>		
Anno I (Baccalaureato)	Anno II (Licenza)	Anno III (Magistero)
Canto gregoriano (neumologia ed elementi di semiologia)	Canto gregoriano (paleografia) N.B. per il gregoriano del 2° e 3° anno l'ordine può essere invertito	Canto gregoriano (modalità)
Esercitazione e interpretazione gregoriana	Esercitazione e interpretazione gregoriana	Esercitazione e interpretazione gregoriana
Pianoforte 3	Pianoforte 4 (esame di compimento corso)	Organo (esame)
Armonia 2	Armonia 3	Contrappunto armonia (esame finale)
Storia della musica 1	Storia della musica 2	Storia della musica 3
Direzione coro e musica d'assieme	Direzione coro e musica d'assieme	Armonizzazione gregoriana
Liturgia speciale 1 (storia delle forme musicali liturgiche latine)	Liturgia speciale 2 (storia delle forme musicali liturgiche latine)	Tesi Scritta
Liturgia pastorale		

## Corso accademico di organo principale

### Art. 20

#### Esame di ammissione

Per l'ammissione al I anno del Corso di Organo Principale si richiede, oltre al I e II anno del Corso accademico di Canto Gregoriano (la licenza non è obbligatoria inizialmente, ma va conseguita prima del magistero in organo), il seguente esame di pianoforte:

a) Esecuzione di tre Studi estratti a sorte tre giorni prima dell'esame tra i seguenti del "Gradus ad Parnassum" di Clementi: 1, 3, 5, 7, 9, 12, 15, 16, 17, 21, 22, 24, 27, 28, 31, 32, 34, 35, 36, 44, 47, 48, 50, 65, 66, 78, 83, 84, 86, 87, 88, 95, 96, 99, oppure altri anche di altri autori (Kessler, Müller, Moscheles, Hummel, Henselt, Chopin, ecc.) di pari difficoltà, per un totale di 34 studi.

b) Esecuzione di tre Preludi e Fughe estratti a sorte tre giorni prima dell'esame tra i seguenti del primo volume del "Clavicembalo ben temperato" di J. S. Bach: 2, 3, 6, 7, 8, 9, 10, 11, 12, 13, 15, 19, 21; oppure altri preludi e fughe, anche dal secondo volume del "Clavicembalo ben temperato", per un totale di 13 fughe con relativi preludi.

N.B. Sono dispensati dall'esame i candidati che siano in possesso del compimento del corso medio di pianoforte conseguito presso Conservatori Statali.

### Art. 21

#### Programmi

Anno I	Anno II (Baccalaureato)	Anno III (Licenza)	Anno IV (Magistero)
Organo principale I	Organo principale II	Organo principale III	Organo principale IV
Improvvisazione all'organo I	Improvvisazione all'organo II	Improvvisazione all'organo III	Improvvisazione all'organo IV
Organografia I	Organografia II	Trasporto di un brano con pedale obbligato	Lettura di partiture nelle quattro chiavi
Accompagnamento scritto al canto gregoriano	Accompagnamento gregoriano improvvisato I	Accompagnamento gregoriano improvvisato II ad un tono sopra o sotto	Accompagnamento gregoriano improvvisato II con qualunque trasporto
Fuga	Forme musicali I (polifoniche)	Forme musicali II	Materia speciale
Esercitazione di direzione gregoriana			
Musica d'insieme	Musica d'insieme	Musica d'insieme	Musica d'insieme

#### Corso di Composizione Sacra

### Art. 22

#### Esame di ammissione

Per l'ammissione al I anno del Corso di Composizione Sacra si richiede, oltre al I e II anno del Corso di Canto Gregoriano (la licenza non è obbligatoria inizialmente, ma va conseguita prima del magistero in composizione), di aver superato con esito positivo un esame particolare di contrappunto e di ammissione alla fuga, di aver studiato armonia e contrappunto per altri due anni, dopo il II anno di Canto Gregoriano, e pianoforte pure per altri due anni (studi che si possono compiere presso lo stesso Istituto).



Art. 23

Programmi

Anno I	Anno II (Baccalaureato)	Anno III (Licenza)	Anno IV (Magistero)
Armonia e contrapunto 6 (corso speciale sulle tendenze più recenti)		Trascrizione polifonica I	Trascrizione polifonica II
Fuga	Mottetto		
Forme musicali I (polifoniche)	Forme musicali II		
Esercitazione di direzione polifonica	Esercitazione di direzione polifonica	Esercitazione di direzione polifonica	Direzione polifonica
Strumentazione I	Strumentazione II	Strumentazione III	
Pianoforte 6	Composizione	Composizione	Composizione
Accompagnamento scritto al canto gregoriano	Pianoforte 7		
Organo liturgico II			
Organografia I			
Musica d'insieme	Musica d'insieme	Musica d'insieme	Musica d'insieme

Gradi e punteggi

Art. 24

I gradi accademici che l'Istituto può conferire sono:

- 1) il Baccalaureato
- 2) la Licenza
- 3) il Magistero (cfr. art. 47 della Costituzione Sapientia Christiana)
- 4) il Dottorato.

Il punteggio, come nei Conservatori di Musica, è espresso in decimi, eventualmente seguiti da centesimi. La sufficienza richiede almeno il sei soltanto il dieci può essere accompagnato dalla lode.

Il grado di Magistero in Canto Gregoriano richiede la presentazione di una tesi relativa a una delle materie che fanno parte del corso.

Il grado di Dottorato richiede sempre il previo conseguimento del Magistero, e in seguito la presentazione e discussione di una tesi relativa a uno dei tre rami in cui può essere conferito (Canto Gregoriano, Organo Principale, Composizione sacra). Copia di tale tesi dovrà essere spedita al Pontificio Istituto di Musica Sacra in Roma ed alla Sacra Congregazione per l'Educazione Cattolica. Le norme relative al Dottorato sono quelle che si leggono all'art. 49 par. 3 della Costituzione Sapientia Christiana, e cioè: "Per conseguire il Dottorato si richiede una dissertazione dottorale che contribuisca effettivamente al progresso della scienza, sia stata elaborata sotto la guida di un docente, pubblicamente discussa, approvata collegialmente e, almeno nella sua parte principale, pubblicata".

Scuole di perfezionamento

Art. 25

Per diplomati in canto gregoriano l'Istituto organizza corsi di specializzazione in semiologia gregoriana e in canto ambrosiano, di cui non viene fissato il programma negli Statuti.

perchè non danno diritto ad alcun titolo accademico.

La scuola di specializzazione di canto ambrosiano è necessaria per tener fede al primo scopo dell'Istituto, che è quello di coltivare il canto ambrosiano, ma non può essere imposta a tutti gli allievi, che in gran parte provengono da diocesi che non hanno il rito ambrosiano.

Inoltre il riconoscimento dei titoli accademici di questo Istituto da parte dell'Autorità Civile è condizionato alla fedeltà ai programmi del Pontificio Istituto di Musica Sacra in Roma, dove prima materia è il canto gregoriano. La specializzazione in canto ambrosiano rimane praticamente riservata ai diocesani Milanesi.

#### **Scuola per organisti parrocchiali**

##### **Art. 26**

Nei locali dell'Istituto si tiene un corso serale di minore impegno per la formazione di organisti parrocchiali. Il corso non ha carattere accademico e non è organizzato dall'Istituto, bensì dipende esclusivamente dall'Autorità diocesana, come i vari istituti cecilianesi esistenti nelle diocesi d'Italia. L'Istituto concede l'uso dei suoi locali e dei suoi strumenti; amministrazione, timbri e carta intestata sono a parte. Sembra opportuno che l'Istituto conceda ospitalità a questo corso, perchè può così influire indirettamente sulla formazione di buon numero di organisti che poi concorrono a migliorare le sorti della musica sacra nella diocesi.

#### **Commissione Amministrativa**

##### **Art. 27**

La Commissione Amministrativa è composta da sei ecclesiastici: tre nominati dal Consiglio Accademico, tre dall'Ordinario Diocesano di Milano. Non è fissato un termine per la sua durata. Se non viene rinnovata dopo un anno, s'intende tacitamente prorogata.

E' suo compito esaminare entrate ed uscite; dare giudizi e suggerimenti sull'entità delle spese e sull'opportunità di acquisti; fissare le quote richieste agli allievi.

Alle quote si possono aggiungere oblazioni varie.

E' compito del Prefetto degli Studi segnalare quegli allievi bisognosi e meritevoli, ai quali sia bene concedere qualche facilitazione o sussidio.

#### **Bibliotecario, Segretario, Commercialista**

##### **Art. 28**

La Biblioteca è elemento essenziale per il funzionamento dell'Istituto. Oltre a una somma adeguata che tutti gli anni l'amministrazione mette a disposizione per acquisti di libri e abbonamenti a riviste, la biblioteca può accrescersi per oblazione di estranei o per accessione ereditaria. In ogni caso il Bibliotecario curerà tempestivamente l'aggiornamento del catalogo. Nel suo lavoro potrà farsi aiutare anche da qualche studente di provata responsabilità, senza pregiudizio degli studi. Agli allievi od estranei che vogliono consultare i libri, li fornirà in sala di lettura, senza permettere l'accesso agli scaffali se non in sua presenza.

Il Segretario deve provvedere a registrare ogni giorno le presenze e le assenze di docenti e allievi, a ritirare le quote, distribuire i libri necessari alle lezioni, preparare i verbali d'esame e tenere aggiornato il registro ufficiale. Risponde alle lettere secondo le istruzioni del Preside; provvede ai versamenti prescritti.

Il Commercialista esamina i libri di conto e i fogli di denuncia, precisando i contributi erariali e quelli previdenziali. Segnala le prossime scadenze.

#### **Personale Ausiliario**

##### **Art. 29**

L'addetto alle pulizie dovrà prestare la sua opera nei giorni e nelle ore in cui non c'è lezione. L'entità della retribuzione e dei contributi previdenziali è fissata in base al contratto del personale dipendente dalle scuole cattoliche.

Si chiede l'approvazione *ad experimentum* per un triennio di questi Statuti e Programmi.

Milano, 29 ottobre 1982

F.to IL GRAN CANCELLIERE

(Carlo Maria Martini, Arcivescovo)

#### SACRA CONGREGATIO PRO INSTITUTIONE CATHOLICA

lectis perpensisque 29 articulis, ex quibus STATUTA constant PONTIFICII INSTITUTI AMBROSIANI MUSICAE SACRAE Mediolanensis, ad normam Apostolicae Constitutionis "Sapientia Christiana" adnexarumque "Ordinationum" recognita, eadem ad triennium et ad experimentum rata habet atque approbat omnibusque ad quos pertinet praecipit ut, quae iisdem definiuntur ac statuuntur, ad effectum sedulo adducant; ceteris servatis de iure servandis.

Romae, ex aedibus Sacrae Congregationis, d. d. V m. januarii a. D. MCMLXXXIII.

PRAEFECTUS

Vilhelmus card. Baum

A SECRETIS

Antonius Maria Javierre Hortas