

# **The Path of Righteousness: Power Dynamics and Abuse in the Episcopal Workplace**

**A Report from  
The Task Force of the Association of Anglican Musicians  
September 2023**

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## **INTRODUCTION**

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Bishop Daniel Gutiérrez met with some two hundred members of the Association of Anglican Musicians at their Dallas Conference in June 2023. He listened attentively, fielded questions and offered to bring concerns of AAM members to wider attention in the House of Bishops. At the bishop's request, members of the Task Force have collected data, queried members, and sought discernment on issues of power dynamics and workplace abuse in the Episcopal Church.

Members of the Association of Anglican Musicians are among the most gifted lay professionals now working in the Episcopal Church. Our commitment extends to calling the church to continual repentance and betterment, so that her actions may accord with her words.

In the following sections, we highlight areas of continued dissonance, undergirded by the question,

**“Is this the Church as we wish her to be?”**

## PART ONE

### We lack a mechanism for reporting abusive power dynamics in the church workplace.

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#### Ascribed Value

The Baptismal Covenant asks us to proclaim by word and example the Good News of God in Christ.

“[A] power imbalance derives from the leadership role and, in the case of clergy, the symbolic authority of an ordained person. Christian leadership is intended to provide occasions for guidance and grace, and its abuse is always and unequivocally wrong.”

(From Episcopal Church documents on Safe Church)

#### Reality with the church

- There exists no formal mechanism whereby abuses of power in the church workplace can be constructively addressed and resolved. One could argue that Title IV is such a mechanism, but although the canons of the Episcopal Church do not limit application of Title IV solely to fiscal and sexual impropriety, the reality seems to be that Title IV is only invoked in such cases.
- If the church is not safe for her employees, she is not a safe church.
- If the church preaches about telling the truth, then she should provide ample space for employees who have been injured and abused to tell the truth about what has happened to them. Currently, there is little to no space available to do so.
- When the Episcopal Church advances justice issues, will she also examine justice in her own workplace, and with her own employees?
- Some of the most harmful abuse faced by employees is the least obvious, because it is not necessarily physical or sexual. How will the church take seriously the insidious and detrimental effects of psychological and emotional abuse?
- A bishop is a pastor to the pastors. Who is a pastor to the musicians? Who is a pastor to other lay employees? Who is a pastor to seminarians?

#### Background

That parishioners may not and should not have full awareness of every staff conflict is an accepted prerogative of clergy leaders. This latitude and discretion are established by trust, from the congregation towards that cleric. And so, there may be circumstances where staff departures are soft-pedaled out of respect and care for the person leaving.

But there are also situations where terminations are sudden and needlessly brutal. There are circumstances where the integrity and ministry of an incumbent musician is undercut by behind-the-scenes maneuvering of their clergy. There are parishes where such departures are frequent, yet there is no mechanism to achieve repentance and closure. There is ample evidence that AAM members have been bullied, isolated, and undercut by their clergy, with too-few instances of

positive resolution. If clergy accountability remains “secret” we need to consider a relevant adage from AA: “We’re only as sick as our secrets.”

Parishioners may find themselves in the position of children in a bitter divorce, taking sides and counsel only from those already locked in an adversarial relationship. Too often, there is either a code of repressed silence or open recriminations, neither of which helps individuals “repent and return to the Lord.”

**Potential remediation**

- Acknowledge the brokenness.
- Establish an HR ombudsman in each diocese.
- Create whistleblower protection.

## PART TWO

### We lack a culture of accountability.

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#### **Ascribed value**

The Baptismal Covenant asks us if we will persevere in resisting evil, and, whenever we fall into sin, repent and return to the Lord.

#### **Reality with the Church**

- There is a lack of accountability and transparency in situations which involve abuse within the church staff.
- There are no church-wide policies in human resources that would make for a common understanding of what might constitute (non-sexual) abuse.

#### **Background**

In instances of alleged sexual abuse, there exist in each Diocese specific preventative policies, reporting procedures, and a corresponding scheme of accountability. There are designated individuals given authority to pursue these matters with pastoral discretion and expertise. But in the realm of non-sexual abuse of power within a church staff, there is no training or awareness of a similar set of principles, violations, and accountability.

“Jesus was not passive; he was confrontative and direct. In the Sermon on the Mount he said that when you have been struck on one cheek you should turn the other cheek. What that means to me is that when the battle has begun, I do not leave, nor do I attack. I stay there. I stay in range of getting hit again. I take the risk of not destroying the other person or leaving the scene.”

Speed Leas, *The Basics of Conflict Management in Congregations*

“Jesus said, “If another member of the church sins against you, go and point out the fault when the two of you are alone. If the member listens to you, you have regained that one. But if you are not listened to, take one or two others along with you, so that every word may be confirmed by the evidence of two or three witnesses. If the member refuses to listen to them, tell it to the church.”

Matthew 18:15-17a

#### **Potential Remediation**

- Acknowledge broken relationships, repent, and return to the Lord.
- Recognize and teach about the importance of the Church’s own sacramental life, such as the Rite of Reconciliation of a Penitent, in establishing a culture of repentance and reconciliation.
- Encourage and provide for spiritual direction and mentorship, both for clergy and musicians.
- Establish a resource for clergy to receive coaching in leadership skills.

- Ensure that mutual ministry reviews are conducted within every parish, as well as ensure that such reviews are not fiscally prohibitive for small parishes. Broaden staff annual reviews to include parish leadership beyond that of the rector.
- Conflict and closure models from AAM could be adapted, promoted, and implemented more widely, ideally under the auspices of the diocesan bishop.
- The AAM Professional Concerns and Development Committee could work with bishops and dioceses in a formative and “normalizing” way, instead of being summoned when a staff situation is already *in extremis*.
- The culture of “Safe Church” could be expanded beyond its current focus on sexual abuse.
- Title IV could be used as a medicine and not as a punishment, as a means of Christian repentance and seeking forgiveness rather than being punitive. The Episcopal Church website proposes that the canons create a mechanism for accountability and a definition of boundaries to help us live into holy relationships. They are

“a God given expression of care for the ordering of the church that is grounded not merely in restraint of evil . . . but focused on creating a community in which every member is supported in living a life grounded in desire for God and the joy of being in harmony with the original goodness of God’s creation.”

The Rev. Dr. Pamela Cooper-White, on The Episcopal Church website

“Title IV need not be used for only the most severe of infractions. It can often be a way that clergy are made aware of behaviors that are hurtful to others. Perhaps they’ve been spoken to before, but a Title IV proceeding, that doesn’t go very far, perhaps only its first or few stages, can be something that can help the cleric understand how hurtful the behavior is and how others need it to stop for their own wellbeing and how the cleric may need it to stop for the cleric’s own soul’s health. And so the process can be minimal or it can be used to its fullest extent.”

The Rev. Canon Mary June Nestler, St. George’s College, Jerusalem

- Examine HR resources from the national church.
- Encourage more HR interaction from a diocese to its parishes.
- As in healthy divorce resolution, a clergy and musician team could, upon dissolution, be guided towards a resolution which would best serve those in their care.
- When conflict ends in departure, parishes could adapt a dissolution of a ministry model, liturgies of farewell.
- Resources for best practices for divorce might be adapted for use in the parish.

**PART THREE**  
**Vocational musicians**  
**are leaving the church, chiefly citing reasons of disrespect.**

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**Ascribed value**

The Baptismal Covenant asks us to strive for justice and peace among all people and respect the dignity of every human being.

**Reality within Church life**

- Many gifted vocational musicians have left their calling or strongly consider doing so.
- A recent survey of AAM Members (see Appendix 3) depicts an alarming environment for those currently engaged in Episcopal music ministry.

**Background**

In a recent survey of AAM membership (see Appendix 3), among 78 responses, 39 people noted that they had left full-time church work because of unhealthy leadership and work environments, forced retirement or firing, burnout, or lack of adequate compensation.

In the same AAM survey, nearly 23% of respondents noted that they had experienced sexual abuse, including sexual discrimination, from teachers, mentors, and clergy in job situations. And 65% stated that they had experienced non-sexual abuse (e.g., gaslighting, other psychological abuse) from clergy or fellow staff in parishes in which they had worked.

Clergy routinely proclaim by word that lay ministry is vital, but by example, many clergy behave with their musicians in a one-up, one-down manner. This can feed disillusionment, negativity, and “acting out” on the part of the musicians, who feel voiceless in the face of a hierarchical structure. Musicians can find themselves marginalized, disrespected, and bullied by an unequal power dynamic, without recourse.

“Bullying – in this case clerical – is the action of a hard-headed, emotionally unintelligent person who has found themselves in a church leadership position which affords them the opportunity to have their own way, and in which there are few, if any, safety brakes to temper their excesses.”

Steven McAlpine, Australian pastor and blogger

“There is no such thing as a dysfunctional organization, because every organization is perfectly aligned to achieve the results it currently gets ...enough important people like the situation exactly as it is, whatever they may say about it, or it would not be the way it is.”

Ronald A. Heifetz, Marty Linsky, and Alexander Grashow, *The Practice of Adaptive Leadership* (Boston: Harvard Business Review Press, 2009), 17.

Younger clergy are often poorly equipped to manage a staff. Older clergy whose ordination is a second career, can sometimes bring to their leadership an “authority” that does not always sit well

with seasoned musicians who have practiced their trade and refined their vocation from their teen years. Interim clergy can often distract and disrupt—sometimes intentionally so—the well-oiled workings of an existing music ministry. Do these scenarios proclaim by example the Good News to a committed church musician?

Sunday morning is the time when the church needs to be at her best. Sunday morning brings scrutiny. Generally speaking, only the chief musician is given “air-time,” which balances the celebrant or preacher. On a day-to-day basis, it is commonly the case that the music ministry is the single most committed “parish within the parish.” Successful liturgical musicians view this as a pastoral calling, as their part in living out the Good News. Musicians function best when their *authority*, both in expertise and in pastoral leadership, is affirmed. In contrast, many clergy exhibit signs of being threatened by a successful music ministry. Most organists would say that the two most important staff positions are the rector and the chief musician. Few clergy would proclaim this by word. Still fewer by example.

There is today an undercurrent of fear throughout the community of Episcopal musicians; not fear of change, but fear of loss. A perceived loss is that one’s vocational commitment is less respected than in the past. In the words of one anonymous respondent, “I didn’t leave my field; my field left me. I was trained for a profession/job that no longer exists.” A critical part of that training has to do with exercising one’s calling, one’s *authority*, as a musician, parish leader and a primary actor in liturgy.

Episcopal musicians have excelled during periods of significant change—be it the 1979 BCP or 1982 Hymnal or today’s multiculturalism or during the COVID-19 pandemic—but the anxiety reflected in the AAM survey and in discussion is of a different order. Even among established senior leaders working at well-known churches, there is a lingering sense of hopelessness, of abandonment.

### **Potential remedies**

- Establish an expectation of clergy and musicians engaging with a spiritual director.
- Engage in clergy evaluations which examine work-place relationships.
- Increase representation of liturgy and music in the curriculum of Episcopal seminaries.
- While leaving ample room for the voice of the Holy Spirit in discernment, ensure that commissions on ministry and seminary faculty understand and acknowledge the importance of emotional intelligence and, above all, spiritual maturity in the formation of future clergy.
- Require professional development relating to leadership dynamics in the church.
- Through dioceses, seminaries, or AAM, offer training in staff management and leadership.
- Find public forums to highlight clergy-musician teams who demonstrate the ideals of respect, creativity, and interdependence.

## APPENDIX 1

### Affirming lay ministry by more equitable remuneration

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#### **Ascribed value (from Title III of the Canons)**

“Each Diocese shall make provision for the affirmation and development of the ministry of all baptized persons, including: Assistance in understanding that all baptized persons are called to minister in Christ’s name, to identify their gifts with the help of the Church and to serve Christ’s mission at all times and in all places.”

#### **Reality within the Church**

There is a great disparity between the clergy pension plan and retirement contributions for lay employees in the Church. COLA increases are not typical in every parish, and advocating for such increases for lay staff depends on clergy leadership, as well as healthy lay leadership. Clergy have the benefit of housing allowances as well as car allowances; such is not the case for lay employees. Sabbatical provisions for lay employees are not always outlined in letters of agreement, because there seem to be few resources available from the diocesan level to aid parishes in creating letters of agreement for lay employees. The CREDO program for musicians was eliminated some years ago, while CREDO for clergy is still commonplace.

#### **Background**

The significantly superior level of clergy compensation and benefits, in comparison to that of lay employees, does not respect the dignity of musicians’ education, experience, and personal sacrifice. Respecting the dignity of every member of the church staff implies a remuneration befitting their status. More fundamentally, a financial commitment reflects respect for musicians as co-ministers, rather than as inferior to the “real”—that is, ordained, ministry.

It is worth noting that, while financial inequities are commonly mentioned by AAM survey respondents, the primary source of conflict and departure from the vocation relates to “lack of respect or poor treatment by clergy, staff, or congregation.”

#### **Potential remedies**

- Engage in an independent HR study and consultancy to examine clergy/lay differentials.
- Build a more just relationship between clergy and lay salaries, benefits, and pension/retirement plans.
- Encourage dioceses to publish minimum standards of compensation and benefits for lay employees, just as such compensation and benefits are typically approved for clergy.
- If the concerns of respect and affirmation were addressed, we might see, as a by-product, an improved trend in compensation and benefits for lay musicians.



## APPENDIX 2

### The formation of clergy as staff leaders and liturgists

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#### **Ascribed Value**

We aspire to stability in the church workplace, staff unity, and demonstrable excellence. Liturgy is an essential part of the Episcopal Church. The music of the past can nurture us still. And our music will continue to evolve and adapt to the changing nature of the church.

#### **Reality within Church Life**

Several Episcopal seminaries offer no training in liturgy and music (see Appendix 5). Many clergy fail to recognize that spiritual enrichment, formation of disciples, and parish growth usually cannot be aided by clergy alone; the gifts of dedicated and faithful musicians are needed to honor the gifts that all members of the Body of Christ bring. Clergy are often taught in seminary to lead and hold power, rather than serve and live humbly.

#### **Background**

The training and formation of clergy rarely includes interaction with the gifts and experiences of trained musicians. More ordinands have not been formed by residential (and liturgically rich) seminary life; this further widens the gap between those with “authority” over worship, the clergy, and those who have invested greater experience and expertise in it—the musicians. In a time of unprecedented membership decline, the voice of lay musicians is increasingly ignored or marginalized. From the AAM survey and from discussion, it is clear that our musicians long to be seen not as the problem, but as part of the solution. For today’s musician, there has never been a more challenging time to work in the Episcopal Church.

#### **Potential remedies**

- Create educational offerings from musicians and liturgists geared towards new ordinands who have not come from the seminary tradition.
- Within our seminaries, reassert the interconnectedness of liturgy and music, and lift up healthy working relationships of all ministers.
- For seminarians, offer exposure to clergy-musician teams which model mutual respect, creativity, and interdependence.
- Acknowledge that the complexity of our multi-cultural society and the de-Christianization of the West calls for a complexity in our training—greater, not less, attention to forming future church musicians.
- Boldly and unashamedly reclaim the theological value of aesthetics and beauty, which has historically been integral to the Anglican ethos.
- Harness the extraordinary commitment of Episcopal Church musicians by opening up dialogue to the wider church.
- Directly address instances of the abuse of power dynamics and educate parishioners and lay leaders in the challenges we face together. Directly address the inherent power dynamics in the Episcopal Church, and the instances of the abuse of that power; educate parishioners.
- Bring into wider understanding the “authority” of church musicians, which derive not merely from expertise, but from a sense of pastoral calling.

- Engage with Episcopal seminaries to examine how their offerings might better prepare future clergy to recognize and encourage the “authority” of musicians.
- Engage the resources of AAM to offer one-day courses, events, symposia, and workshops.
- Make the CREDO course widely available for musicians.

## APPENDIX 3

### The experience of lay employees on the ground

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#### September 2023 Survey of AAM members

Within the span of one week, 207 members of the Association of Anglican Musicians responded to a survey asking the following questions.

1) Have you experienced sexual abuse, including sexual discrimination, from teachers, mentors, and clergy in job situations?

- 77.6% said NO
- 22.4% said YES

2) Have you experienced non-sexual abuse (e.g., gaslighting, other psychological abuse) from clergy or fellow staff in parishes in which you've worked?

- 35.1% said NO
- 64.9% said YES

3) Have you left full-time ministry in the Church?

- 65.4% said NO
- 34.6% said YES (although some of these responses noted that retirement was the reason for leaving, the majority noted that departure was due to unfair treatment by clergy, hostile church environments, lack of respect, and psychological and emotional abuse)

Article by Diane Meredith Belcher,

[“David’s Harp; Saul’s Spear”](#) – including a September 2022 and January 2023 Survey of Church Musicians

## APPENDIX 4

Article from the November 2001 Magazine of the American Guild of Organists  
by The Rev. Dr. Victoria R. Sirota

### FROM THE CHAPLAIN

What is the biggest struggle in your music ministry? What is hindering you from doing the job you feel called to do? Here are some of the answers you gave in workshops for two AGO regional conventions this summer, arranged by category:

#### PERSONALITY CONFLICT— WHO IS IN CHARGE?

- (Struggles of organist vs. choir director vs. clergy vs. congregation)
- working with an overly pious and musically limited cantor
- choir director not letting the organist know what music will be rehearsed until the rehearsal begins
- a choir director who is a “control freak” and cannot listen to anyone else’s suggestions
- clergy not giving hymn selections and service music to musician until the last minute
- senior minister’s hymn choices based on favorites from childhood; not necessarily related to the texts
- clergy criticism of musical performance
- living up to expectations of clergy person who is also an accomplished organist and very critical of performance
- clergy lack of education concerning music and liturgy (working with an interim minister unfamiliar with the denominational liturgy)
- not doing corporate worship planning as a staff; making worship take a back seat to other church programming
- clergy lack of understanding of musician’s concerns
- senior pastor who wants to control everything and be popular
- refusal on part of senior pastor to try “blended worship”
- lack of team work between senior pastor and music staff
- anticlerical feelings in musician team
- pastor who is rude, disrespectful, and dishonest; attendance has fallen, finances grim, and musician’s resignation has not been accepted
- struggling as a liberal voice in a conservative church
- undoing damage done by the previous musician(s)
- “blended worship” demanded by some parishioners, considered “trash” by others
- congregation failing to understand the value and function of music in the service, including prelude and postlude
- lackadaisical attitude of boss and people (“don’t care”; “that’s good enough”)
- the congregation not seeing great music as an effective ministry tool, not supporting the organ music ministry fully

- congregation unhappy with the new denominational hymnal wants musician to take up the issue with the clergy (triangulating)

#### QUALITY OF THE WORSHIP EXPERIENCE

- musical tug of war over styles
- choice and quality of musical instruments
- small organ limiting repertoire
- struggle with own negative response to “praise” music
- four electronic keyboards employed while a Casavant organ sits in need of repair
- choice of instrument for folk music—organ or only guitar?
- whether cantors should use microphones
- contemporary music problems
- trying to keep denominational traditions alive in a more contemporary setting
- trying to choose music that is liturgically and theologically sound and yet acceptable to choir (from conservative taste to new-age)
- “blended worship” leaning towards contemporary rather than traditional music
- the use of “praise teams” to lead worship
- less emphasis on traditional hymns and worship style
- worship planning is “fill in the blanks”; not done creatively
- the use of secular music in a sacred context
- the struggle between mediocrity and excellence
- integration vs. segregation of musical styles; why not have distinct Masses favoring different music styles rather than blending the styles?
- struggling over what is theologically and liturgically acceptable
- quality of choral music; lack of enough singers
- refusing to play background music on the piano at the reception of the sacraments
- dislike frequent use of piano for prelude instead of the organ

#### MONEY, SALARY AND BENEFITS, RESPONSIBILITIES

- low musician salaries lead to low self-respect
- lack of money to pay an organist according to AGO guidelines; therefore, filling in with visiting pianists who have uneven liturgical/choral backgrounds
- music and musician’s salary not a priority with church leadership
- undervalued, underappreciated; especially clear after church’s \$4 million expansion
- regional organist salaries way too low—below chapter and national guidelines
- not enough money spent on musician’s staff development
- low fees for weddings and funerals
- organists not having the guts to require a contract

- the necessity of fund-raising in order to support interesting music programs
- lack of benefits, health insurance
- not enough time to practice at the church
- too many added responsibilities; lack of time for adequate musical preparation
- not being able to spend enough time in practice and preparation because of outside job
- balancing need to support self financially with the need to play the organ
- excessive amount of time spent in work other than practicing and music; love conducting, playing, etc., but tired of details, logistics, administration
- lack of time to adequately prepare because I have to hold down a full-time job in addition to my church job in order to make ends meet for my family

#### GOD

- hard to feel God’s presence in the midst of all the church business
- lack of prayer
- lack of courage to take risks
- praying for good health and inspiration to continue playing, writing, directing, and bringing God’s music to the little church where I’m the musician
- service lacking in real worship
- Bible readings cut down, sometimes only one—an Old Testament reading in place of the Gospel; no psalm
- as a substitute organist, see less regard for the sanctuary as a “holy place”; feels like “anything goes”
- congregation does not seem deeply engrossed at time of praise and thanksgiving
- underestimating the spiritual warfare that is present

#### THE FUTURE OF THE PROFESSION

- don’t see any; today’s kids don’t respond to the sound of organ music
- my own goals are changing, being older; career waning
- how about AGO leadership presence in seminaries?
- interest, aptitude, appreciation, and support for excellent music is waning
- interpreting the need, importance, and joy of making music to the congregation
- recruiting new singers and ringers
- it is our responsibility to evangelize and educate to support the new growth of appreciation for our art

One person, however, had nothing to complain about. “I’m at the tail end of a wonderful music ministry in a beautiful place and they pay me a fortune to do what I love—to the glory of God.”

Thank you for sharing your concerns so freely. May you discern what it is that you require in order to fulfill your calling, and may your music ministry reconnect the people with whom you work with the divine presence.

THE REV. DR. VICTORIA R. SIROTA

## APPENDIX 5

### Summary of musical formation in Episcopal seminaries

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#### **Berkeley Divinity School at Yale**

- There does not appear to be a musician responsible for teaching church music, nor is there any evidence of required liturgical music classes.

#### **Bexley Seabury**

- The M.Div. program includes Anglican Liturgy and Music as part of its requirements. However, the seminary website still lists a now-retired lecturer in music who was contacted and confirmed that in his time at the seminary there was a music requirement for M.Div. students, as well as students in the Anglican Studies program.

#### **Church Divinity School of the Pacific**

Dent Davidson: Chapel Musician and Lecturer in Church Music

- There are no official requirements, although church music “basics” are covered in liturgics and foundations classes.

#### **General Theological Seminary**

- No listed musician or required classes in church music, although the curriculum still seems to be in flux after the affiliation with VTS.

#### **Episcopal Divinity School**

- There do not seem to be any required classes from looking at the website.

#### **Nashotah House**

Geoffrey Williams: Assistant Professor of Church Music and Director of St. Mary’s Chapel

- All M.Div students and Certificate of Anglican Studies and Master of Pastoral Ministry students are required to take CM501 Introduction to Church Music, a semester-long course for residential students that can be done in a week-long intensive for distance students (the MPM above is the hybrid-distance option for the M.Div).
- In addition, all residential students are required in chapel twice daily (Morning Prayer and Sung Mass in the morning and Evensong), for which they receive .5 credit per semester as Liturgy and Music Practicum. All students serve on the Chapel Rota each term. Each Thursday morning there is a Community Music Rehearsal (including faculty) to prepare new music, have a bit of a voice lesson, or a short lecture on hymnody/psalmody.

#### **Seminary of the Southwest**

Kevin McClure: Director of Chapel Music and Lecturer in Church Music

- The seminary website does not show any evidence of a required course in liturgical music, nor does it show evidence of an offering of such a course, even though Kevin McClure’s biography states that he teaches “liturgical music.”

## Sewanee

Kenneth Miller: Assistant Professor of Church Music Organist and Choirmaster of the Chapel of the Apostles

- MDiv students are required to take a 3-hour course entitled Church Music in their middler year, which covers things like church music history (focusing especially on the history of the hymn), chanting the liturgy, and planning music for worship (working with musicians).
- Additionally, while it's an elective, most students also take a 1-hour chant practicum in their senior year in which gospels are pointed and similar other skills are learned.
- Electives are offered, including courses on Bach, music in the Reformation, and hymn writing since Vatican II.
- The chapel music schedule between Monday and Friday is relatively full (morning prayer has music every day, with hymns and canticles on Monday and Friday, fully chanted Tuesday, Wednesday, and Thursday; Mass is typically sung Tuesday, Wednesday, and Thursday; and evening prayer is fully sung congregationally on Monday and Choral Evensong on Tuesday).
- In their senior year, students officiate at the office without the option not to chant. As a result, a percentage of students work with Kenneth or one of the voice teachers to prepare for those.

## Virginia Theological Seminary

Marty Burnett: Associate Professor of Church Music and Director of Chapel Music

- All M.Div. and Pathways to Ministry students are required to take "Introduction to Liturgy, Music, and Proclamation" in their first semester. This is an interdisciplinary course taught by worship area faculty from each of the three disciplines. This course includes a module on basic musicianship and notation.
- All M.Div. students are required to take "Liturgical Music" in their middler year. It is also open to M.A. and Anglican Studies students. *Course Description: This course explores church music through a variety of lenses: understanding its history, listening and responding to musical examples, and addressing practical issues for clergy and laity. Students will have the opportunity to develop vocal skills through singing and chanting. Emphasis will be placed on experiencing the breadth and diversity of sacred music, as well as encouraging personal musical development.*
- Seminarians have the opportunity to sing in Seminary Choir (open to all), as well as Schola Cantorum, an auditioned ensemble. Several electives are offered in liturgical music as well as independent studies.
- All M.Div. students have the opportunity to participate in worship planning teams, working with faculty advisors to plan liturgy and music. This includes multicultural, innovative, and praise & worship planning teams which offer a broader exposure to music and languages students will encounter in ministry.
- A church music course is included in the D.Min. program's summer residency every 3-4 years.

## APPENDIX 6

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