

THE DIRECTOR OF MUSIC MINISTRIES IN THE PARISH:

WORK AND REMUNERATION

A
Statement
and
Worksheet



DMMD

THE NATIONAL ASSOCIATION OF

Pastoral Musicians

Director of Music Ministries Division

National Association of Pastoral Musicians
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THE DIRECTOR OF MUSIC MINISTRIES IN THE PARISH: WORK AND REMUNERATION

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The National Association of Pastoral Musicians fosters the art of musical liturgy. The members of NPM serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer. The Director of Music Ministries Division (DMMD) is the membership division for those who hold or share primary responsibility for music in parishes and other institutions.

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National Association of Pastoral Musicians
Director of Music Ministries Division

The Director of Music Ministries in the Parish: Work and Remuneration

Preface

In 1963 the bishops of the Second Vatican Council, in their desire to renew the life of the Church, called for the “full, conscious and active participation” of the faithful in the liturgy (*Constitution on the Sacred Liturgy*, 14). This active participation of the assembly was to be accomplished first of all through the musical elements of the rites, by “acclamations, responses, psalmody, antiphons, and songs” (*Constitution on the Sacred Liturgy* [CSL], 30).

The Council affirmed that “the musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this preeminence is that, as sacred song closely bound to the text, it forms a necessary or integral part of the solemn liturgy” (CSL, 112).

Because music is integral to liturgy, the employment of well-trained Directors of Music Ministries in the Catholic Church is vital. Oftentimes however, the special nature of the musician’s training and the practice of his/her craft makes it difficult for others to understand properly the required credentials and the amount of work involved in a specific church position.

Common perception of a parish musician may range anywhere from a skilled professional to an amateur contributing his or her services. However, the work done by the Director of Music Ministries covers a broad spectrum of activities. Some of the work is visible (like playing the organ or piano at liturgy or directing the choir), but much of it (like keyboard practice or the study of musical scores) is not. Both types of work are necessary components of the job. Typical responsibilities are set forth in the *Sample Job Description*, Appendix A (page 11). However, the attributes and job requirements defining the typical full-time position of a church musician, which are listed below, are clearly those of a professional (from the NPM publication *Qualifications for a Director of Music Ministries: A Statement and Bibliography*).

Pastoral Skills—A Director of Music Ministries is a pastoral musician, of service to the church at prayer. He or she “. . . is not merely an employee or volunteer, but a minister, someone who shares faith, serves the community, and expresses the love of God and neighbor through music.” (*Liturgical Music Today* [LMT], #64)

Liturgical Skills—A Director of Music Ministries has acquired basic information about the liturgy of the Roman Catholic Church and is able to integrate this with musical skills so that the liturgical music component of worship can be celebrated. Such basic information is usually acquired through the study of liturgical theology and church music or through wide reading or experience in the field.

Musical Skills—A Director of Music Ministries has attained skills in applied music, music theory, and the history of music, usually through an undergraduate and/or graduate degree in music. These skills include:

- ❖ proficiency in at least one accompanying instrument used in liturgical celebration or in voice and choral performance;
- ❖ a knowledge of keyboard technique, service playing requirements, transposition, guitar techniques, group vocal techniques for adults and children, choral conducting;
- ❖ use of instruments with choir and keyboard;
- ❖ some understanding of acoustics, especially as they pertain to the space in which the parish worships.

Organizational Skills—The position of Director of Music Ministries implies the involvement of other people in the musical programs of the parish. The Director must be able to organize or see to the organization of all aspects of the parish music program.

Conclusion—The Director of Music Ministries who fulfills these qualifications is deserving of fair compensation, similar to that provided by just employers in our nation, with a mutually agreed upon contract describing the responsibilities of employer as well as employee.

Music in the Church

Since music plays an integral part in the worship of the church, it is imperative to have the best musical leadership possible. A Director of Music Ministries makes critical contributions to the parish by his/her “ability to engage the parish in the musical celebration of worship,” because he/she has developed the skills necessary “to empower the people to sing” (from the NPM publication *Qualifications for a Director of Music Ministries: A Statement and Bibliography*).

Besides providing the best and most appropriate music for the praying assembly, the pastoral musician will “engage the parish in an ongoing educational process regarding the place of music in worship; attend to the continuing spiritual and musical growth of parish music volunteers; and provide appropriate training for cantors, organists, and members of musical ensembles” (from the NPM publication *Qualifications for a Director of Music Ministries: A Statement and Bibliography*). Using music creatively, the Director of Music Ministries will further enrich the lives of the parishioners in a variety of ways. Some possibilities are:

- ❖ Organization of choral ensembles, e.g., adult, youth, children’s, contemporary;
- ❖ Presentation of special musical services;
- ❖ Training of instrumental groups (handbells, brass, strings, guitar, etc.);
- ❖ Presentation of choral programs or organ recitals;
- ❖ Development of music education programs;
- ❖ Use of liturgical dance, plays, and other art forms;
- ❖ Production of recordings of music in the church.

A creative music program requires a talented Director of Music Ministries as well as the support of choirs, clergy, and the assembly.

Before efforts are made to employ a Director of Music Ministries, the job should be analyzed to determine the extent and nature of the responsibilities, the effectiveness of the existing music program and what changes may be needed. Then, an appropriate salary can be determined. It should be remembered that the competent, qualified Director of Music Ministries has invested thousands of dollars and years of hard work to develop his or her skills and should receive proper compensation. Each parish must judge the applicants for a position on the basis of musical and personal qualifications. The process should include both an interview and an audition.

The Formation of the Director of Music Ministries

In order to function effectively, the Director of Music Ministries must have expertise in the four skills areas listed in the preface. To acquire the necessary training, especially in the areas of music and liturgy, a large investment of time and money is required. In most cases, this training

includes an undergraduate or graduate degree from a college or music conservatory. A music degree *alone* will include the following:

- ❖ Music theory, which includes the development of many skills: sight singing, score reading, transposition at sight, musical terminology, and dictation (writing down music that has been played). Training in all of these areas gives the individual a keener musical sense and the ability to grasp the complex problems involved in the performance of music.
- ❖ Courses in the history of music cover the study of musicians, musical styles, and the significant compositions of many centuries, while studies in liturgy, theology, and the history of worship give additional background to the church musician.
- ❖ In the study of musical composition, the intention is not to become a professional composer (although this may be the result) but to learn enough about composition to understand the methods used. This enables a musician to evaluate a variety of music from all centuries. The most important subjects in this area are harmony, counterpoint, and musical form.
- ❖ Private study in an area of musical specialization, for example, voice, piano, organ, guitar, or choral conducting. Such a study emphasizes technique, repertoire, and interpretive skills; is accomplished through weekly one-on-one lessons; and requires daily practice.

Knowledge of liturgy and the development of liturgical skills add yet other broad areas of education that require additional years of study, time, and money. In order to exercise good liturgical judgment, a Director of Music Ministries must have a basic knowledge of the liturgy of the Roman Catholic Church and the ability to integrate this with musical skills. Studies and/or a degree in liturgy will include:

- ❖ A knowledge and application of these documents: *The Constitution on the Sacred Liturgy* (1963); the *Instruction on Music in the Liturgy* (*Musicam sacram*, 1967); *Music in Catholic Worship* (1972, revised 1983); the *Directory for Masses with Children* (1973); *Introduction to the Lectionary* (revised 1981); *Liturgical Music Today* (1982); *This Holy and Living Sacrifice* (1985); the *Rite of Christian Initiation of Adults* (1988); *Built of Living Stones: Art, Architecture, and Worship* (2000); and *The General Instruction of the Roman Missal* (2002);
- ❖ An understanding of the requirements of the lectionary, the liturgical calendar, the *Roman Missal*, and sacramental rites;
- ❖ An understanding of the assembly as the primary liturgical symbol and the willingness to plan and prepare celebrations to promote “the full, active, and conscious participation of the assembly” (CSL, #26) with the judicious use of cantors, choirs, ensembles, and instrumentalists;
- ❖ Continuing education that will include at least one periodical concerning liturgy and attending workshops and conferences on music and liturgy annually.

Pastoral skills must be honed to deal with the broad spectrum of people and circumstances that the Director of Music Ministries will encounter. He/she must develop the skills to:

- ❖ interact well with parishioners, parish staff, the liturgy committee and other musicians;
- ❖ work effectively with children as well as adults;
- ❖ make cultural and ethnic adaptations appropriate to the requirements of the parish;
- ❖ plan liturgies that will address the spiritual needs of the parish.

Administrative skills must be acquired that will allow the Director of Music Ministries to:

- ❖ coordinate all of the parish music ministries;
- ❖ plan and administer the music budget;
- ❖ organize programs and rehearsals;
- ❖ be adept at short- and long-range planning;
- ❖ schedule music ministers (cantors, choirs, organists, etc.);
- ❖ see to the timely distribution of all schedules and music;
- ❖ maintain the music library;
- ❖ select and maintain instruments;
- ❖ seasonally evaluate the music ministries program.

The acquisition and development of musical skills alone do not imply that a musician is qualified as a *pastoral* musician, so some additional time and effort must be spent on certification, whether through a diocese, a college, or the National Association of Pastoral Musicians.

The National Association of Pastoral Musicians and DMMD Certification

The DMMD Certification program is designed to be an independent course of study in which the candidate works in close collaboration with a mentor. The program is based on the *DMMD Qualifications Statement* in which the four areas of expertise form the foundation of certification. Since those four areas—musical, liturgical, pastoral, and organizational—all contribute to the make-up of the Director of Music Ministries, they define the skills necessary for dealing with the day-to-day experiences one meets in a parish. Directors of Music Ministries who may be deficient in any of these four areas would need to acquire the skills needed to complete their certification successfully. Further, candidates must declare an area of specialization from the following: choral conducting, voice, piano, organ, or guitar.

Requirements to enter the program include a minimum of two years experience in full-time parish music ministry; competency in general music (normally fulfilled by a least a bachelor's degree in music, i.e., church music, performance, music education, or relevant course work);

and active membership in NPM and DMMD. Once admitted into the program, the candidate is assigned a mentor mutually agreed to by the mentor, candidate, and certification committee. A self-study is sent to the candidate; it defines the required skills to be acquired by means of questions based on history, documents, and given scenarios. There are sets of questions for each of the four areas of expertise. Through the self-study the candidate, in conjunction with the mentor, will determine any course work which may be needed to fill in gaps from past study.

When the candidate has completed the self-study and taken the appropriate action to become proficient in all four areas, he or she applies for the final examination which is administered prior to an NPM convention. The candidate must pass written examinations in each of the four areas. In addition, the candidate must pass a musical performance jury in the area of concentration; the level of performance would be comparable to a senior undergraduate level at a music school. Upon successful completion of the above requirements, certification is awarded.

The advantages of certification include recognition by one's peers and the achievement of a certain standard of excellence, with the possibility of additional monetary and other benefits accruing through national acceptance of standards for Directors of Music Ministries and standardized contracts (or detailed job descriptions and letters of agreement to abide by just employment procedures). Through these means Directors of Music Ministries continually define who we are and how we shape the quality of what we offer.

Determination of Salary

The church has a moral obligation to pay its musicians fair and equitable salaries. A reasonable standard of living for all church employees is the responsibility of the church. The DMMD endorses the salary guidelines laid out by the American Guild of Organists and set forth on this page and the next page. These figures reflect a salary based on the acquisition of music skills alone, are based on average values for the entire country, and were derived from a study of other professions with comparable skills, education, and supervisory responsibilities. Factors such as experience and special talents have not been included directly since these are difficult to specify. However, the variations shown in the table at each level should be used to take into account some of the less tangible factors. For example, additional adjustments should be made for the cost of living in more expensive regions of the country, acquisition of additional degrees in related fields, or for DMMs with outstanding abilities or positions which require the very highest musical standards or responsibilities.

Salary Guidelines for the Director of Music Ministries*

The figures in italics represent 20%–30% of the base salary (the figures in bold type in the box on the next page), with our without compensation for obtaining certification (CDMM = Certified Director of Music Ministries)—the average cost of health and pension benefits offered by

**These guidelines have been fashioned after those of the American Guild of Organists, and the DMMD gratefully acknowledges the many years of pioneering work done by the AGO on behalf of church musicians everywhere.*

LEVEL OF FORMAL MUSICAL TRAINING	SALARY RANGE AND BENEFITS ¹ (2010)	
Doctoral Degree in Music with CDMM*	Base: 58,875–77,587	Ben: +11,775–23,276
Doctoral Degree in Music	Base: 55,976–74,688	Ben: +11,195–22,406
Master’s Degree in Music with CDMM*	Base: 52,595–69,261	Ben: +10,519–20,778
Master’s Degree in Music	Base: 49,663–66,362	Ben: + 9,933–19,909
Bachelor’s Degree in Music with CDMM*	Base: 46,575–60,299	Ben: + 9,315–18,090
Bachelor’s Degree in Music	Base: 43,677–57,514	Ben: + 8,735–17,254
No Academic Degree with CDMM*	Base: 39,544–52,055	Ben: + 7,909–15,617
No Academic Degree	Base: 36,702–48,077	Ben: + 7,340–14,423

¹ When an employer does not offer benefits, an addition should be made to salaries so that employees may provide for their own needs.
* CDMM = Certified Director of Music Ministries

denominational plans. When an employer does not offer such benefits, this amount should be added to the base salary to allow employees to provide for their own needs.

Those with fewer than five years experience should be considered at the lower salary level and those with greater experience at the higher level. Directors of Music Ministries with outstanding abilities or positions that require exceptional performance may exceed the chart figures. Directors of Music Ministries who pursue additional studies or acquire additional degrees in related fields such as pastoral leadership, ministry, liturgy, spirituality, etc., should also receive additional compensation commensurate with those studies, beyond the above figures, which reflect a salary based on the acquisition of music skills alone.

Note: This salary scale, based on figures provided by the American Guild of Organists and current as of May 2010, is for full-time pastoral musicians with various educational backgrounds. Salary increases should be calculated at one percent per year. In light of the economic difficulties in 2009–2010 and the fact that many churches laid off employees, the Board opted temporarily for suggesting a one percent increase, rather than three percent, as in previous years. The scale on page 23 envisions a wider range of possibilities, including part-time ministry.

How to Use the Salary Table

1. Education Level

Determine the level of training of the person in question. Select the category that best fits that person.

2. Base Salary Determination

Those people with little experience (five years or less) would be considered at the lower salary level and those with greater experience at the higher level.

3. Regional Cost of Living Adjustment

The salary levels are recommended average values for the entire country. The cost of living, however, does vary from one region to another, and this should be taken into account in arriving at an equitable salary.

4. Additional Adjustments

The salaries given are intended to apply to the majority of competent Directors of Music Ministries. In exceptional cases of outstanding talent and ability, the Directors of Music Ministries should receive a salary higher than the range suggested in the table. Also, if the church demands the very highest artistic musical standards, it should offer a greater salary than that indicated in the table. This would take into account the added responsibility, which may not be adequately reflected in the working time or amount of training. An adjustment of up to 15%

should be considered in these cases.

In addition to the above salary table, some of the material in this booklet is adapted from the American Guild of Organists publication The Work and Compensation of the Church Musician and is used with permission.

Appendices

Appendix A Page 11 Basic Job Description for a Director of Music Ministries and Organist

This is a basic job description for full-time employment as a Director of Music Ministries and organist and includes:

- Goals for the Director of Music Ministries;
- Goals for the overall music program;
- Duties and responsibilities of the Director of Music Ministries;
- Evaluation of the Director of Music Ministries and the program;

Appendix B Page 14 Sample Contract for the Director of Music Ministries

This is only a sample of one possible type of contract for the Director of Music Ministries. Approaches to contracts and policies regarding employment will vary greatly from diocese to diocese. For example, some dioceses may prefer to use, in lieu of a contract, a detailed job description with a letter of agreement to abide by just employment procedures as would be laid out in a particular diocese's employment guidelines. Either will fix the responsibilities of both parties and help eliminate the possibility of future misunderstandings

Appendix C Page 17 A Guide to Determining a Just Workload and Just Compensation for a Director of Music Ministries

Several dioceses in the United States have begun to establish all-inclusive employment programs and policies for all of the lay ministries (music ministers, social concerns directors, youth ministers, directors of religious education, pastoral administrators, etc.) involved in parish work today. Employment — part-time through full-time — is based on an evaluation of education, experience, responsibilities, and tasks. A point system is used to help to determine the just correlation between the actual workload and compensation. Out of a possible 200 points, up to 50 points each may be given for education and experience and 100 points for actual responsibilities and tasks performed.

Appendix A

National Association of Pastoral Musicians EXAMPLE of a (Basic) Job Description for a Director of Music Ministries and Organist

A job description for the **Director of Music Ministries and organist** at **St. John's Parish, Anywhere, U.S.A.**

1. The goals for the Director of Music Ministries will be:

- ❖ to develop a prayerful, singing assembly through celebration, preparation, and evaluation and through education and personal ministry;
- ❖ with the cooperation and assistance of all the parish ministers, the Director of Music Ministries will support the gospel message through song and challenge the assembly to live it more fully.

2. The goals for the Program of the Music Ministries will be:

- a. **to build and sustain congregational song at the 9:15 and 10:45 Sunday liturgies;**
- b. **to deepen the liturgical understanding and prayer of these assemblies through quarterly education sessions;**
- c. **to help to increase regular attendance at these liturgies through the quality of music;**
- d. **to develop a plan to expand the 10:45 choir membership this year;**
- e. **to recruit, train, and sustain three regular cantors for the 10:45 liturgy;**
- f. **to develop sung liturgy three days a week at the morning Eucharist.**

3. Duties and Responsibilities

- ❖ The Director of Music Ministries will be responsible for all music associated with worship, religious education, social ministry, and evangelization in the parish.
- ❖ Ordinarily, the Director of Music Ministries will be responsible for performing two liturgies as accompanist (organ or other instrument), cantor, or choir director per Sunday or major feast.
- ❖ In addition, the Director of Music Ministries will be responsible for coordinating and staffing all other liturgies with competent musicians.
- ❖ The Director of Music Ministries will be responsible for participating in planning the liturgies with the Parish Liturgy Committee and will be primarily responsible for the music selection of all regular and special celebrations (listed below).

The regular liturgical celebrations this year include:

- a. Eucharistic celebrations on 52 Sundays (4 per Sunday), Easter Vigil, Holy Thursday, Good Friday; the holy days of obligation, the parish secular feasts, Thanksgiving, Labor Day, Memorial Day, and All Souls Day.
- b. Communal sacramental celebrations of confirmation (1); baptism (4); reconciliation (8); anointing of the sick (1).
- c. Weddings (21 last year); funerals (28 last year).
- d. And the following special days: First Communion (1), opening day of school (1), _____.

4. During this contract year, in addition to the general duties and responsibilities, the Director of Music Ministries shall be responsible for the following (*examples of some of the items that might be mentioned*):

- a. Special liturgical celebrations, viz., ordination of a permanent deacon, the pastor's 25th anniversary of ordination;
- b. Rebuilding the defunct parish liturgy committee;
- c. Starting a children's choir;
- d. Preparing wedding and funeral guidelines for the parish;
- e. Establishing a more effective process for obtaining parish consultation on repertoire selection;
- f. Developing a plan for the implementation of new repertoire connected with our new worship aid;
- g. Participating in the revised parish budget process by submitting a timely budget through committee;
- h. Increasing practice time from five hours a week to six hours a week;
- i. Providing musical accompaniment for the parish musical;
- j. Designing, planning, coordinating, and promoting three concerts this year for promoting Christianity to our parish neighbors.

5. The Director of Music Ministries reports directly to the **Director of Liturgy (or pastor) for the parish**.

6. The Director of Music Ministries will be responsible to attend the following meetings:

- ❖ The parish staff meeting (weekly);
- ❖ The parish council meetings (4 times/year);
- ❖ The liturgical committee meeting (monthly);
- ❖ And the preparation team of the parish liturgy committee (every two weeks).

7. The Director of Music Ministries is responsible for participating in the parish budget process by:

- a. preparing a music budget;
- b. submitting the budget to the Budget Committee of the Parish

Board;

c. participating in the budget revision process.

8. The parish music budget will not fall below 7% of the total parish budget and shall contain line items as specified in the contract.

9. The Director of Music Ministries shall obtain continuing education **in musical-liturgical** education, particularly in the area of preparation/planning.

In addition, the Director of Music Ministries shall obtain continuing education in the area of **communication with staff**.

In addition, the Director of Music Ministries will be allowed **one weekend off for a three-day** retreat at the Diocesan Retreat Center.

Funds for this education are contained in the line items as specified in the budget.

10. The Parish music program shall be evaluated as follows:

a. Six parishioners, two from the music program appointed by the Director of Music Ministries, two from and appointed by the Liturgy Committee, and two selected at-large, shall meet three months before the end of the contract.

b. This Evaluation Committee shall examine the goals for the program as stated in this job description and evaluate the program based on those goals. The Evaluation Committee shall also comment on the overall condition of the program and the work of the Director of Music Ministries.

c. The Evaluation Committee shall submit a written report of their findings to the Director of Liturgy sixty days before the end of this contract.

11. The performance of the Director of Music Ministries shall be evaluated by the Director of Liturgy (or pastor) who shall review the evaluation of the program submitted by the Evaluation Committee and, based on the statement of personal goals contained in this contract, shall evaluate the work of the Director. This material will serve as the basis for any annual raise.

Appendix B

National Association of Pastoral Musicians SAMPLE CONTRACT for The Director of Music Ministries

This agreement is made at _____
this _____ day of _____, 20_____, the
employer, herein after referred to as PARISH, and _____
the Employee, herein after called DIRECTOR OF MUSIC MINISTRIES.

The DIRECTOR OF MUSIC MINISTRIES agrees to perform all of the
duties and responsibilities as described in the job description for the
_____, a copy of which is attached to this contract and becomes a
constitutive element of this contract.

1. THE PARISH AGREES to compensate the DIRECTOR OF MUSIC MIN-
ISTRIES for services rendered by paying to the DIRECTOR OF MUSIC
MINISTRIES an annual salary of \$_____, payable in weekly
(semi-monthly, monthly) sums of \$_____, for services performed
during the preceding pay period.

2. THE PARISH AGREES that the DIRECTOR OF MUSIC MINISTRIES
is entitled to the following benefits:

2.1 Social Security withholding and all Federal and State Taxes.

2.2 Health Insurance, according to the following plan:

2.3 Life Insurance according to the following plan:

2.4 Retirement Program according to the following plan:

3. THE PARISH AGREES that the DIRECTOR OF MUSIC MINISTRIES
shall be entitled to earn additional income from the following sources:

4. THE PARISH AGREES that the DIRECTOR OF MUSIC MINISTRIES
shall be entitled to the following vacation and holidays:

4.1 Weekly, the DIRECTOR OF MUSIC MINISTRIES will be totally
free on _____ and _____ each week throughout the
year.

4.2 The DIRECTOR OF MUSIC MINISTRIES will be entitled to _____

_____ weeks annual paid vacation, including _____ weekends.

4.3 The DIRECTOR OF MUSIC MINISTRIES shall be entitled to _____ paid holidays on these weekends—Labor Day, July 4th, and Veterans' Day—together with the following paid seven days of vacation:

_____/_____/_____
_____/_____/_____/_____.

5. THE PARISH AGREES to provide _____ days paid sick leave per year; accumulative at the rate of _____ days after _____ months, but no more than _____.

6. THE PARISH AGREES to provide the DIRECTOR OF MUSIC MINISTRIES with a parish music budget of \$_____ for FY _____; the music budget shall include the following items:

- 6.1 Substitute for Vacation \$ _____
- 6.2 Substitute for Sickness (*if needed*) \$ _____
- 6.3 Repertoire \$ _____
- 6.4 Instruments \$ _____
- 6.5 Sound Equipment \$ _____
- 6.6 Professional Memberships \$ _____
- 6.7 Continuing Education \$ _____
- 6.8 Spiritual Formation \$ _____
- 6.9 Additional Musicians \$ _____

7. THE PARISH AGREES that the DIRECTOR OF MUSIC MINISTRIES shall have access to the following parish facilities:

- 7.1 Parish church for rehearsal;
- 7.2 Parish church for music instructions;
- 7.3 Office space;
- 7.4 Meeting space

according to the following terms:

8. THE PARISH AGREES that this contract shall be renewed automatically in the absence of evaluation.

8.1 Evaluation of the program and person will be conducted by _____ in the following manner:

8.1.1 The evaluation shall use the following time table:

_____ months before the end of this contract, evaluation begins.

_____ months before the end of this contract, evaluation ends and a report is given to the DIRECTOR OF MUSIC MINISTRIES.

8.2 Following the evaluation, negotiations for a salary increase based on a cost of living increase and a merit increase ranging from ____% to ____% shall commence.

8.3 If the Pastor, _____, is transferred during this contract, the contract cannot be terminated until at least ____ months after the expiration day.

9. THE PARISH AGREES that the DIRECTOR OF MUSIC MINISTRIES shall begin services on _____, 20 ____ to continue for a period of _____ year(s) thereafter.

10. THE PARISH AGREES that ordinary termination of the contract can be made with mutual agreement of both parties by written notice _____ days before expiration.

(Second Year contract language:) Voluntary termination of this contract can be made by mutual consent of both parties by sixty days written notice.

10.1 THE PARISH AGREES to the following method of involuntary termination:

10.1.1 An evaluation committee is formed consisting of three parishioners, one appointed by the PARISH, one appointed by the DIRECTOR OF MUSIC MINISTRIES, and one mutually agreed to by both parties;

10.1.2 An evaluation of both program and person are completed by the committee;

10.1.3 Both PARISH and DIRECTOR OF MUSIC MINISTRIES agree to be bound by the majority decision of the committee.

10.2 This contract constitutes the entire agreement between the parties hereto and no verbal or implied agreement shall alter or add to its terms.

IN WITNESS THEREOF, the parties hereto have set their hands on the date and at the place first above set forth.

Signed in the presence of:

President, Parish Council _____
PARISH

Secretary, Parish Council _____
PASTOR

DIRECTOR OF MUSIC MINISTRIES

Appendix C

National Association of Pastoral Musicians A GUIDE to Determining a Just Workload and Just Compensation for a Director of Music Ministries

DIRECTOR OF
MUSIC MINISTRIES _____

PARISH _____

PASTOR _____

DATE _____

STEP ONE:

In dialogue with your pastor, determine your ministry evaluation points using the Ministry Evaluation Worksheet (see pages 18–24).

STEP TWO:

Add up your total points.

Factor **ONE:** _____ **Education** (*maximum 50 points*)

Factor **TWO:** _____ **Experience** (*maximum 50 points*)

Factor **THREE:** _____ **Responsibilities** (*maximum 100 points*)

TOTAL: _____ (*maximum 200 points*)

STEP THREE:

Convert your total points to a classification level

<u>Total points</u>	<u>Level</u>
0-39	1
40-79	2
80-119	3
120-159	4
160-200	5

STEP FOUR:

Relate the Classification Level to the salary scale for Director of Music Ministries. Placement between the minimum and the maximum indicates the number of points and the quality of work. (A sample scale for this system may be found on pages 23-24. Note that this scale, compiled from several sources, differs in some details from that given on page 9.)

Ministry Evaluation Worksheet

FACTOR ONE: EDUCATION

Complete Parts A, B, and C. (Maximum points: 50)

Part A: Formal Education (Circle only the highest level attained.)

	<u>Points</u>
Certificate in church music (20 credits)	5
Unrelated bachelor's degree	6
Bachelor's degree with a minor in liturgy, organ, music, or sacred music	7
Bachelor's degree with a major in liturgy or music	10
Bachelor's degree with a major in organ or sacred music	15
Master's degree in liturgy or music	20
Master's degree in organ or sacred music	25
36 hours postgraduate work in music and another relevant master's degree	27
Doctorate in music	30

Part B: Advanced Certification (Maximum points: 10)

NPM and/or AGO Service Playing Certificate	3
AGO Colleague	5
DMMD Certification and/or AGO Choirmaster	8
AGO Associate	9
AGO Fellow	10

Part C: Ongoing Formation This Past Calendar Year

(All points are to be documented regarding date and program.
Maximum points: 10)

One point for each NPM, DMMD, or AGO meeting	_____
Two points for each music and/or liturgy workshop	_____
Three points for an NPM or AGO convention	_____
Four points for a related college course	_____

TOTAL POINTS FOR FACTOR ONE: EDUCATION

(Not to exceed 50 points)

Total Points for Parts A, B, and C above: _____

FACTOR TWO: EXPERIENCE

Complete Parts A and B. *(Maximum points: 50)*

Part A: Previous experience as a full-time Director of Music Ministries *(Circle only the highest level attained.)*

		<u>Points</u>
1-2	completed years	5
2-4	completed years	10
5-6	completed years	15
7-8	completed years	20
9-10	completed years	25
11 or more	completed years	30

Total _____

Part B: Previous experience as a part-time or volunteer musician and/or full-time or part-time worker in another parish ministry

	<u>Director of Music Ministries</u>	<u>Musician</u>	<u>Other Minis-</u>
<u>tries</u>			
1-2 completed years	3	2	1
3-4 completed years	6	3	2
5-6 completed years	9	4	3
7-8 completed years	12	5	4
9-10 completed years	16	6	5
11 or more completed years	20	7	6

Total _____

TOTAL POINTS FOR FACTOR TWO: EXPERIENCE

(Not to exceed 50 points)

Total Points for Parts A and B above: _____

FACTOR THREE: RESPONSIBILITIES AND TASKS

Complete Parts A, B, C, and D. (*Maximum points: 100*)

The combination of responsibilities of the Director of Music Ministries varies from parish to parish. In order to allow for this diversity, Factor Three presents a comprehensive list of the component responsibilities. Note that, although the possible number of points in this section is much greater, the total points allowed may not exceed 100. This total reflects the maximum amount of responsibility which should be expected in any full-time position.

Part A: Administration

(This part does not offer points for directly providing music at liturgical services. That will be found in Part C.)

	<u>Points</u>
Ensures appropriate music for all parish liturgical services <i>(e.g., Sunday Eucharists, weddings, funerals, etc.)</i>	7
Develops assembly repertoire/weekly music selections	6
Participates in the planning and coordination of special seasonal and sacramental events with other staff members <i>(e.g., Triduum, RCIA rites, etc.)</i>	5
Participates actively as a member of the parish staff	4
Participates actively in the activities of the Liturgy Worship Committee	4
Ensures appropriate music for school/CCD services	4
Provides parish liturgical education	3
Prepares and administers the music budget	2
Selects parish music resources (i.e., hymnals, instruments)	2
Creates weekly/seasonal worship aid	2
Hires professional musicians and prepares their repertoire and arrangements	2
Administrative/clerical duties (e.g., scheduling, maintaining choir library)	2
Participates actively in community/parish events	1
Participates actively in professional music/liturgy/ministry organizations	1

Part B: Formation/Training

Five points for **each** of the liturgical music groups you **directly** lead:
(List groups:)

Two points for **each** of the liturgical music groups you are **indirectly** responsible for:
(List groups:)

Three points for each instrument or skill you are expected to be proficient in for this position (e.g., organ, piano, voice, guitar, conducting, composing/arranging, etc.):
(List instruments/skills:)

One point for each hour of individual training you provide to other parish musicians per week (e.g., cantors, organists, instrumentalists):

Part C: Music Skills at Worship

*(Count those service which are paid through your parish salary and for which you **directly** provide the music.)*

Eight points for each parish Sunday Eucharist
(include Saturday Mass for Sunday) _____

Average number of other liturgies/services per month
(including weddings and/or funerals only if they are part of
your contracted salary): One point per service _____

Part D: Discretionary Points

Additional points (not to exceed 5) may be allowed for special duties or areas of responsibility not adequately covered above, e.g., time spent researching and meeting with committees and company representatives about installation of a new organ; special duties and committee meetings to plan activities for an anniversary year, etc.

Responsibilities

Points

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

TOTAL POINTS FOR FACTOR THREE: RESPONSIBILITIES AND TASKS

(Not to exceed 100 points) Total for Parts A, B, C, and D above: _____

Sample Salary Scale

12- Month Salary Schedule for Directors of Music Ministries* (2010)				
LEVEL	POINTS	MINIMUM # OF POINTS	MIDWAY # OF POINTS	MAXIMUM # OF POINTS
1	20-39	\$20,008	\$24,970	\$29,935
2	40-79	\$28,543	\$32,938	\$39,501
3	80-119	\$42,195	\$51,118	\$56,456
4	120-159	\$51,212	\$58,360	\$68,393
5	160-200	\$57,694	\$68,144	\$78,489

*This schedule does not include benefits. When health, insurance, and pension benefits are NOT included in the Directors of Music Ministries salary, the above figures should be adjusted up between 20% and 30% to allow the employee to obtain their own coverage of these items.

This is only sample salary scale, but it does reflect a just minimum wage for each level and number of points, and we believe that salaries should not fall below these levels.

Those with less than five years experience should be considered at the lower salary level and those with greater experience at the higher level. Directors of Music Ministries with outstanding abilities or positions that require exceptional performance may exceed the chart figures. Directors of Music Ministries who have attained DMMD Certification and/or pursued additional studies in the fields of pastoral leadership, ministry, liturgy, spirituality, etc., should also receive additional compensation, commensurate with those studies, beyond the above figures which reflect a salary based on the acquisition of music skills alone.

Note: This salary schedule, current as of May 2010, envisions a wider range of possibilities than the salary scale on page 9. In addition to formal education, it includes the other factors described in the Ministry Evaluation Worksheet. Salary increases should be calculated at one percent per year. In light of the economic difficulties in 2009–2010 and the fact that many churches laid off employees, the Board opted temporarily for suggesting a one percent increase, rather than three percent, as in previous years.

HOW TO USE THE SALARY TABLE

1. Complete Factors 1, 2, and 3 to determine the total number of points.

2. *Base Salary Determination*

Relate the Classification Level to the salary scale for Directors of Music Ministries. Placement between the minimum and the maximum indicates the number of points and the quality of work.

3. *Regional Cost of Living Adjustment*

The salary levels are recommended *average values* for the entire country. The cost of living, however, does vary from one region to another, and this should be taken into account in arriving at an equitable salary. Salary levels must also be adjusted to fit the demographic pay scales nationally. For example, those living in the major cities on the East Coast, where the cost of living is among the highest in the country, should see an additional 20%–25% increase on each level.

4. *Additional Adjustments*

The salaries given are intended to apply to the majority of competent Directors of Music Ministries. In exceptional cases of outstanding talent and ability, the Directors of Music Ministries should receive a salary higher than the range suggested in the table. Also, if the church demands the very highest artistic musical standards, it should offer a greater salary than that indicated in the table. This would take into account the added responsibility, which may not be adequately reflected, in the working time or amount of training. An adjustment of up to 15% should be considered in these cases.

Some of the material in this appendix has been adapted from the salary guidelines of the Diocese of Pittsburgh and the Archdiocese of Chicago and is used with permission.

Additional Resources

available from the National Association of Pastoral Musicians

A Pastoral Musician's Employment Resource. NPM DMMD Professional Concerns Committee. \$15.00.

Hiring a Director of Music: A Handbook and Guide. DMMD Professional Concerns Committee. \$5.00.

National Certification Standards for Lay Ecclesial Ministers Serving as . . . Directors of Music Ministries/Normas Nacionales para Certificación de Ministros Eclesiales Laicos Que Sirven como . . . Directores de los Ministerios de Musica. National Association for Lay Ministry, National Conference for Catechetical Leadership, National Federation for Catholic Youth Ministry, and the National Association of Pastoral Musicians. \$14.95.

Qualifications for a Director of Music Ministries. DMMD Education Committee. \$3.50.

