



**JUST COMPENSATION GUIDELINES**  
**FOR DIRECTORS OF MUSIC MINISTRIES AND PASTORAL MUSICIANS**  
**IN THE DIOCESE OF SALT LAKE CITY**

---

## Content

|  |               |
|--|---------------|
| 1. Remuneration Guidelines for the Diocese of Salt Lake City                         | <i>page 4</i> |
| 2. Closing   | <i>page 7</i> |
| <br>   |               |
| <i>Appendix</i>  |               |
| National Association of Pastoral Musicians<br>Director of Music Ministries Division: |               |
| <br>   |               |
| The Director of Music Ministries<br>in the Parish: Work and Remuneration             | <i>page 9</i> |

## **Abbreviations**

|      |   |
|------|---|
| CDMM | <i>Certified Director of Music Ministries</i>         |
| CSL  | <i>Constitution on the Sacred Liturgy</i>             |
| DRE  | <i>Director of Religious Education</i>                |
| LMT  | <i>Liturgical Music Today</i>                         |
| NPM  | <i>The National Association of Pastoral Musicians</i> |
| STL  | <i>Sing to the Lord: Music in Divine Worship</i>      |



## JUST COMPENSATION GUIDELINES FOR DIRECTORS OF MUSIC MINISTRIES AND PASTORAL MUSICIANS IN THE DIOCESE OF SALT LAKE CITY

---

### 1. GUIDELINES FOR THE DIOCESE OF SALT LAKE CITY

*Good celebrations can foster and nourish faith. Poor celebrations may weaken it. Good music "make[s] the liturgical prayers of the Christian community more alive and fervent so that everyone can praise and beseech the Triune God more powerfully, more intently and more effectively." (STL 5)<sup>1</sup>*

1. 1 There are many talented people who give of and share their time as ministers of music across our diocese. Because music ministry is an integral part of the life of the church, the Diocesan Liturgical Music Committee is suggesting fair and just compensation for those who share and give of their time and talent. As stated in the appendix, by the *NPM* guidelines, it is our responsibility to make sure that our music ministers are justly compensated and appreciated just as are our DRE's, teachers, and other parish staff. Of course, the Liturgical Music Committee is aware that the economic background and capability varies from parish to parish across the diocese and therefore, offers the following chart only as suggestions for compensating directors and volunteers of ministers of music. We encourage each parish to study their needs and what they can afford and make responsible decisions as they move forward in giving fair and just compensation to all those who are directors of music ministry. Music ministers have invested their time and money to develop the gifts God gave them into the skills necessary to serve in a leadership role in the parish.

*Charity, justice and evangelization are thus the normal consequences of liturgical celebration. Particularly inspired by sung participation, the body of the Word Incarnate goes forth to spread the Gospel with force and compassion. (STL 9)*

---

<sup>1</sup> United States Conference of Catholic Bishops, *Sing to the Lord Music in Divine Worship*, (Washington D.C.: USCCB Publishing, 2008).

| <b>Level of Formal Musical Training<sup>2</sup></b>  | <b>Suggested Salary Base</b> |
|--|------------------------------|
| <b>Doctoral Degree in Music with CDMM<sup>3</sup></b>  | <i>Base: \$57,338</i>        |
| <b>Doctoral Degree in Music</b>  | <i>Base: \$50,231</i>        |
| <b>Master's Degree in Music with CDMM</b>  | <i>Base: \$45,520</i>        |
| <b>Master's Degree in Music</b>  | <i>Base: \$40,000</i>        |
| <b>Bachelor's Degree in Music with CDMM</b>  | <i>Base: \$34,031</i>        |
| <b>Bachelor's Degree in Music</b>  | <i>Base: \$30,031</i>        |
| <b>Bachelor's Degree in Music – Part time</b>  | <i>Base: \$15,015</i>        |
| <b>Bachelor's Degree with at least 5 years of liturgical experience – Part time Director/Musicians</b> | <i>Base: \$12,090</i>        |
| <b>No Academic Degree with CDMM</b>  | <i>Base: \$8,000</i>         |
| <b>No Academic Degree</b>  | <i>Base: \$5,000</i>         |
| <b>No Academic Degree with 5 years or more liturgical experience – Part Time</b>                       | <i>Base: \$10,000</i>        |

1.2 The Diocesan Liturgical Music Committee is aware that there are those who volunteer their time and talent who have extensive musical and liturgical background and/or training, but may not hold an academic degree. The parish should be aware of and sensitive to this situation and compensate the person based upon the acquired knowledge and demonstration of professional competency, according to his or her role in the music program at the parish.

1.3 The Diocesan Liturgical Music Committee is also aware that many of our parishes have musicians who are paid for each service at which they minister. The following chart and information is provided to help pastors and other parish staff members discern what just compensation for these ministers would be.

**1.4 Definition of Services the musician may serve:<sup>4</sup>**

1. **Simple service:** no choir present, cantor, or other additional instrumentalists are involved, liturgical planning, and/or rehearsal time does not exceed one-half hour before Mass.
2. **Choir Rehearsal:** would normally require up to two hours of the musician's time during the course of the week.

---

<sup>2</sup> When an employer does not offer benefits, an addition should be made to salaries so that employees may provide for their own needs.

<sup>3</sup> CDMM = Certified Director of Music Ministries

<sup>4</sup> This policy is taken from the Diocese of Oakland, California's Stipend Guidelines, 2002.

3. **Special Service:** may involve the hiring of additional music ministers for a single service (such as special celebrations like the Easter Vigil or Christmas, weddings, funerals, etc). On these occasions, additional musicians may be needed as instrumentalist, cantor/song leaders, choir directors, ensemble leaders, or principal organist.

|                                     | <b>Liturgical Musician</b> |
|-------------------------------------|----------------------------|
| <b>Simple Service</b>               | \$70-100                   |
| <b>Service with Choir</b>           | \$100-130                  |
| <b>Choir Rehearsal</b>              | \$50-75                    |
| <b>Additional Services per trip</b> | \$35-50                    |
| <b>Special Services</b>             | \$70-100                   |

|   | <b>Liturgical Musician</b> |
|---|----------------------------|
| <b>Base fee with one consultation</b>       | \$50-75                    |
| <b>Wedding Rehearsal</b>                    |                            |
| <b>Rehearsal with cantor</b>                |                            |
| <b>Rehearsal with other instrumentalist</b> |                            |
| <b>Extra Rehearsal with other musicians</b> |                            |

4. **Other forms of compensation:** We know not every parish can afford what is being suggested, but we encourage every parish to commit to just compensation. If a parish is only able to meet a certain dollar amount the parish may find other creative ways to compensate the musician, such as
- a. reduced tuition for Religious Education and/or tuition at the parish elementary or high school for children of parish musicians
  - b. Mileage reimbursement
  - c. Recorded volunteer hours so they can be reported and become tax deductible

**1.5** Music ministers who serve at our liturgies should be expected to at least possess basic liturgical knowledge and experience, basic musical skills and education, and the intention to pursue their own personal development in both areas.

**1.6** In deciding on just compensation, the wide range of musical education, musical experience, liturgical experience and education, and time commitment must be balanced with practical parish financial situations. Organists, cantors, instrumentalists, choir members, and directors of music ministries have various levels of expertise and time commitments that must be considered. The parish, however, should keep in mind

the social justice issue of a fair living wage for those who work full time at their profession.

1.7 With these guidelines in place, the Diocesan Music Committee recommends that each parish develop job descriptions for each music position in the parish and that each parish develop compensation guidelines that are contained in parish policy books. Again, these local/parish guidelines should reflect the financial reality of the parish and be fair and responsible to the musician.

*The service of pastoral musicians should be recognized as a valued and integral part of the overall pastoral ministry of the parish or diocese; provision should be made for just compensation. Professional directors of music ministries and part-time pastoral music ministers should each receive appropriate wages and benefits that affirm the dignity of their work. (STL 52)*

## 2. Closing

2.1 This document is offered as an initial guide for pastors, administrators, parish finance boards, and all who have authority over the compensation of parish employees, as well as for those who serve in the capacity of music minister.

2.2 We have striven to find a balance between the just wage needs of musicians and parishes with a variety of budget resources. Catholic Social Teaching directs all Catholics to live out the themes listed by the USCCB, among them the dignity of work and the rights of workers. It has been our experience that Catholic Social Teaching is most difficult to apply closest to home. It is much easier to see it lacking in other places outside of our own institutions. If we are to be witnesses to the teaching of Jesus, we must do our best to practice the ideals through our own decision making policies and advocacy right here in our own parishes.

2.3 If you have never considered issues of compensation before, please use this document as a spring board to conversation and planning for future budgets. If you already implement or receive compensation for musical skills, please compare your decisions and studies to those outlined in this document for future improvement. In this way together we may make our liturgies more alive and faithful in service to our Church and support each other in the ministries in which we strive to do our best.

***Do not hesitate to call the Office of Liturgy  
if you need further information or have any questions  
about the Just Compensation Guidelines***

# *Appendix*



National Association of Pastoral Musicians  
Director of Music Ministries Division

## **The Director of Music Ministries in the Parish: Work and Remuneration<sup>5</sup>**

### **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. 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,

---

<sup>5</sup> National Association of Pastoral Musicians. *The Director of Music Ministries in the Parish: Work and Remuneration* (Silver Springs: 2008) 3-8. All rights reserved. Used with permission.

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. 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.

**LEVEL OF FORMAL MUSICAL TRAINING SALARY RANGE AND BENEFITS<sup>1</sup> (2008)<sup>6</sup>**

|                                       |  |
|---------------------------------------|--|
| Doctoral Degree in Music with CDMM*   | Base: <b>56,594–74,582</b> Ben: +11,319–22,375 |
| Doctoral Degree in Music              | Base: <b>53,808–71,795</b> Ben: +10,761–21,539 |
| Master’s Degree in Music with CDMM*   | Base: <b>50,557–66,578</b> Ben: +10,111–19,973 |
| Master’s Degree in Music              | Base: <b>47,739–63,791</b> Ben: + 9,548–19,137 |
| Bachelor’s Degree in Music with CDMM* | Base: <b>44,771–57,963</b> Ben: + 8,954–17,389 |
| Bachelor’s Degree in Music            | Base: <b>41,985–55,286</b> Ben: + 8,397–16,586 |
| No Academic Degree with CDMM*         | Base: <b>38,012–50,039</b> Ben: + 7,602–15,012 |
| No Academic Degree                    | Base: <b>35,281–46,215</b> Ben: + 7,056–13,865 |

<sup>1</sup> 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



*Prepared by the Diocesan Liturgical Music Committee  
December 2008*



For more information, please contact  
the Diocesan Office of Liturgy at 801.328.8641 x321.  
The Office of Liturgy is always willing to help in discernment  
and provide resources to the parish.

---

<sup>6</sup> Ibid, 9.