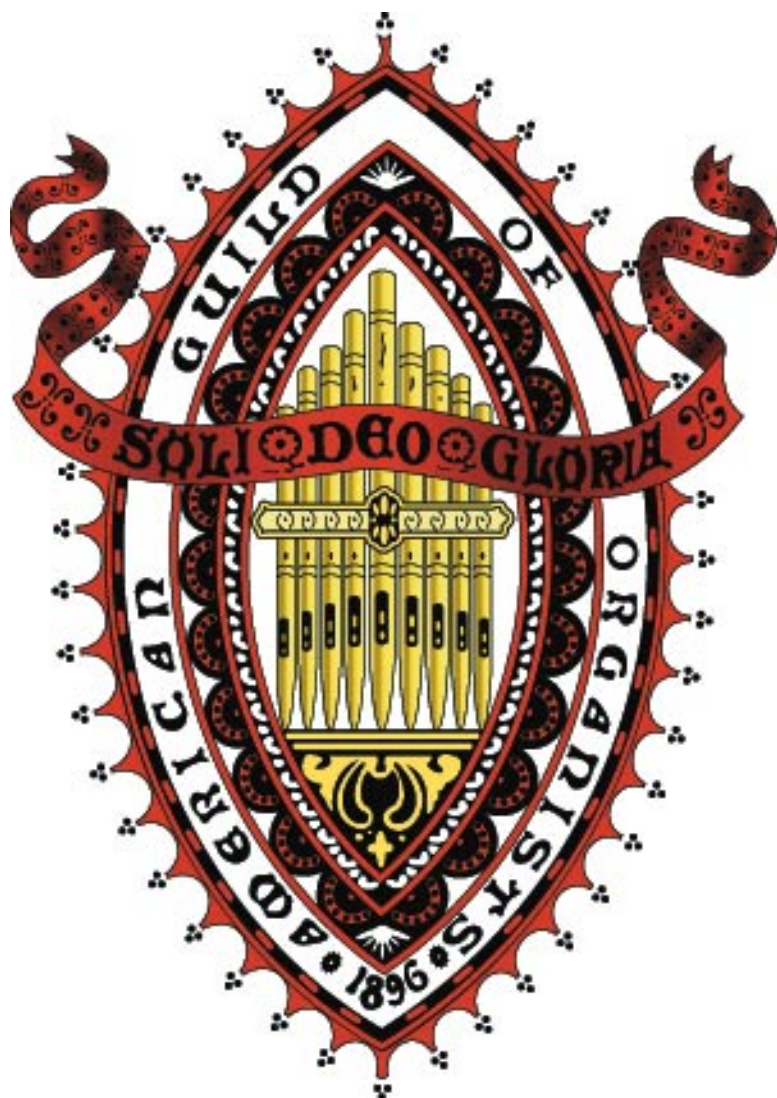


THE CHURCH MUSICIAN

Ministry, Work, and Compensation



AMERICAN GUILD OF ORGANISTS
Central Arizona Chapter
Phoenix, Arizona



www.CAZAGO.org

Soli Deo Gloria

DECLARATION OF RELIGIOUS PRINCIPLES

For the greater glory of God, and for the cause of fine music in this land, we, being severally members of the American Guild of Organists, do declare our mind and intention in these things:

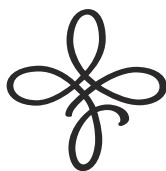
We believe that the office of music in Divine Worship is a Sacred Oblation before the Most High.

We believe that they who are set as Organists and Choir Directors in the House of God, ought themselves to be people of devout conduct, teaching the ways of earnestness to those committed to their charge.

We believe that the unity of purpose and fellowship of life between Clergy and Musicians should be everywhere established and maintained.

We believe that at all times and in all places it is our duty to work and pray for the advancement of Divine Worship in the holy gifts of strength and nobleness; to the end that God's House may be purged of its blemishes, that the minds of all may be instructed, that the honor of that House may be guarded in our time and the time to come.

Wherefore we do give ourselves with reverence and humility to these endeavors, offering up our work and our lives in the Name of Him, without Whom nothing is strong, nothing is holy. Amen.



CENTRAL ARIZONA CHAPTER, A.G.O. PROFESSIONAL CONCERNS COMMITTEE

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INTRODUCTION

This publication has been prepared in response to the many questions from the churches and synagogues in the Phoenix area concerning Music Ministry and its leadership. It presents a comprehensive analysis of musicians' responsibilities, suggestions for the hiring process, and recommendations on salary.

The significance of Music Ministry is reflected in a landmark survey quoted by Dr. George Hunter of Asbury Theological Seminary in which a majority of those interviewed listed the music program as the element of worship which drew them into the congregation.

The material presented here represents analyses of the Maricopa County Small Employer Wage Survey, the Arizona Statistical Review, teachers' salary scales from Phoenix Union School District, Madison School District, Scottsdale Unified School District, Maricopa County Community College District, and a survey of musicians currently employed in Phoenix area churches.

The Central Arizona Chapter of the American Guild of Organists is prepared to assist local congregations in their search for well-trained musical leadership. As we serve the people of God, we also serve Him.



MINISTRY THROUGH MUSIC

The church that ministers effectively to its congregation recognizes that it is as important to employ skilled, sensitive, talented, and committed musicians as it is to employ skilled, sensitive, talented, and committed clergy.

It is imperative to have not only strong and committed musical leadership, but also a strong rapport between musicians and clergy. Only when musicians and clergy support each other can each realize their unique potential to enrich the lives of the members of their congregation.

Every caring congregation would therefore use the same care in determining the proper compensation for their musicians as for their clergy. Indeed, the same criteria — levels of skills, background and training, total time required, and magnitude of their contribution to the total program — should be used for the determination of the musician's salary as is used for the salary of the clergy. Both are trained professionals. Both have special and unique skills and talents. Both deserve reasonable compensation, whether monetary or provisional, for the benefits the church derives from their employment.

The ministry (both musical and pastoral) seeks to glorify God through the following goals:

1. Celebration: To heighten worship for the congregation, contributing to the spiritual life through leadership in worship, liturgy, and hymns, and with anthems, solos, organ, and other instruments in festival services and other gatherings.
2. Education: To make the programs of the congregation religious, educational, artistic, and recreational factors in the lives of its members; to develop and train individual participation in worship; to teach appreciation for hymns and other great music of the faith; to train members in higher ideals and good churchmanship; to encourage a sense of personal responsibility and to develop a spirit of cooperation.
3. Proclamation: To witness as an outreach and an extension of the denomination in the community and beyond.

HOW THE MUSICIAN MINISTERS

ADMINISTRATIVE PLANNING

- ♦ Attend staff meetings and consult with clergy.
- ♦ Collaborate with the Worship Committee in the development of objectives, plans, and programs.
- ♦ Work with the clergy, committee, and staff in initiating, developing and implementing parish programs.
- ♦ Develop and control an annual budget for the music programs as authorized by the clergy and the governing board.

ORGANIST — PREPARATION AND PERFORMANCE

- ♦ Select music, old and new, to meet the special and changing need of the services, learning or reviewing it, determining organ registrations.
- ♦ Learn and adapt choir and hymn accompaniments for the organ.
- ♦ Accompany rehearsals — choir, soloists and cantors, ensembles.
- ♦ Supervise organ maintenance and occasionally make minor repairs.
- ♦ Supervise maintenance and inventory of other church musical instruments.
- ♦ Maintain manual and pedal dexterity by regular practice on the organ and other instruments.
- ♦ Perform recitals and participate in other musical concerts.

CHOIR DIRECTOR

- ♦ Recruit, train, and supervise choirs, soloists, and instrumentalists for performance at regular and special church services.
- ♦ Organize and maintain a music library for the church.
- ♦ Select music from the church library — learn or review the music and develop an artistic interpretation.
- ♦ Search through the music of many publishers for new compositions. Select and order works with suitable texts and appropriate music to enhance the worship service.

- ♦ Arrange or compose music for any particular needs of the service or voicing of the choirs and instruments.
- ♦ Sort, stamp, and file music, keep attendance records and maintain choir vestments.
- ♦ Prepare the rehearsal room: seating arrangements, music, and teaching aids.
- ♦ Conduct the rehearsal: teach music, liturgy, and its development.
- ♦ Consult with individual choir members before and after rehearsals.

THE SERVICES OF THE CHURCH

- ♦ Rehearse the choirs before each service.
- ♦ Play and / or direct the musical portions of the service.
- ♦ Set out music, instruments and other necessary equipment prior to the service and put them away afterward.
- ♦ Educate the worshippers in new hymns and liturgical music.

MISCELLANEOUS

- ♦ Keep abreast of technological advances.
- ♦ Handle correspondence related to the position, including publishers' permissions of use, recommendations for choir members, etc.
- ♦ Engage, employ, and direct instrumental musicians where appropriate and possible.
- ♦ Plan and schedule music for occasional concerts performances and productions.
- ♦ Provide for a substitute when not available.
- ♦ Write for church papers, publicity for newspapers, and radio, etc.
- ♦ Be available to have consultations for memorial services and weddings.
- ♦ Audition and engage soloists as needed.
- ♦ Teach in church day school, if required.

CONTINUING EDUCATION

- ♦ Teach or attend denominational music workshops and classes.
- ♦ Attend conferences and conventions of professional organizations which include educational sessions and concerts.
- ♦ Purchase and listen to recordings, attend choral and organ concerts to learn about new music.
- ♦ Improve computer skills and literacy.

PROFESSIONAL ACTIVITIES

- ♦ American Guild of Organists.
- ♦ Denominational association of musicians.
- ♦ American Choral Directors Association.
- ♦ Handbell Musicians of America.
- ♦ Hymn Society of America.
- ♦ Organ Historical Society.
- ♦ Other local or national professional organizations.

Before efforts are made to employ a church musician, the position should be analyzed to determine the extent of the musician's responsibilities. The church should also consider the effectiveness of the existing music program and decide what changes, if any, are desired. Once the job is defined, the church can realistically estimate the salary that will go with it.



TIME SPENT IN CHURCH WORK

The following list shows different duties or responsibilities that may be connected with the position in question. For each aspect of the job estimate the number of hours spent per week, and enter the figure in the blank space. At the bottom, add up the number of hours thus spent to find the total time commitment. This is obviously an arbitrary week; that is, no one does all these things every week.

DUTIES	HOURS
1. Service and concert performance	_____
2. Service and concert planning	_____
3. Administrative work	_____
4. Rehearsal hours	_____
5. Preparation for rehearsals	_____
6. Maintenance of technique & repertoire (practice time)	_____
7. Recital and concert preparation	_____
8. Staff and committee meetings	_____
9. Pastoral work (counseling, supervision)	_____
10. Miscellaneous	
a. Review of new music and editions	_____
b. Composition / arrangement of music	_____
c. Program building	_____
d. Clerical and library work	_____
e. Custodial work	_____
f. Organ maintenance	_____
g. Continuing education, workshops, etc.	_____
TOTAL	_____

Clearly, an increase in responsibilities means an increase in hours for the job. There is also a cumulative effect in the time expended when more choirs are involved. A church supporting a large choral program will generally have larger choirs, a more comprehensive program and higher musical standards. Consequently, more time for preparation is required from the director. There is, of course, considerable variation in the amount of time spent by different organists or directors. Each church position is unique and carries with it different responsibilities so that significant deviations in hours are not uncommon. The accompanying diagrams indicate roughly the way a church musician's time is spent.

Table #1: Organist Only

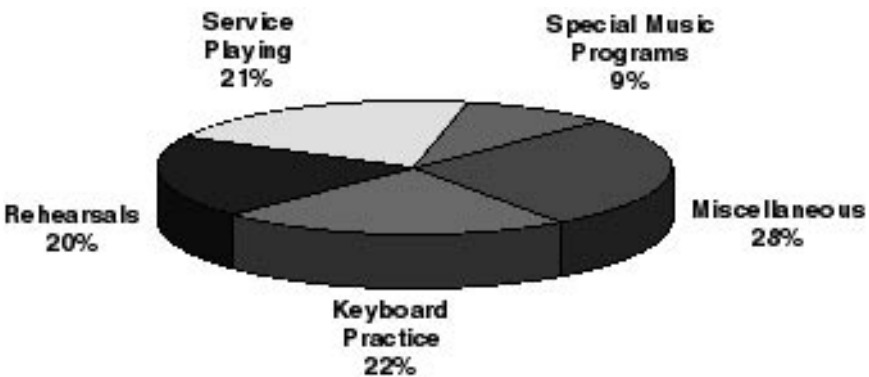
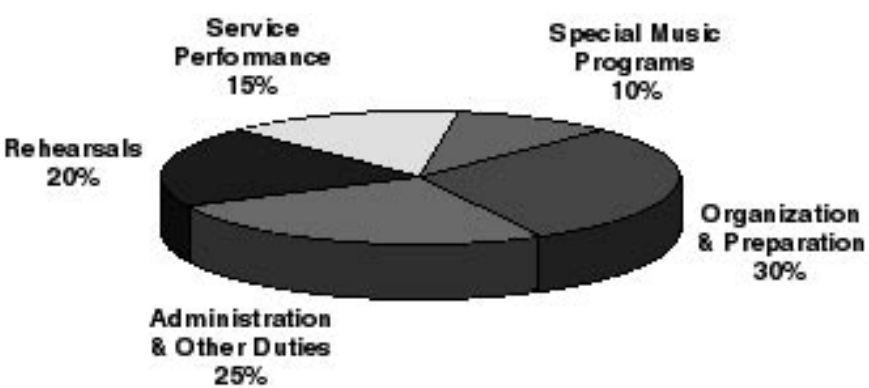


Table #2: Director Only



For the organist-choirmaster it can be seen that the greatest amount of time is spent on the preparation of rehearsals and the organization of the choirs. This includes the selection and learning of choir music and looking after organizational details.

Table #3: Organist-Director



THE TRAINING OF THE CHURCH MUSICIAN

To be effective, church musicians need training in several appropriate areas. Organists usually first develop manual dexterity and music reading skills through a thorough study of piano. Then individual organ study will develop the combination and coordination of both manual and pedal dexterity and the knowledge of the organ as an instrument. The organist needs to learn sufficient organ literature for use as preludes, postludes, and offertories. Even more important is the development of the ability to play hymns creatively for support of congregational singing, to accompany the choir and soloists, to sightread open scores, to improvise and transpose. Choir directors need training in conducting technique, vocal production, and sacred choral literature.

All church musicians need knowledge and skill in the areas of sight-singing, ear training, harmony, counterpoint, and elementary composition. Courses in music history, literature, and performance practice are also important for the development of a sense of musical style. Courses in liturgy, theology, and church music may also be particularly useful.

Over the past few years, there has been an observable expansion of resources available to the musician through the advancements in technologies of musical production and performance. Several churches have found benefit through the selective use of these technologies. It is advisable to encourage musical personnel to acquaint themselves with the new skills necessary.

All of the above abilities may be acquired through the completion of individual study, participation in conferences and workshops, and courses in colleges, universities, conservatories, or schools of sacred music. Persons desiring to become highly skilled professional church musicians should be encouraged to prepare for and pass the examinations for the various certificates offered by the American Guild of Organists.

While the A.G.O. Certificates are not easily equated to academic degrees in organ or sacred music, it can be said that, in most cases, someone having a bachelor's degree in organ or sacred music should have little difficulty passing the Colleague or Choir Master examination; those having a master's degree, the Associate exam, and those holding a doctorate, the Fellow exam.

HIRING A CHURCH MUSICIAN

The usual approach to the hiring of a church musician is to assign the task to a special committee. This allows for representation by interested groups and makes the process more acceptable to the congregation at large.

An effective search committee might include a representative from:

- ♦ The clergy
- ♦ The adult choir
- ♦ Congregational governing bodies
- ♦ Personnel Committee
- ♦ Worship committees
- ♦ A musical consultant from either the membership or the community.

The inclusion of a musical consultant is often overlooked, and yet he or she is the best person to judge musical qualifications. If the consultant is from outside the membership, then this outside consultant should be dealt with professionally in the matter of a fee, which should be determined in advance.

Once the committee has been chosen, its first task is to prepare a job description including an agreed concept of the role of music in worship. It should state to whom the musician is responsible (pastor, music director, worship committee, etc.), how many regular services in summer and winter, weekly choir rehearsals, required accompanist's duties, solo singing, other instrumental music required, special services (Thanksgiving, Advent, Lent, High Holy Days, Passover), and other duties such as attendance at conferences. Consideration should also be given to expectations adjunct to the obvious duties such as weddings, funerals, staff and other committee meetings, and teaching liturgical and hymnal materials to the congregation.

The job description need not state how many hours of planning, preparation, and practice are necessary, but the church should be aware of the time obligations. The job description should be goal oriented, rather than "how to do it." This description should be mailed to applicants in response to their inquiries.

The committee should set a date by which time all applications and resumes should be received. Be sure to secure permission from the applicants before contacting their current employers. When the job has been defined, the appropriate salary range can be estimated.

ADVERTISING THE POSITION

Depending upon the time limitations involved, the following resources for announcing the position are arranged in diminishing order of notification deadlines.

- ♦ National denominational publications
- ♦ National A.G.O. magazine (The American Organist) and website
- ♦ Regional denominational publications
- ♦ Local newspapers
- ♦ Central Arizona Chapter A.G.O. newsletter (The Pipeline) and website

INTERVIEWING THE APPLICANTS

Interviews should be conducted with all committee members present and close enough together for effective comparison. In interviewing, the following guidelines should be kept in mind:

1. State clearly to candidates in advance of the audition what the audition performance and interview requirements are.
2. Allow time for a short program of music to be played by each organist candidate. This could be as short as one prelude and one postlude. Practice time on the organ should be made available to the candidate prior to the audition. Choir directors and singers should also be notified of required audition material.
3. Evaluate hymn playing ability with two or three hymns of diverse character.
4. The committee may also want to hear the candidate in other playing roles which are appropriate to the services (e.g., accompaniment of anthems and / or chant).
5. It may be helpful to ask a candidate's preference as to type and style of music, and to request a list of sample repertoire.
6. The committee should be prepared to discuss the organ, arrangements for its maintenance, and to take the candidate on a tour of the building and its facilities. The candidate may have questions about the choral library contents and the budget for library additions.
7. Before reaching a final decision, consider having the committee hear the final candidates rehearse with the choir, and if possible, play and / or conduct a church service with remuneration. It may be helpful for the committee to hear the candidate at his or her present church as part of the final selection process.
8. Salary should be discussed. The church representatives should be prepared to state what is being offered, in what increments it will be paid, the difference (if any) between summer and winter salaries, Social Security, taxes, and pension withheld, vacation time, substitute arrangements, and benefits.
9. The interviewing committee will no doubt wish to discuss the qualifications of each candidate in private. All candidates should be notified as to whether they have or have not been chosen.

Each applicant should be judged on the basis of musical and personal qualifications. Individual ratings should be determined from formal training, previous experience, demonstrated ability in the particular area (competency of playing or choral conducting), and from letters of recommendation. Other considerations are personality, degree of rapport with co-workers, and the ability to communicate effectively.

When a musician is chosen, a suitable working agreement is desirable. Many future problems due to misunderstanding can be avoided, and obligations on both sides can be dealt with in an objective manner. A good clergy-musician relationship can be fostered at the beginning of employment by open dialogue. The clear spelling out of expectations in a working agreement can promote this understanding. (A sample working agreement may be found on page 13 of this booklet.)

SALARY RECOMMENDATIONS

In establishing a salary for a professional church musician two primary factors should be considered:

1. The extent of responsibilities required, reflected in average number of hours necessary for successful fulfillment.
2. The training and skill of the individual. Though independent areas, both factors are direct determinants of the total value of the position. All professionally trained employees rightly expect due consideration of their skills. We find that the area of employment most similar in demands and training to those of the professional church musician is that of the educator. For both, the time requirements are not always well represented in structured “on site” hours. An analysis of teaching positions and salaries in the Phoenix area has helped us to arrive at the salary recommendations.

Yearly Income Guide table: See www.cazago.org/salaries.htm

Benefits such as life and health insurance, Social Security, and retirement plans have been included in the calculation of the M.I.G table. (Base annual additional, \$2000.) Salary figures are average monthly. Please bear in mind that additional duties will require additional hours and should be compensated equitably.

ADDITIONAL CONCERNS

Since a wedding is a service of worship the committee should be prepared to discuss fees and obligations. The Resident Organist should have the prerogative to play all weddings. If another musician is requested, and the Resident Organist is available, the guest organist may play only with approval of the Resident Organist. Under such circumstances it is recommended that the Resident Organist receive the customary fee as a consultation fee. This consultation fee should be paid prior to the wedding service. If the Resident Organist is not available for the wedding, he / she still has the prerogative and obligation to approve the substitution. The wedding couple should pay the guest musician directly. Similar consideration should be given for Funeral / Memorial fees and situations.

Yearly Income Guide table: See www.cazago.org/salaries.htm

VOLUNTEERISM

We recognize that many churches rely on a spirit of volunteerism for the pragmatic expression of their spiritual foundation. Yet we also realize that the Scriptural phrase “not by bread alone” does not exclude bread. As volunteerism is a matter of conscience for the individual, so should it be for the institution. If your music program demands the leadership of a professionally trained musician, then the offer of appropriate compensation should be made. This allows the applying musician, after reviewing their needs and conscience, the choice of returning all or a portion of their compensation to the church as a donation. As a result the employee has documentation of contributions made to the Church which can be used in tax return preparation. Similarly, the hiring institution is fiscally aware of the value of services rendered.



SAMPLE WORKING AGREEMENT

The following is a sample working agreement for use by musicians in religious institutions. It should be a guide to adapt to each situation. It includes items of importance to organists, choir directors, singers, and instrumentalists.

WORKING AGREEMENT FOR MUSICIANS IN RELIGIOUS INSTITUTIONS

Date _____

Name _____

Title of Position _____

Name of Institution _____

Name of Committee or

Title of Authorized Agent _____

Effective on _____, and until the termination of this agreement as hereinafter provided, _____ shall act as _____ at _____, at a salary of \$ _____ per year, payable _____. This salary shall be reviewed annually at the time of preparation of budget in order to consider a Cost of Living Increase, a Merit Raise, and / or proper reflection of further educational credentials.

The above named person shall have the following duties and responsibilities:

1. He / She shall provide organ music and direct the choir(s) at the service(s) regularly scheduled on _____. He / She shall select appropriate organ and choral music for each service.

2. He / She shall provide organ and choral music for the following additional services during the year: _____.

3. He / She shall have responsibility for the leadership of the following choirs: _____.

4. He / She shall rehearse once weekly (or as otherwise specified) with each of the choirs. During the summer months the choir schedule shall be: _____.

5. He / She shall receive cooperation from the clergyperson and the music committee in the area of general planning and leadership of the music program He / She shall be directly responsible to _____.

6. He / She shall be responsible for the purchase of all necessary music and music supplies and the hiring of instrumental and vocal soloists. Expenditures in this area shall not exceed the amount provided in the budget. The budget in the coming year for these expenses shall be _____.

7. He / She shall be permitted to use the facilities of the institution (organ, piano) for private *teaching. Times of lessons and use of facilities must be scheduled in advance through the office so as not to conflict with the needs of the institution.

* Students of the church organist shall be permitted to use the organ without paying a fee.

* Other students who use the organ are expected to pay a fee to the institution which shall be \$_____ per hour.

8. The musician's services shall be utilized at all weddings requiring organ music held within the institution. The services of other organists may be used only with permission of the regular organist. (The fee for a normal wedding should be determined through consultation between the clergyperson and musician.) For a short program of organ music preceding the wedding ceremony and performing at the wedding ceremony, the fee shall be \$_____. For attendance at the wedding rehearsal the fee shall be \$_____. Additional remuneration shall be made for special music, or if attendance at extra rehearsals is required.

9. The musician shall provide music for funeral services held within the church or synagogue if available at the time of the funeral. (Again, this fee should be determined through consultation between the clergyperson and musician.) The fee for such a service shall be \$_____.

10. He / She shall report to the appropriate committee the condition and needs for the maintenance of the organ(s) and piano(s). The institution shall provide money for the proper care of these instruments. Guest organists or recitalists shall not be permitted to use the organ without prior approval by the regular organist.

11. He / She shall be granted a vacation (with full salary) of _____ weeks annually. He / She shall assist the institution in arranging for a substitute organist.

12. He / She shall be eligible for *15 days sick leave per year (including four service days).

*Negotiable, for primary responsibility position.

13. The institution shall provide the following fringe benefits for the above named person and his / her family: Major Medical Insurance, Pension Plan, Life Insurance, and Social Security. These benefits shall take into account the person's needs and be commensurate with the benefits received by the other employees of the institution.

*14. The religious institution shall grant the above named person a *minimum* of \$400 annually for all expenses (registration, housing, food, and travel) in attending a music conference, convention or workshop.

*15. The above named person shall give notice of termination of his / her employment at least sixty (60) days in advance of the termination. The institution should likewise give sixty days advance notice in the event they wish to terminate his / her employment.

*14, 15; items to be examined with consideration for church budget, customary procedures, and personal requirements.

Signature and Title
of Authorized Agent

Signature of
Authorized Musician