

Recruiting, Hiring, and Retaining a Director of Music Ministries

Archdiocesan Academy of Sacred Music

Archdiocese of Detroit

Summer 2020

Introduction

The Second Vatican Council declared that “the liturgy is the summit toward which the activity of the Church is directed; at the same time it is the font from which all her power flows” (*Sacrosanctum Concilium* #10). Sacred music has a “preeminence” in worship, for it “forms a necessary, integral part of the solemn liturgy (*Sacrosanctum Concilium* #112). The recent survey of the faithful in the Archdiocese of Detroit echoes this sense, revealing that people choose a parish principally and equally on the quality of the preaching and of the music. The General Instruction on the Roman Missal describes the important roles of the psalmist, schola cantorum, choir, organist, cantor, and choir director in the liturgy. It is customary in the United States to gather these roles under the purview of a Director of Music Ministries (DMM). In *Sing to the Lord* and *Co-Workers in the Vineyard*, the bishops of the United States describe the importance of a well-formed, professional Director of Music Ministries.

Co-Workers in the Vineyard of the Lord (USCCB, 2005) speaks to the role of Lay Ecclesial Ministers (LEM) of which the director of liturgy or pastoral music (*Co-Workers*, p. 11) and cantors and choir members (p. 9) are specifically mentioned. Moreover, for the professional LEM (the Director of Music Ministries), his or her role is further defined by four hallmarks:

- *Authorization of the hierarchy to serve publicly in the local church
- *Leadership in a particular area of ministry
- *Close mutual collaboration with the pastoral ministry of bishops, priests, and deacons
- *Preparation and formation appropriate to the level of responsibilities that are assigned to them (*Co-Workers*, p. 10)

In short, Directors of Music Ministries are LEMs in the fullest sense of the term. Most are not ordained. Their work is ecclesial and is at the service of the church and with the church. Finally, they are ministers who continue the mission and ministry of Christ Himself by proclaiming the Gospel to every creature.

The Process

The process of recruiting, hiring, and supporting a Director of Music can be a daunting task, as the position, whether part or full-time demands a large and diverse skill set. Many of these skills are typical for anyone involved in ministerial positions, however, since music is a specialized skill, and many parishes do not have professional musicians within their ranks, evaluation of prospective candidates is made even

more challenging. It is our hope that this document will be a valuable resource in fulfilling this process. There are several facets of this process that need particular attention, including discernment, qualifications, recruitment, support, and accountability. Notice that several of these facets continually need to be addressed, well after the hiring of the individual. The relationship between minister and parish is one of covenant and must continually be nurtured so that it can bear much fruit.

When there is a vacancy in the position of DMM, whether through retirement, attrition, or termination, the Pastor in consultation with the business manager, should begin the process to find a replacement.

Things to consider:

1. A job description
2. Creation of a search committee
3. Salary requirements
4. Part time or full time

(please see appendix A for Internal Revenue Service definitions of employee vs. independent contractor.)

(A realistic assessment needs to be made about part-time vs. full-time status. Please see page 9 for a fairly typical distribution of hours that a full-time DMM might work when making this determination)

5. Benefits
6. Where does the DMM fit in the structure of the Pastoral Team
7. To whom does the DMM report
8. What is the expected relationship between the Pastor and the DMM
9. How interviews/auditions will be conducted
10. How the team will do an assessment of the candidate
11. When the successful candidate is offered the position, will there be a period of probation
12. How will an assessment be done at the end of that probationary period
13. If a candidate is offered the position but turns it down, what are the next steps
14. If the chosen candidate does not work out for whatever reason, what are the next steps to be taken

In the appendices of this document you will find a sample job description, as well as a sample audition interview format. These should prove valuable if you haven't been through this process before.

Discernment

Before the process of hiring can begin, it is important that the community discerns its needs and aspirations, and balances those needs and aspirations with faithfulness to the Church's liturgical and musical directives and its mission.

First, is the position to be full or part-time? This can be determined by the size of the parish and its liturgical demands and financial resources. A parish with two or three weekend Masses and a single midweek choir rehearsal will probably only require a part-time musician. A parish with four or five Masses, plus weekday Masses, sacramental celebrations, multiple choirs, numerous funerals and weddings, and a concert series will probably require someone full-time. This evaluation must balance the parish's needs and resources with what is fair and just compensation to the minister, as indicated in the 1983 Code of Canon Law. Expected office hours and availability, plus time for direct clerical and musical preparation, and continued musical and professional growth must be taken into consideration. Also, a musician's skill level and experience will also need to be considered when determining salary.

What are the demographics of the parish? For example, if the parish is not bilingual, there may be no need for the DMM to be fluent in another language. But if the parish is composed of 75 percent Latino families, the DMM should have language skills as well as know the musical and choral literature of the Hispanic population of that particular parish. Does the parish sing more contemporary music, traditional music, or a balance of the two? Will the candidate be expected to work with children? Be honest with your candidates! Be sure they are comfortable in what is expected of them and be sure they are capable of fulfilling these expectations.

What instruments are used? Does the parish have an organ (either pipe or digital) or piano? Is guitar used during liturgy?

What volunteer or professional resources are found in the parish? Are there other musical staff in place? Are there choirs, cantors, and instrumentalists? This will determine the responsibilities of the prospective musician.

A job description that clearly outlines the music minister's role and responsibilities should be developed.

When creating a job description for the DMM, the Pastor, business manager, and possibly the search committee should consult with the Archdiocesan Music Director as well as review the Resource to ensure that all aspects of the job are covered and that the description meets legal and professional standards. The job description should be reviewed yearly during the performance appraisal to keep the duties and responsibilities current.

Required Qualifications

An important first question that might be asked of the candidate is what led them to become ministers of the Church. Ministry is a calling, not simply a job. It requires dedication and the maturity and ability to work with and minister to many age groups and personality types. Good interpersonal skills are an absolute must.

The successful church musician has competence in both keyboard and vocal/choral performance. The balance will differ greatly between candidates and it is that desired balance that will be decided by the parish's needs. In other words, if a parish has five choirs, be sure to hire someone with extensive experience in choral music. If a church has a beautiful pipe organ that is an important part of the parish's musical life, you need a highly skilled organist.

The musical skills required for this ministry are many, which is why the successful candidate, particularly for a full-time position, should hold a college degree from an accredited school of music. While there are plenty of examples of successful church musicians without degrees, this is more the exception rather than the rule. A bachelor of music program includes courses in music theory, conducting, keyboard study, and in many cases, some vocal training. The teaching of rudimentary skills in composition and arranging is usually included as well. Since the primary musical instrument of the Church is the voice, some knowledge of vocal technique should be presumed. The candidate does not necessarily need to be a singer, although those who are more experienced singers will probably fill the role of cantor and soloist, at least on occasion. All candidates should be able to offer competent direction in vocal technique to a choir and/or cantor. This includes the ability to model proper diction and healthy vocal production.

The successful candidate should have competence in basic hymn playing, showing sensitivity to the text (breathing, breaks at punctuation, etc.) as well as exhibiting solid rhythm. This same competence should also be apparent in accompanying a cantor. More experienced keyboardists will have more skill in improvisation and the playing of organ/piano literature.

It is imperative that all music ministers have a working knowledge of relevant Church music documents, including: *Tra Le Sollecitudini*, *Musicam Sacram*, *Constitution on the Sacred Liturgy*, *Catholic Music Today*, *Music in Catholic Worship*, *Sing to the Lord*, etc. Some coursework in liturgy and or theology are certainly beneficial, as well as attendance at NPM, CMAA, or diocesan workshops.

Since administrative tasks are a necessary part of this ministry, the candidate should have basic computer skills. For those positions that require some composition/arranging, knowledge of one of the industry standard notation software programs, such as *Finale* or *Sibelius*, is essential.

The DMM should be encouraged to continue his/her education and formation as a liturgical musician. This can be done by participating in workshops, symposia, and conferences. The Pastor should encourage the DMM to do these things and the music budget should include a line item for professional development. If the DMM has other talents (composition or arranging), he/she should be encouraged to pursue those avenues. This is also true if the DMM has a gift for teaching or conducting. If the DMM is good at their craft, it only serves to enhance the parish.

Things to consider:

What are the demographics of the parish? Is fluency or some working knowledge of another language required?

What age levels will the DMM be working with? Will the DMM be directing a children's program?

Does the DMM need to be a keyboardist? Is the main instrument of the parish a pipe organ or piano? Will solo literature be expected?

Will the DMM direct ensembles and accompany/lead congregational music? Will the DMM be expected to cantor? What level of training in voice and conducting is needed?

Is the ability to compose or arrange expected?

Will the DMM be responsible for other music staff both professional and volunteer?

Recruitment

The process of advertising for well-qualified candidates is critical. While a part-time position realistically can be filled by local musicians, it may be necessary to conduct a national search for a position that is full-time. Be sure to cast a wide enough net! The organizations listed below have large readerships among professional church musicians. Some require a small fee to advertise a position. A job description should be made available for all interested candidates.

Archdiocese of Detroit (aod.org)

American Guild of Organists (ago.org)

National Pastoral Musicians (npm.org)

Catholic Music Association of America (CMAA) (musicasacra.com)

Catholicjobs.com

National Catholic Reporter (ncronline.org)

It is highly recommended that a search committee be formed to evaluate resumes/CV's (and recordings, if desired) and to conduct interviews (phone and on-site.) Here is how a search committee might look:

Pastor

Associate Pastor/Pastoral Associate

Business Manager

two members from music ministry (ie. cantor and choir member)

parish council human resources representative

at-large member from parish

archdiocesan music consultant (if needed)

The interview process , particularly for full-time candidates, should be done in two phases after evaluating all of the candidate applications and narrowing the field to an appropriate number, as decided by the committee.

The first phase involves a phone interview with the candidate. Questions about experience and vision can be explored. This is also a great opportunity to evaluate personality/demeanor. At this point, the field should be narrowed to two or three candidates.

The second phase involves an on-site interview/audition (see appendix.) Additional questions about the candidate's experience and vision can be further discussed. A tour of the facility would be greatly helpful. Be sure to allow adequate practice time for the candidates. Also, if possible, allow the opportunity for the committee, or select members, to share a meal with the candidates individually. This is a wonderful opportunity to assess interpersonal skills.

Things to consider:

Can the position be filled locally or would a regional or national search be more appropriate?

Does the search committee adequately represent the parish?

What type of budget is set aside for bringing in candidates?

What salary range is feasible for the parish?

Support

It is important for the DMM to feel that he/she is a valued member of the Pastoral Team as well as a close collaborator with the Pastor. Unfortunately, many DMMs have either operated with a "silo" mentality or the Pastor has treated them as such. Because of the importance of music to the liturgical life of the parish and to the people, the DMM should know that the Pastor has his/her back.

The DMM should be viewed as a professional staff member. He/she is not someone who just plunks out a melody on the piano. It is up to the Pastor to assist the parish (and other staff members) to view the parish musician as someone who is helping them to get to heaven. The DMM is a disciple who leads and forms other disciples. The DMM is a minister whose job is to assist others to experience the Risen Christ. The DMM collaborates with other staff to ensure the well-being and formation of the faithful as Catholic Christians. Music and the one who leads it allow people to experience God. Music supports the Word and the Sacrament. Music shapes and molds and forms people into the image and likeness of Jesus. Music has the capacity to draw people closer to salvation. Because of this, it is imperative that the DMM

see himself/herself as a disciple, as a leader, and as a true minister of the Gospel. Moreover, the Pastor should likewise see the DMM in the same manner.

Regular communication between the DMM and the Pastor should occur. Whether it is to plan liturgies or liturgical seasons, to ensure that both are on the same page musically and liturgically, or to share philosophical ideas on music in general, the Pastor and DMM must meet face-to-face at regular intervals if not weekly. While email and memoranda are acceptable forms of communication, they do not replace meetings in person. These meetings are in addition to Pastoral Team meetings to which the DMM is to be invited.

The DMM should be allocated time for professional development and a spiritual retreat yearly. They should be encouraged to participate in liturgical and musical conferences. The DMM should keep up any professional certifications he/she may have. In addition, they are to be urged to further their education if warranted. Because the parish of employment often becomes the parish of worship, the DMM should be encouraged to seek out a parish near his/her home that they can worship at sometime during the week. All parish employees should be encouraged to have a regular confessor and have friends who are not connected with the parish of employment. This is especially true of the DMM. He/she should take the opportunity for other pursuits which are enriching and life-giving. Occasionally, these pursuits may conflict with their regular employment (for example being in a summer stock musical). Hopefully, the Pastor and DMM can make an arrangement so that the DMM may have time away from the parish to participate in that pursuit.

The DMM should have a list of substitute musicians who are willing and able to cover for the DMM when he/she is ill, on vacation, or unable to fulfill an obligation.

Finally, the DMM should feel that he/she is a valued employee with the same rights and opportunities as other employees.

Things to consider:

Will the DMM have regular meetings with the pastor?

How does the DMM relate to the rest of the staff?

Will the DMM have an annual review?

What is the criteria for salary adjustments? Merit or cost of living adjustments?

How will days off/vacation time off be handled?

Just Compensation Issues

The Archdiocese publishes the Theology of Just Compensation every year to assist Pastors and business managers to determine the salaries for the staff. Taken into comparison with other staff members, the salary for a DMM may seem high. However, given what a DMM brings to the table and how much he/she works not only in front of the congregation but behind the scenes as well, the compensation is worth it.

A good reputation and a good choir bring people to the church. More people means more revenue. The DMM who is able to increase revenue and foot traffic should be compensated accordingly.

While the nature of the position requires a great deal of flexibility, the employee should be entitled to regular days off. During Christmas and Holy Week, when most staff receive time off but worship staff must be present, provisions should be made so that the employee can take the appropriate time off following those feast days. Differentiation needs to be made from business/office staff which seldom is expected to work on holidays.

It is normal practice that weddings are additionally compensated. Funerals are sometimes additionally compensated, or are included in the base salary for full-time employees. In cases where funerals are included in the base salary and occur on an employee's normal day off, allowances should be made for the employee to receive time off on another day. If this is not possible, the employee should be compensated accordingly, or the employee should be allowed to find a substitute and the substitute will be compensated by the family or funeral home. Also to be considered are cost of living adjustments as well as criteria for merit salary adjustments. An annual review process should be in place for all employees, including the DMM.

Please see page 9 for a fairly typical distribution of hours that a DMM might work.

Things to consider:

The educational background of the DMM (do they have a BA, BM, MA, MM, DMA, PhD)

What other certifications do they have

How much experience do they have

How many years have they been playing

Do they play multiple instruments

Do they sing and do solo work

Do they compose and are they published

What is their reputation in the community as well as among their peers

Are they expected to perform concerts or host a concert series

Inclusion of professional expenses such as continuing education, retreats, conferences, membership in professional societies, periodicals and professional journals.

Accountability

Unlike other employees or staff members, the computation of hours worked by a DMM is calculated differently. Some staff members are hourly; the DMM is not. Some staff members are salaried with an expectation that they put in at least 30-40 hours per week in the office; the DMM is salaried but the hours are split between: office time, practice time, rehearsal time, preparation time, liturgy time, and lesson time. Moreover, when determining a salary for the DMM, the parish is paying for the years of lessons and training and education in addition to what the DMM is doing at the parish. In other words, the salary should be commensurate with the experience that the DMM brings to the table.

It is the policy of the Archdiocese of Detroit that the DMM answer directly to the Pastor. The minister should have the opportunity for an annual performance review which can be used as a determining factor for salary adjustment.

Regardless of who the direct supervisor might be, there should be regular communication between the pastor and minister as a strong working relationship, particularly in matters of liturgy, is crucial.

The hours that a DMM works may be structured like this:

Saturday Mass: 1 hour prep, 1 hour liturgy, 30 min. "clean-up"	2.5 hrs
Sunday 8 AM: 1 hr prep, 1 hour liturgy, 30 min.	2.5 hrs
10 AM: 1 hour liturgy, 30min.	1.5 hrs
12 NOON: 1 hour liturgy, 30 min.	1.5 hrs
Choir rehearsal: 1 hour prep, 2 hour rehearsal, 30 min. pastoral	3.5 hrs
Children's choir: 1 hour prep, 1 hour rehearsal, 30 min. pastoral	2.5 hrs
Daily Mass ½ hour prep, 1 hour liturgy	7.5 hrs minimum
Practice time: 10 hours/week	10 hrs
Office time (meetings) 5 hours per week minimum	5 hrs

Preparation (selecting music, fixing sound system, meeting with couples
select wedding music, funeral families, etc.)

As you can see from the above, these hours do not include funerals, weddings, or other special liturgies. Also, if there is a school, the DMM may be expected to play for those liturgies and sacramental preparation sessions and teach the students. Obviously, each parish is different, but the Pastor should be aware of these activities which are part of determining the work of a DMM.

In addition, at certain times during the year (Lent, Easter, Christmas) a DMM may put in many extra hours of rehearsal and prep time. Moreover, is the DMM expected to perform a concert or two during the year? That also involves rehearsals and preparation, not to mention the concert itself.

The DMM is not a silo. They are an integral part of the parish and should be an active participant at Pastoral Team meetings. He/she is on par with the Director of Religious Education, the Director of Maintenance, the Business Manager, the Director of Christian Service, the School Principal, and anyone who holds a senior staff position.

The DMM and other Directors should collaborate. Collaboration means “give and take.” Whenever decisions are to be made which touch the ministry of the DMM (such as renovation to the worship space, arrangement of the worship schedule, planning liturgies, building closures, etc.), the DMM should be a participant in making the decision. If the DMM is not deliberately included, it is very easy for him/her to become a wallflower at meetings, develop a silo mentality, or be relegated to a position of non-importance. It is imperative that the Pastor ensure that the DMM is considered a full staff member and the way he treats the DMM will signal that to the other staff members. The onus of responsibility is on the Pastor to ensure that the DMM is treated as a collaborative partner in the daily operation of the parish.

Again, the Resource has a number of suggestions on how the DMM is integrated into the life of the parish. In many instances, the DMM as well as the Pastor are the “face” of the parish. Therefore, the Pastor and DMM should be on the same page liturgically and present themselves as a cohesive unit.

Perhaps the area of biggest misunderstanding and friction is that of office hours. While the music minister must maintain a presence in the office to be available to other staff and parishioners, the reality is that quantifying the work schedule and hours of the music minister is different than any other employee. For instance, the time spent by a priest in celebrating Mass and preparing homilies is far more demanding than that spent doing office work. This also holds true for the musician. For example, three hours spent in liturgy is not the equivalent of three hours of office work. The performance aspects of this position are far more demanding. Also, many rehearsals and liturgies take place outside the

normal business day. All these factors need to be taken into account when assessing office hour requirements.

It is clear that the position of Director of Music Ministries requires many competencies far beyond just musical excellence. Pastoral, communications and administrative skills are only some of the other areas in which the DMM must have some ability. As such, the DMM is a position that is challenging to fill. It is our hope that this resource will prove valuable in the hiring and retention of the parish musician.

Appendix A

Classification of Employee vs. Independent Contractor

<https://www.irs.gov/newsroom/understanding-employee-vs-contractor-designation>

From the IRS website:

FS-2017-09, July 20, 2017

The Internal Revenue Service reminds small businesses of the importance of understanding and correctly applying the rules for classifying a worker as an employee or an independent contractor. For federal employment tax purposes, a business must examine the relationship between it and the worker. The IRS Small Business and Self-Employed Tax Center on the IRS website offers helpful resources.

Worker classification is important because it determines if an employer must withhold income taxes and pay Social Security, Medicare taxes and unemployment tax on wages paid to an employee. Businesses normally do not have to withhold or pay any taxes on payments to independent contractors. The earnings of a person working as an independent contractor are subject to self-employment tax.

The general rule is that an individual is an independent contractor if the payer has the right to control or direct only the result of the work, not what will be done and how it will be done. Small businesses should consider all evidence of the degree of control and independence in the employer/worker relationship. Whether a worker is an independent contractor or employee depends on the facts in each situation.

Help with Deciding

To better determine how to properly classify a worker, consider these three categories – Behavioral Control, Financial Control and Relationship of the Parties.

Behavioral Control: A worker is an employee when the business has the right to direct and control the work performed by the worker, even if that right is not exercised. Behavioral control categories are:

- Type of instructions given, such as when and where to work, what tools to use or where to purchase supplies and services. Receiving the types of instructions in these examples may indicate a worker is an employee.
- Degree of instruction, more detailed instructions may indicate that the worker is an employee. Less detailed instructions reflects less control, indicating that the worker is more likely an independent contractor.
- Evaluation systems to measure the details of how the work is done points to an employee. Evaluation systems measuring just the end result point to either an independent contractor or an employee.
- Training a worker on how to do the job -- or periodic or on-going training about procedures and methods -- is strong evidence that the worker is an employee. Independent contractors ordinarily use their own methods.

Financial Control: Does the business have a right to direct or control the financial and business aspects of the worker's job? Consider:

- Significant investment in the equipment the worker uses in working for someone else.
- Unreimbursed expenses, independent contractors are more likely to incur unreimbursed expenses than employees.
- Opportunity for profit or loss is often an indicator of an independent contractor.
- Services available to the market. Independent contractors are generally free to seek out business opportunities.
- Method of payment. An employee is generally guaranteed a regular wage amount for an hourly, weekly, or other period of time even when supplemented by a commission. However, independent contractors are most often paid for the job by a flat fee.

Relationship: The type of relationship depends upon how the worker and business perceive their interaction with one another. This includes:

- Written contracts which describe the relationship the parties intend to create. Although a contract stating the worker is an employee or an independent contractor is not sufficient to determine the worker's status.
- Benefits. Businesses providing employee-type benefits, such as insurance, a pension plan, vacation pay or sick pay have employees. Businesses generally do not grant these benefits to independent contractors.
- The permanency of the relationship is important. An expectation that the relationship will continue indefinitely, rather than for a specific project or period, is generally seen as evidence that the intent was to create an employer-employee relationship.
- Services provided which are a key activity of the business. The extent to which services performed by the worker are seen as a key aspect of the regular business of the company.

Consequences of Misclassifying an Employee

Classifying an employee as an independent contractor with no reasonable basis for doing so makes employers liable for employment taxes. Certain employers that can provide a reasonable basis for not treating a worker as an employee may have the opportunity to avoid paying employment taxes. See Publication 1976, Section 530, Employment Tax Relief Requirements for more information.

In addition, the Voluntary Classification Settlement Program (VCSP) offers certain eligible businesses the option to reclassify their workers as employees with partial relief from federal employment taxes.

The IRS can help employers determine the status of their workers by using Form SS-8, Determination of Worker Status for Purposes of Federal Employment Taxes and Income Tax Withholding. IRS Publication 15-A, Employer's Supplemental Tax Guide, is also an excellent resource.

Workers who believe an employer improperly classified them as independent contractors can use Form 8919 to figure and report the employee's share of uncollected Social Security and Medicare taxes due on their compensation.

The IRS Small Business and Self-Employed Tax Center provides a multitude of resources for small businesses as well as self-employed independent contractors.

Appendix B
Sample Job Description

Position Title:

Director of Music

Immediate Supervisor:

Pastor

Hours Authorized:

Regular full-time, 40 hours per week

Basic Function of Position:

The Director of Music fosters a full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy (*Constitution on the Liturgy, art. 14*).

The Director of Music is responsible for overall direction and coordination of the liturgical music program which involves decision-making responsibilities. The Director of Music is called to exercise the liturgical role of musician and to direct choirs, cantors, and the Music Associate.

Qualifications/Requirements:

- Bachelor's or Master's degree or above in music.
- Five years experience in parish ministry.
- Certification through the Office of Christian Worship in the Archdiocese of Detroit required, or in process.
- Requires knowledge of liturgy and worship and an understanding of the ministerial function of music in liturgy.
- Strong relational and communication skills required.
- Knowledge of liturgy and worship in post-Vatican II practice, and an understanding of the ministerial function of music in liturgy.

Page Break

Major Duties and Tasks Required By This Job:

1. The Director of Music shall assist in formulating and implementing all goals and objectives in the area of music, in accordance with the decisions of the Pastor, Pastoral Associate and the Parish Worship Commission, as approved by the Parish Pastoral Council.

2. The Director of Music will supervise all aspects of the liturgical music program. More specifically, the Director of Music will be responsible:
 - a. To select, prepare and teach suitable music to the congregation.
 - b. To prepare music appropriate to each Sunday and Holy Day liturgy.
 - c. To accompany the singing of hymns, psalms, and Mass Ordinaries at weekend, Holy Day, and civil holiday liturgies, as shared with the Music Associate.
 - d. To perform a suitable organ prelude and postlude at weekend and Holy Day liturgies.
 - e. To accompany the singing of hymns and Mass Ordinaries at weekday liturgies, with the exception of Saturday morning.
 - f. To provide music at liturgical services such as Reconciliation and other celebrations approved by the pastor or his representative.
 - g. To provide appropriate music for weddings and funerals and to consult with family members for these services.
 - h. To select, prepare, and conduct music for the parish choral program.
 - i. To provide liturgical music for liturgies, sacramental preparation program and celebrations for School and Religious Education Programs.
 - j. To recruit, form and train parish cantors.
 - k. To prepare, make responsible use of, and account for the music budget to the Worship Commission.
 - m. To facilitate repairs and maintenance of the parish musical instruments, including the organ and pianos.
 - n. To supervise and train all parish music personnel whether salaried or volunteer.
 - o. To survey and research musical compositions and articles on liturgy.
 - p. To spend time practicing organ and piano.

- s. Serving as a general resource person for all areas of liturgical music ministries; being well acquainted with current trends in order to advise the Parish Worship Commission, and the staff of new developments in the field.
 - t. Evaluating the effectiveness of liturgical music ministries, in light of the parish mission and goals.
 - u. Initiating advance planning for the liturgical music program for the following year.
 - w. To administer the Sacred Music Series.
4. The Director of Music will coordinate use of the church, and be present for all rehearsals and concerts of outside musical groups.
 5. The Director of Music will attend programs sponsored by the Vicariate or the Archdiocese of Detroit pertaining to music and liturgy.
 6. The Director of Music will participate on the following committees:
 - a. Parish Staff
 - b. Pastoral Staff
 - c. Worship Staff
 - d. Worship Commission of the Parish Pastoral Council
 - e. Liturgical Ministries Committee of the Worship Commission.
 - f. Archdiocesan/Vicariate committees as required.
 7. The Director of Music shall maintain professional affiliations with organizations such as The American Guild of Organists, National Association of Pastoral Musicians, etc.
 8. The Director of Music shall enhance professional growth and development by attending at least one music and/or liturgy conference per year, according to the Worship Budget account for staff development (#5105.1).
 9. The Director of Music will participate in an annual performance review, as well as, periodic evaluations with the Pastor or his delegate.
 10. Keep confidential all information, which is disclosed while serving in your professional role as a religious authority and representative of the church.

11. Perform other related duties as assigned by the Pastor, Associate Pastor or Pastoral Associate.

Appendix C

Interview Questions

1. Tell us a little bit about yourself.
2. What attracted you to this position at St. ###'s?
3. Describe the range of musical skills you bring to this position?
4. Describe the range of administrative skills you bring to this position? (computer, organization, etc.)
5. What experience do you have working with children? What about volunteer vs. professional musicians?
6. Describe your thought process in selecting music for liturgy. What criteria do you use?
7. As a music minister in a parish, describe your formation in theology and liturgy?
8. Describe your faith and how you will strive to help our parish fulfill its vision and mission?
9. Describe a situation where you positively influenced the actions of another individual at work and/or positively contributed to a group goal.

10. Describe a difficult situation you encountered with a member of the music ministry or parishioner and how that situation was worked through.

11. What questions do you have about the position?

Appendix D

Audition Requirements

(In addition to the following requirements, it would be helpful to have each candidate submit a hypothetical plan for Masses on a given Sunday in Ordinary Time, and Masses on a particular Solemnity ie. Christmas/Easter.)

Organ/Keyboard Section

1. Choose one of the following hymns:

HYFRYDOL

LASST UNS ERFREUEN

NETTLETON

LAUDA ANIMA

LAUDATE DOMINUM

DARWALL'S 148th

Play an appropriate introduction, play one verse as written, play a verse soloing out the melody, play a verse using a reharmonization (either original or published), extend the hymn for about 30 seconds to cover incensation of the altar or other liturgical action. Those present will sing! (5-10 minutes)

2. Play the following on the piano:
 - a. A contemporary song/hymn of your choice, either from the collections of GIA, WLP, and OCP, or from the Christian Contemporary Music genre. Please bring an extra copy to share if the hymn is not in Worship IV.
 - b. A contemporary song/hymn chosen by the committee. (5-10 minutes)

3. Accompany yourself (from the organ) singing a Responsorial Psalm of your choice from either the Worship or Gather lectionary psalm collections. (5 minutes)

4. Accompany a cantor using the attached Responsorial Psalm (from the organ.) (5 minutes)
5. Perform a festive organ postlude of your choice. (5-10 minutes)

Choral Section

1. Warm-up the choir (5-10 minutes)
2. Conduct, from the organ or piano, a choral piece selected by the committee. (5-10 minutes)
3. Rehearse a piece of your choice with the choir. The work may be with accompaniment or a capella. Please bring 20 copies. (20 minutes)

Meeting with the committee

1. Follow-up from phone interview.
2. Further information about the position.
3. Tour of the facility.
4. Lunch with candidate A. Dinner with candidate B.

(This requires more time in the process, however, it is of the utmost importance to get to know candidates in a more relaxed, social environment! Note: these meals should NOT be with the whole committee as this could easily take the form of an interview.)

Audition/Interview Schedule

The schedule for on-site interviews/auditions might look like this. This schedule presumes two finalists in one day. This schedule might work best on a Saturday to accommodate the choir. Alternatively, individual late afternoon/evening interviews could be conducted. A dinner break could be included between the organ and choral sections.

Candidate A

8:00 am	Organ/Keyboard Practice in church
9:00 am	Meet with the committee
9:45 am	Organ/keyboard section
10:45 am	Choir rehearsal
11:30 am	Tour of facility (select members of committee or staff)
12:00 pm	Lunch with select members of committee

Candidate B

1:00 pm	Organ/Keyboard Practice in church
2:00 pm	Meet with the committee
2:45 pm	Organ/keyboard section
3:45 pm	Choir rehearsal
4:30 pm	Tour of facility (select members of committee or staff)
5:00 pm	Dinner with select members of committee

The committee could meet privately after each interview.