

# The Standing Commission on Church Music

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## MEMBERSHIP

The Rt. Rev. Edward C. Chalfant, Portland, Maine (1988)  
The Rt. Rev. Bernardo Merino-Botero, Bogota, Colombia (1991)  
The Rev. Carl P. Daw, Jr., *Secretary*, Storrs, Connecticut (1991)  
The Rev. Zane W. Gordy, *Vice Chair*, Hartford, Connecticut (1988)  
The Rev. Daphne W. P. Hawkes, Princeton, New Jersey (1991)  
The Rev. William N. Malottke, Jacksonville, Illinois (1988)  
Dr. Horace Clarence Boyer, Amherst, Massachusetts (1991)  
Dr. Frederick Burgomaster, Indianapolis, Indiana (1991)  
Ms. Elizabeth Morris Downie, *Chair*, East Lansing, Michigan (1988)  
Mrs. Carol Foster, Los Angeles, California (1988)  
Mr. George E. Mims, New York, New York (1988)  
Mr. Robert Simpson, Atlanta, Georgia (1991)

Representatives of the Commission at General Convention:

The Rt. Rev. Bernardo Merino-Botero, House of Bishops, is authorized by the commission to receive non-substantive amendments to the report. The Rev. William N. Malottke, House of Deputies, is authorized by the commission to receive non-substantive amendments to the report.

## SUMMARY OF THE COMMISSION'S WORK

During this triennium the SCCM has responded to three resolutions of the 68th General Convention, and carried out its canonically required work of "assisting the Church in matters pertaining to music" in various ways. Chief among these has been continuing work on publications to assist clergy and musicians in the use of *The Hymnal 1982*, described below in the report of the Publications Committee. Members of the SCCM have also served as conference and workshop leaders on numerous occasions, working in both small and large parish contexts. The workshops have dealt with pastoral, educational, and technical aspects of the use of music in public worship.

Members have also been active in the annual conferences of the Association of Diocesan Liturgy and Music Commissions (ADLMC), which represents the commissions of approximately 90 dioceses. That organization expressed its gratitude to the SCCM for the maintenance of "ongoing, effective communication" by resolution at its

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1987 conference. ADLMC is doing important and effective work to assist diocesan commissions, and through its membership and newsletters offers educational leadership and resources to the local churches. It is vital that the SCCM continue to maintain communication with this group which effectively reaches to the grassroots of the Church.

The commission urges that the Board for Theological Education make provision for a comprehensive course in church music to be required of all candidates for ordination. Since Title II, Canon 6 places the duty and responsibility for overseeing the use of music in the Church upon the Minister, and Title III, Canon 7 provides for the examination of candidates for ordination in church music, it is necessary that the seminaries prepare clergy adequately for this important part of their ministry.

One of the major subjects of the commission's deliberations was the examination of the circumstances and compensation of parish musicians mandated by Resolution D055a of the 68th General Convention; a summary report is given below by the Professional Concerns Committee. The study could only be completed late in the triennium, leaving little time for reflecting upon the data and considering the implications. This work remains for the next triennium, and it is our hope that creative solutions to some of the problems many parishes experience in finding musical leadership which truly enlivens their worship will begin to emerge in the years ahead.

The SCCM supports and encourages the practice of written agreements between musicians and employing clergy; such agreements can clarify the working relationship and provide procedures for the resolution of disputes. We also support the proposal which will come before this Convention calling for mandatory retirement benefits for lay employees who work over 1000 hours annually. While 20 percent of those responding to the musicians' questionnaire indicated that they contracted with their parish to work at least 20 hours per week (1,000 hours annually), and 36 percent reported that they in fact worked at least that much, only 7 percent reported any pension benefits. There are clearly many people devoting a very substantial part of their working lives to the Church who are not covered by retirement benefits.

### **The Standing Liturgical Commission and the Standing Commission on Church Music**

Resolution A098 of the 68th General Convention directed the SCCM and the Standing Liturgical Commission to study the possibility of combining these commissions into one body. The SCCM sent a representative to meetings of the SLC during this triennium, and gratefully received the presence of a member of the SLC at its meetings. Both commissions met at the same time at Thornfield Conference Center, Syracuse, New York, in October 1987; this provided an opportunity for much informal sharing at meals, as well as several joint working sessions. After study and discussion, members of both commissions concluded that it is not advisable at this time to combine the two; although both are concerned with the public worship of the Church, they address different aspects of it, and the tasks and skills necessary to complete them are different.

In addition, both commissions feel strongly that their work could not be carried out thoroughly and adequately if there were a merger, simply because of the enormity of the tasks. The revisions which produced the 1979 *Book of Common Prayer* and *The Hymnal 1982* are complete, yet already the changes in our lives and in our worship are creating needs for revisions and supplements. The Pastoral Letter from the House of Bishops 1987 noted that, "We have poured great energy into the task of adapting our liturgy to reflect God's present action in history only to recognize that our liturgies change continuously as the people of God use them." These continual changes assure

that there will indeed be much work for each of these commissions to do. The commissions affirm the wisdom and advisability of periodic joint meetings.

### Publications Committee

The members of this committee have been the Rev. Carl P. Daw, Jr., chair, the Rev. William N. Malottke, and Elizabeth Morris Downie. The work of this committee has been directed toward serving "the Church in matters pertaining to music," and can be surveyed under three heads: musical materials, print resources, and non-print resources.

#### Musical Materials

*The Hymnal 1982* appeared at the end of the previous triennium and was the product of a former SCCM. But during this triennium we have continued their good work through the publication of supplemental materials for the singing of the Psalter. At this writing (January, 1988) *The Anglican Chant Psalter* is already available and *The Plain-song Psalter* is expected to be published by the time General Convention meets.

Work has already begun on a children's edition of *The Hymnal 1982*, which will contain selected hymns, refrains, and service music; the children's melody-only book will be supplemented by a parent/teacher's book containing background materials, teaching suggestions, and simplified accompaniments. Materials are also being gathered for a new black supplementary hymnal in cooperation with the Office of Black Ministries of the Episcopal Church Center. A new collection of metrical paraphrases of all the Prayer Book canticles and invitatories is in preparation and should appear during the first year of the coming triennium.

#### Print Resources

The Hymnal Studies series begun during the period of hymnal revision has continued in this triennium to provide the Church with important resources for incorporating and understanding the music we use. The following works in this series have been published in this triennium:

HS 5: A Liturgical Index to *The Hymnal 1982*, by Marion J. Hatchett

HS 6: Commentary on New Hymns, by Raymond F. Glover

HS 7: An Organist's Guide to Resources for *The Hymnal 1982*, by Dennis Schmidt

HS 8: A Scripture Index to *The Hymnal 1982*, by Marion J. Hatchett

Additional volumes in this series are underway and include a collection of essays on exploring parish resources for music, on music for weddings and funerals, and on the spirituality of church music. The SCCM is grateful for the encouragement and support this series has received from the Church Hymnal Corporation.

#### Non-Print Resources

Perhaps the most remarkable venture of the Publications Committee during this triennium has been the work with Church Hymnal Corporation in the world of non-print resources. It is anticipated that by the time of General Convention there will be available from Church Hymnal Corporation a set of three audio cassettes containing hymns and service music from *The Hymnal 1982*. This collection of hymns old and new, of familiar and unfamiliar service music, and of a teaching session on chant-singing has been recorded by selected parish choirs from various parts of the country. We hope that it will help call attention to the rich resources of our new hymnal and will stimulate congregations and choirs to attempt things which have formerly been unknown to them.

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It is hoped that this set of cassettes will soon be followed by a cassette of music from the two psalters. Also on the horizon is the possibility of a series of educational videocassettes, some of which may be done in conjunction with the Standing Liturgical Commission.

### **Professional Concerns Committee**

The SCCM implemented the mandate from the 1985 General Convention to study the current employment status and compensation of church musicians through the efforts of a four-person committee consisting of Ms. Carol Foster, Dr. Frederick Burgomaster, the Rev. Zane Gordy, and Mr. Robert Simpson, chair. Dr. Walter Daves, Professor of Psychology at Georgia State University, served as consultant to the committee in the design of a survey instrument for church musicians and a separate instrument for clergy, in the analysis of the resulting data and in preparation of a report.

The commission decided to conduct two surveys—one of church musicians and one of clergy. The intention was to have both perspectives represented so as to achieve a broader understanding and greater degree of balance, and also to provide information that might be relevant to the training of church musicians. Questionnaires were mailed to all clergy in charge and to the parish musician of each congregation, and were returned from 2,591 church musicians (35 percent return rate) and 3,558 clergy (47 percent return rate). Such a return rate is quite high for this kind of survey, and indicates a high level of interest in the topic on the part of both clergy and church musicians. The parishes represented ranged in size from less than 100 to 3000+ communicants, with a median of 100-299, a median budget of \$100,000-\$199,000, and a median music program budget (including salaries) of \$5,000-\$7,999.

Approximately equal numbers of male and female musicians responded, the median age being 40-49, with a median of 18 years experience as a church musician and 10 years as an Episcopal musician; 76 percent were Episcopalians. Bachelors, masters, and doctoral degrees were reported by 61 percent, 37 percent, and 8 percent of the 2,591 respondents, respectively.

Only 36 percent served under a contract or letter of agreement, about half of which had some procedures for termination and about 23 percent of which had provision for severance pay. Involuntary termination was reported by 12 percent.

The annual salary ranged from none to over \$40,000, with a median category of \$2,000-\$4,000, with less than \$500 per year from weddings, funerals, etc. Very few additional benefits were reported, the most frequent being continuing education (30 percent) and personal professional supplies (34 percent). All of these figures depended heavily upon congregation size, the larger congregations being more generous in all categories. The respondents rated their salaries as, on the average, "somewhat less than adequate." Musicians working less than 20 hours per week rated their salaries as somewhat more adequate than those working longer hours.

Being the only paid musician in their parish was indicated by 70 percent. They reported contracting to work from 1-52 hours per week, with a median of 4 hours. They reported actually working from 1-99 hours per week, with a median of 10 hours. Musicians from larger parishes contracted for and worked more hours. They were responsible for from 1-12 services per week (with a median of 1 service), and 1-5 choirs, with a median of 1 choir, the numbers in both cases being highly dependent on parish size and full- versus part-time status. Regardless of parish size, they rated the pleasantness of their working conditions as, on the average, "very pleasant."

Other instruments used regularly in worship included, in descending order of fre-

quency, piano, woodwinds, folk instruments, brass, handbells, strings, percussion, and synthesizer. In 63 percent of churches the organ is the only instrument used.

Nine items indicating what they desired from their priest were all judged important by at least half of the musicians. They are, in descending order of importance: support when some parishioners are unhappy with the music (79 percent); freedom to select music (77 percent); openness to suggestions about changes in the music program (74 percent); openness to suggestions about new musical forms for worship (68 percent); support in recruiting singers and other musicians (67 percent); enough musical sophistication to appreciate their music (63 percent); regularly scheduled time allocated for communication and dialogue (60 percent); explicit recognition, appreciation for their music (59 percent); and encouragement to do unfamiliar music (52 percent). These answers depended somewhat on parish size and full- versus part-time status, but in rather complex ways.

There are considerable gender differences in many of the items on the questionnaire, most notably educational credentials, contractual matters, salary, extra income, benefits, hours contracted and worked, and, in particular, the likelihood of having a job in a larger parish. In all of these cases the numbers were more favorable for males than for females. There were no gender differences in regard to judged adequacy of salary or pleasantness of working conditions.

Age was associated with a number of the items, including salary, days contracted and worked, and number of choirs for which one was responsible. The youngest and oldest of the respondents were lower on these criteria than the ones of middle years. Age was not a factor in judged pleasantness of working conditions or adequacy of salary.

Responses of the clergy to 25 items indicating expectations of their church musician suggested that playing hymns and service music were the most important, followed by teaching, facilitating worship, and being adaptable and sensitive to new trends in worship. Virtuoso skills (concert performing), administration, pastoral skills, and being a member of the Episcopal Church or one's own congregation were less important. All of the items, however, were judged important by some of the clergy, and it is important to priests that the church musician practice her or his art as a knowledgeable and committed member of the Christian community.

What is suggested is that proficiency in music, though it requires years of hard work to develop, is probably not sufficient. In addition, at least the following are needed:

skills in communication;

skills in working as a member of a team;

skills in teaching what one knows to the untrained;

a sense of one's ministry, the ability to articulate it, and the willingness to live it.

All but the last can be taught to those who want to learn. The last can best be approached through some process of reflective sharing with others in the same vocation, the focus being upon articulating one's personal meanings attached to the vocation of church musician and understanding the personal meanings of others.

Copies of the complete report may be obtained from:

Mr. Robert Simpson  
Cathedral of St. Philip  
2744 Peachtree Road NW  
Atlanta, Georgia 30363

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### Spanish Hymnal Committee

Resolution D111 of the 68th General Convention requested the SCCM, in cooperation with the Hispanic Desk of the Church Center, the Synod of the Ninth Province, and other appropriate bodies, to prepare and produce at an affordable cost a comprehensive Spanish language hymnal suitable for use in all Spanish-speaking dioceses and congregations, reflecting both Hispanic and Anglican traditions.

The SCCM formed a strategy at its initial meeting in this triennium which included the following:

1. Establish communication with the Hispanic Desk, Province IX, and other related bodies, and review previous work toward a hymnal.
2. Schedule open hearings and hold SCCM meetings in locations where dialogue with the Hispanic community would be possible.
3. Conduct a survey among Hispanics to find out what is needed in a hymnal.
4. Prepare a budget.
5. Design a job description and establish qualifications for an editor.
6. Advertise the position, interview, and appoint an editor.
7. Form base support systems for the editor and the project, including an advisory committee and consultants.

A committee of the SCCM was formed, consisting of the Rev. Daphne W. P. Hawkes, chair, Dr. Horace Boyer, the Rt. Rev. Edward Chalfant, the Rt. Rev. Bernardo Merino-Botero, and Mr. George Mims. The committee met on several occasions with Hispanic Desk representatives and staff members of the Church Center. Bishop Merino-Botero reported in depth on the present state of hymnody in Province IX. An open hearing with the full SCCM present was held in Chicago.

An open hearing was conducted at the Church of the Redeemer, Houston, Texas, with Hispanic leaders from several dioceses present. A survey was conducted among 70 Hispanic leaders, and 16 replied (25 percent return rate). The responses indicated that the cost must be kept low and subsidies would be needed in many situations. Entries should include at least three hundred items, with guitar as the normative accompaniment. The text should be in singable Spanish and reflect ecumenical consensus. The hymnal should contain many styles of music, with a primary emphasis on indigenous Hispanic music, some hymns translated from Anglican sources, and some renewal hymns.

A budget was prepared based on grants from the Texas Foundation, the Bible and Common Prayer Book Society, and matching funds from General Convention.

Qualifications for the editor deemed necessary include fluency in Spanish and English; experience of Anglican theology and liturgy; sensitivity to spirituality, and to the diversity of needs, resources, and musical preferences of Hispanic congregations; concern for inclusive language; knowledge of instruments indigenous to Hispanic cultures; ability to communicate effectively; familiarity with copyright restrictions; and capacity for sustained work in completing the project.

A nominating committee was appointed consisting of the Rt. Rev. Bernardo Merino-Botero, chair, the Rev. Herbert Arrunatigui, the Rt. Rev. Anselmo Carral, Mr. Oscar Rodriguez, and Mr. George Mims. The position was advertised through the Diocesan Press Service, and individual letters soliciting candidates were sent to every bishop of the Ninth Province, some of whom responded with suggested candidates.

Sixteen men and women submitted applications, and three were interviewed in person. The finalists came from Colombia, Puerto Rico, and New York. The committee's

nominations were submitted to the SCCM, which appointed the Rev. Roberto Milano as editor of the Spanish hymnal. He is a graduate of the Manhattan School of Music (Bachelor of Music in Composition), City College of New York (Master of Music in Musicology), and was ordained to the diaconate and priesthood in Puerto Rico in 1981. He has been professor of music at Inter-American University, professor of liturgics at Diocesan ESTUDIO, and on the faculty of the Institute of Sacred Music, of which he was a co-founder. He has been a convener of the Commission on Church Music and a member of the Liturgical Commission that was responsible for the Puerto Rican Prayer Book. He has served as a priest in urban and rural parishes and is on the staff of St. John Baptist Cathedral. Published works include a complete Rite II Eucharist setting, canticles, and hymns. He has also composed large-scale orchestral works and operas.

The SCCM is also organizing base support systems, including an advisory committee and consultants from within the Hispanic community. They will assist in assimilating the wealth of material becoming available for this timely project. The projected deadline for a prepared manuscript is December 31, 1990.

The editor requests that inquiries, concerns and suggestions, and materials for review be addressed to him:

The Rev. Roberto Milano  
116 Ocean Drive  
Bayside, Catano, Puerto Rico 00932

### Conference of Seminary Musicians

The biennial Conference of Seminary Musicians, which was founded under the auspices of the SCCM, met March 25-27, 1987, at Berkeley Divinity School at Yale in New Haven, Connecticut. Attending the conference were the Rev. Sherrod Albritton of Virginia Seminary, Alistair Cassels-Brown of the Episcopal Divinity School, Carol Doran of Bexley Hall, David Hurd of General Seminary, and Russell Schulz-Widmar of the Episcopal Theological Seminary of the Southwest. Host of the conference was Stephen Roberts of Berkeley. Attending as guests were Alec Wyton and the Rev. Jeffrey Rowthorne; the Rev. Zane Gordy represented the SCCM.

The conference began with a panel discussion held during the Wednesday Colloquium of the Institute of Sacred Music on "musical training for clergy at the seminary level." Thursday's working session began with a prayer for our departed brother and colleague, Norman Mealy, a man who contributed much to the Church and to this group in particular. The seminary musicians reported on the current status of musical instruction at their institutions. Ms. Doran, Mr. Wyton, and Mr. Cassals-Brown all described new programs in their respective schools for training professional church musicians within the seminary context. A proposal was made for a continuing education program at each seminary to be taken jointly by clergy and musicians, encouraging them to work together within the framework set out in the Canon on Church Music. Suggestions were also made in regard to providing accreditation for non-professional musicians and continuing education designed especially for their needs. This instruction would be especially useful for amateur or volunteer musicians in smaller churches.

A proposal was made to approach the Conference of Seminary Deans for a joint meeting to discuss musical instruction in the seminaries, and to seek ways to implement suggestions made by recent seminary graduates. In discussing the impact of *The Hymnal 1982* on worship in the seminaries, all agreed that it has greatly enriched their worship.

The next meeting will be held at General Seminary in 1989. Topics for discussion will include new methods of teaching music to seminarians, new materials, and aids. GOE questions on music will also be discussed and recommendations made to the Board of Examining Chaplains.

### **SPECIAL RESOLUTION PROPOSED BY THE COMMISSION**

#### **Resolution #A139**

##### **Black Hymnal**

*Resolved*, the House of \_\_\_\_\_ concurring, **That the Standing Commission on Church Music, in cooperation with the Office for Black Ministries, be directed to prepare a collection of black hymns for use in this Church; and be it further**

*Resolved*, **That the sum of \$31,800.00 be appropriated for the expense of the hymnal committee in preparing this work.**

EXPLANATION: There currently is no collection of black hymnody in print for the Episcopal Church. The worship of both black and white congregations could be greatly enriched if the resources of the black tradition were available to them.

### **GOALS AND OBJECTIVES FOR THE COMING TRIENNIUM**

Continuing work toward the actual publication of the Spanish hymnal remains a primary goal for the SCCM. The commission will support and advise the editor, maintaining the open process established in this triennium so that the needs and interests of all Hispanic Episcopalians can be considered.

Analyzing the data collected by the survey of clergy and musicians just completed, drawing out the implications, preparing recommendations based on them and suggestions for implementing the recommendations, will be a major project for the SCCM in the next triennium. The survey reveals the difficulty of generalizing accurately about the situation of church musicians. However, there are a number of indications that areas of genuine concern exist, and the SCCM will direct its efforts toward defining the issues and seeking ways to assure adequate musical leadership for congregations and fair treatment of those who provide that leadership.

The call to find ways to speak of God and of the People of God that are truly inclusive comes to the hymnodist and composer as well as to the author of liturgical texts. The SCCM is prepared to produce musical settings of inclusive language texts if such are authorized by the General Convention. The commission is also interested in preparing a collection of inclusive language hymnody. Some preliminary surveys of available resources have already been undertaken in the field of black hymnody, and the SCCM is requesting authorization and funding from this Convention to prepare a black hymnal in cooperation with the Office of Black Ministries.

The compilation of such collections could serve as pilot projects for restructuring the process of hymnal revision. The present commission reiterates the need stated in the 1985 SCCM report for continuing research and gathering of texts and tunes toward the next hymnal. It would be extremely difficult and to some degree irresponsible to attempt hymnal revision without such a base, given the diversity of today's Church and the vast quantity of new materials being created, as well as scholarly advances in the understanding of music of earlier times.

The SCCM hopes to respond to the grassroots need for education for parish musi-

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cians by working toward a program of regional conferences, perhaps on a provincial basis. This project requires study and exploration of the ways the SCCM can work with existing conferences and institutions. The greatest beneficiaries of such a program could be the small congregations that cannot afford to employ professional musicians; through training, members of these congregations could be empowered to lead the singing of the praises of God.

### FINANCIAL REPORT

	1986	1987	1988
Appropriation	\$30,960	\$48,515	\$40,810
Expenditures	\$25,413	\$38,603	-0-

### PROPOSED BUDGET FOR THE COMING TRIENNIUM

	1989	1990	1991
SCCM (12 members)			
Two three-day meetings per year	\$16,500	\$17,325	\$18,190
Subcommittees (three-four members each)			
Four three-day meetings per year (one committee meets twice)	<u>12,000</u>	<u>12,600</u>	<u>13,330</u>
Total Triennium	\$28,500	\$29,925	<u>\$31,520</u>

### PROPOSED RESOLUTION FOR BUDGET APPROPRIATION

#### Resolution #A140

*Resolved*, the House of \_\_\_\_\_ concurring, **That there be appropriated from the Assessment Budget of General Convention, the sum of \$89,945.00 for the triennium for the expenses of the Standing Commission on Church Music.**