



**American Guild of Organists**  
San Jose, California, Chapter

**Compensation Booklet**

Revised 2005

# American Guild of Organists

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# Model Contract Provisions for Church/Temple Musicians

*Approved by the National Council, April 23, 2001*

## **PREAMBLE**

The American Guild of Organists (AGO) decries the situation of church and temple musicians as “at will” employees and encourages the establishment of written contractual arrangements between the parties.

AGO members should be aware that the nature of the musician’s work usually classifies them as employees and not as independent contractors. Regardless of a written agreement to the contrary, governmental agencies are likely to find that the musician is an employee because of industry practice, facilities used, work venues, an ongoing employment relationship, and the right to supervise.

The tax and accounting burden is greater for independent contractors. Therefore, if the institution tends to treat the musician as an employee for purposes of supervision and control, it should make the appropriate FICA/Medicare/Unemployment/Workers Compensation contributions from which the musician may benefit as an employee.

These provisions are intended mainly to be topical. They should be selected and/or revised to fit specific contractual needs. Many provisions are alternative in nature and the use of one may preclude the use of others. Also, specific provisions may conflict with local law and/or may become outdated.

**The *Salary Guide for Musicians Employed by Religious Institutions* is available from AGO National**

**Headquarters and on the Web at [www.agohq.org/profession](http://www.agohq.org/profession).**

This is an official publication of the **American Guild of Organists** prepared by the Committee on Career Development and Support and approved by the National Council on April 23, 2001.

### **Committee on Career Development**

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# Councillor for Professional Development

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\_\_(Date)\_\_

Effective from \_\_(Date)\_\_ until termination (or \_\_(Expiration Date)\_\_), \_\_(Name)\_\_, hereinafter referred to as “Employee,” shall act as \_\_(Title of Position)\_\_ at \_\_(Name of Employer)\_\_, hereinafter referred to as “Employer,” in \_\_(Name of City and State)\_\_

—

## GENERAL UNDERSTANDINGS AND COVENANTS

1. Music is an integral part of the life of this [parish/congregation]. Under the leadership of the clergy, the Employee exercises an important ministry that reaches out to the staff, choir members, members of the congregation, and the community.
2. The Employee agrees to recognize and facilitate the pastoral dimension of this position.
3. The music ministry will involve the Employee as a pastor, educator, and principal musician of this [parish/congregation]. The Employee’s pastoral concern for and counsel to all members of the choir and the [parish/congregation] are to exemplify the [religious] spirit of this place. As an educator, the Employee will teach music and explain [worship/liturgical] concepts. As a musician, the Employee will be diligent in preparation and performance, and will cooperate with others to provide and enable the highest possible standard of worship in this [parish/congregation].
4. The Employee and the Employer agree to meet regularly to facilitate collegiality in the music ministry.
5. It is understood that a variety of traditions and styles in [organ and choral] music [is/may be] appropriate for the services, and that the use of a variety of instruments [is/may be] expected.

## EMPLOYEE’S RESPONSIBILITIES

*Choose one or more of 6, 7, 8, and 9*

The Employee shall:

6. Provide organ music and direct the choir(s) at the \_\_\_\_\_ service(s) regularly scheduled on \_\_\_\_\_ (Sunday morning)\_\_\_\_\_ and shall select appropriate organ and choral music for each service.
7. Provide organ music and direct the choir(s) at all services, as directed by the Employee’s supervisor.

8. Provide organ and choral music for the following additional services during the year: \_\_\_\_\_.
9. Subject to the Employee's availability, provide organ and choral music for services not listed above. Payment for such services and attendant rehearsals shall be: \$\_\_\_\_\_ per service; \$\_\_\_\_\_ per re-hearsal (or per hour or fraction thereof). The budget in fiscal year \_\_ (Year) \_\_ for this expense is \$\_\_\_\_\_.
10. If not available assist in the hiring of substitute musicians. The fees for the substitute musician are payable by the Employer. The budget in Fiscal Year \_\_\_\_ (Year) \_\_\_\_ for this expense is \$\_\_\_\_\_.
11. Subject to the Employee's availability, take part in extra rehearsals for regularly scheduled services that require additional preparation. Payment for such rehearsals shall be: \$\_\_\_\_\_ per rehearsal (or per hour or fraction thereof).
12. Be responsible for the leadership of the following choirs/ensembles: .  
Rehearse once weekly (or as otherwise specified) with each of the choirs. During the summer months the choir schedule shall be: .
13. Rehearse once weekly (or as otherwise specified) with each of the choirs, from the \_\_\_\_\_ week of \_\_ (Month) \_\_\_\_ through the \_\_\_\_\_ week of \_\_ (Month) \_\_\_\_ . During the summer months, music shall be provided as follows: .
14. Cooperate with the Employer in the area of general planning and leadership of the music program. The Employee shall be directly responsible to \_\_\_\_ (Name of committee or title of person) \_\_\_\_\_.
15. Function under the direct supervision of \_\_\_\_ (Name of committee or title of person) \_\_\_\_\_, and in the absence of same, \_\_\_\_ (Name of committee or title of person) \_\_\_\_\_.
16. Be responsible for the purchase of all music and music supplies, and the hiring of instrumental and vocal soloists. Expenditures in this area shall not exceed the amount provided in the church budget for the current fiscal year. The budget in fiscal year \_\_\_\_ (Year) \_\_\_\_ for these expenses is \$ \_\_\_\_\_.
17. Maintain the music library in an orderly fashion and maintain, at the Employer's expense, a suitable number of copies of musical pieces to enable performance of those pieces by the choirs or ensembles. The Employee shall not engage in the unauthorized duplication of copyrighted materials by photocopying or any other means that would expose the Employer to liability for penalties under existing or future copyright laws. In the event that photocopying of music becomes necessary for appropriate purposes, the Employee, on behalf of the Employer, shall first obtain all necessary permissions and authorizations prior to any such reproduction of copyrighted materials. The Employer hereby indemnifies the Employee from all liability in connection with the foregoing, provided the Employee complies with this paragraph.

18. Supervise maintenance, storage, and cleaning of choir robes. The budget in fiscal year \_\_\_ (Year)\_\_\_ for this expense is \$ \_\_\_\_\_.

19. Provide opportunities for the choirs to attend and/or participate in festivals, concerts, and other community outreach events.

20. Attend regularly scheduled meetings of staff and other appropriate committees and, upon reasonable notice, attend such other committee meetings as may be necessary.

21. Report to the appropriate committee(s) on the condition and needs for the maintenance of the Employer's musical instruments. The Employer shall provide for the proper care of these instruments. The budget in fiscal year \_\_\_(Year)\_\_\_ for this expense is \$ \_\_\_\_\_.

22. Be present in the buildings and facilities of the Employer a minimum of \_\_\_\_\_ hours weekly, of which hours at least\_\_\_\_\_ shall be during the normal office hours, in order to facilitate communication with staff and to achieve integration and collegiality with all programs of the Employer.

23. Have the following days off: . Deviations from this routine may be made upon proper notice.

24. Own the copyright to any work composed, created, arranged, or otherwise modified by the Employee, regardless of whether the composition, creation, arrangement, or modification was done during the term of this contract and/or at the direction of the Employer.

25. Provide ninety (90) days' advance, written notice to the Employer if the Employee wishes to terminate employment or not renew this contract.

## **EMPLOYER'S RESPONSIBILITIES**

The Employer shall:

26. Provide a salary of \$\_\_\_\_\_ per year, payable \_\_\_(Pay schedule)\_\_\_\_. This salary shall be reviewed annually at the time of preparation of the budget in \_(Month in which budget is prepared)\_\_\_\_\_.

27. Provide a vacation (with full salary) of \_\_\_\_\_ weeks annually. (The Employee will assist the Employer in obtaining a substitute.) The fee for the substitute musician will be: \$\_\_\_\_\_ per service; \$\_\_\_\_\_ per rehearsal. [If length of vacation is based on length of employment, AGO guidelines should be noted here.]

28. Grant up to \_\_\_\_\_ days sick leave during the year. In such cases the Employer shall pay for the services of a substitute organist and/or director. In case of extended illness the Employer will consider the granting of additional sick leave.

29. Provide the following benefits for the Employee [and his/her family/partner]: health and

dental insurance, Social Security, pension plan, life insurance, paid and non-paid maternity/paternity leave. These benefits shall take into account the Employee's needs and be commensurate with the benefits received by other employees. (If the position is part-time and, by mutual agreement health and pension benefits are not provided, additional compensation shall be given to allow the Employee to individually provide for his/her needs.)

*Choose 30 or 31*

30. Provide an annual allowance for continuing education in the amount of \$\_\_\_\_\_, and provide reasonable time for the pursuit of continuing education. Funds not used in any fiscal year will accrue to the next year.

31. Provide an annual allowance (comparable to other professionals) for continuing education, professional dues, and for books, periodicals, and other publications (which shall remain the property of the Employee) in the amount of \$\_\_\_\_\_ per year.

32. Provide for Employee's sabbatical leave as follows: .

.  
. .

33. Permit the Employee to use the Employer's facilities (organ, piano) for private teaching. Times of lessons and use of facilities will be scheduled in advance so as not to conflict with the Employer's program needs. The Employee shall be solely responsible for all taxation and accounting obligations resulting from self-employment income received from private teaching, including, but not limited to, quarterly estimates and payments of all appropriate taxes and FICA/Medicare contributions.

*Choose 34 or 35*

34. Provide the Employee with \_\_\_\_\_ hours of secretarial assistance weekly.

35. Furnish secretarial assistance (including computer and software) to the Employee to reasonably enable the Employee to discharge the duties enumerated herein.

36. Guarantee that guest musicians shall not be permitted to use the Employer's musical instruments without prior approval by the Employee.

37. Provide ninety (90) days' advance, written notice to the Employee if the Employer wishes to terminate employment or not renew this contract.

## **PERFORMANCE REVIEW**

38. The parties shall review this document annually to ensure that it accurately reflects the position, the music budget and merit increases for the Employee. This review shall include an evaluation of working relationships and job performance.

39. The salary review shall include the consideration of a cost of living adjustment in accordance with prevailing rates. If no such review occurs, there will be an automatic cost of living adjustment in accordance with prevailing current rates.

## **WEDDINGS AND FUNERALS**

*Choose 40 and/or 41 or 42*

40. The Employee will provide music at all weddings requiring organ music held within the Employer's premises. If the Employee does not play, he/she will receive his/her normal fee. The services of other organists may be used only with the permission of the Employee.

41. The Employer has adopted wedding music guidelines, attached hereto, and made a part hereof. The Employee shall supervise all music presented at all weddings, whether or not the Employee performs personally at said weddings.

42. The Employer will adopt wedding music guidelines on or before \_\_\_\_\_ (Date) \_\_\_\_\_, in full consultation with the Employee who shall, in any event, supervise all music presented at weddings, whether or not the Employee performs personally at said weddings.

43. The Employee shall receive the fee of \$\_\_\_\_\_ for a short program of music preceding the wedding ceremony and for performing during the wedding ceremony. For attendance at the wedding rehearsal(s), the Employee shall receive \$\_\_\_\_\_ per rehearsal (or per hour or fraction thereof). Additional remuneration shall be made if special music, and/or rehearsal and performance with additional musicians, is required. If the Employee is not available, he/she shall assist in the hiring of substitute musicians. It shall be the obligation of the Employer to secure said fee.

44. The Employee shall provide music for funeral services held within the Employer's premises if available at the time of the funeral. The fee for such a service shall be \$\_\_\_\_\_. Additional remuneration shall be made if special music, and/or rehearsal and performance with additional musicians, is required. If the Employee is not available, he/she shall assist in the hiring of substitute musicians. It shall be the obligation of the Employer to secure said fee.

45. The Employee shall be solely responsible for all taxation and accounting obligations resulting from self-employment income received from third parties for weddings and funerals, including but not limited to, quarterly estimates and payments of all appropriate taxes and FICA/Medicare contributions.

## **TERMINATION**

46. Either party may terminate this contract by giving the other party ninety (90) days' written advance notice.

47. This Agreement may be terminated as follows:

I. Upon the expiration of this Agreement without its renewal by the parties. If either the Employer or the Employee does not desire to renew this Agreement at the time it expires, notice of non-renewal shall be given in writing by the party not wishing to renew the Agreement not less than ninety (90) days prior to its expiration. This period of time may be increased or decreased by the mutual agreement, in writing, of the parties. It is agreed that



the Employer may substitute ninety (90) days' compensation for the agreed-upon notice. If either party shall give written notice of non-renewal at a time less than ninety (90) days prior to the expiration of this Agreement, this Agreement shall remain in force and effect as to all parties for a period of ninety (90) days after the giving of such notice of non-renewal, subject to the stipulations in regard to non-renewal set out above.

OR

II. With the mutual consent and agreement of all parties in writing.

OR

III. For cause. Cause is defined as conviction of the Employee of an offense involving moral turpitude, gross dereliction of duty by the Employee after due warning of same, chronic insubordination to authority by the Employee after due warning of same, or a willful failure of the Employee to perform in good faith the obligations and covenants of this Agreement.

Termination of this Agreement for cause shall not occur until:

A. Notice has been given to the Employee in writing of the charges against the Employee along with notice that termination of this Agreement for cause is to be sought by the Employer.

AND

B. The Employee has had an opportunity to be heard by the Employer and to present whatever defense may be appropriate. This hearing may be waived by the Employee in writing, at the Employee's sole discretion.

AND

C. The existence of cause has been determined and findings of same have been reduced to writing, with a copy provided to the Employee. This determination of cause shall not take place before the hearing described in subparagraph (b) above has taken place or has been waived in writing by the Employee.

48. Termination of this contract, or any non-renewal thereof for any reason, shall entitle the Employee to:

A. Uninterrupted medical/dental/disability insurance for a period of \_\_\_\_\_ months from the final date of employment, the cost of which shall be borne by the Employer.

AND

B. Severance pay equal to \_\_\_(One month's salary)\_\_\_ for each complete 12-month period of service, payable in a lump sum within 30 days from the final date of employment.

## **DISPUTE RESOLUTION**

49. Any problems regarding termination of employment herein shall, at the option of the Employee, follow the specified *Procedures for Dealing With Complaints About Termination* ("Grievance Procedures") available from AGO National Headquarters and on the Web at [www.agohq.org/profession](http://www.agohq.org/profession).

50. Alternatively, at the Employee's discretion, disputes arising from the parties' employment relationship may be mediated and/or arbitrated through a mediation service such as the Federal Mediation and Conciliation Service, Washington, D. C.

## EXECUTION

This Agreement, and attached addenda (listed below), constitute the entire Agreement between the Employer and the Employee.\*

ADDENDA:

IN WITNESS WHEREOF the undersigned Parties have hereunto placed their hands (and seals) this \_\_\_\_\_ day of \_\_\_\_\_, 20\_\_\_\_, at \_\_\_\_ (City) \_\_\_\_\_, \_\_ (State) \_.

WITNESSES:

Signature and Title of Employer Representative

Signature of Employee

\*May include, but not be limited to, Employer's personnel policies, a position description, or a separate document regarding compensation and benefits.

## **ADDENDUM A**

*Compensation matters are alternatively listed in Addendum A for ease in annual renegotiation.*

### **COMPENSATION**

#### **The Employer shall:**

1. Provide a salary of \$ \_\_\_\_\_ per year, payable \_\_ (pay schedule) \_\_. This salary shall be reviewed annually at the time of the preparation of the church budget in \_\_ (month in which budget is prepared) \_\_.
2. Provide the following benefits for the Employee [and his/her family/partner]: health and dental insurance, social security, pension plan, life insurance, paid and non-paid maternity/paternity leave. These benefits shall take into account the Employee's needs and shall be commensurate with the benefits received by other employees. [If the position is part-time and, by mutual agreement health and pension benefits are not provided, additional compensation shall be given to allow the Employee to provide individually for his/her needs.]

#### **Weddings and Funerals**

3. For a short program of music preceding a wedding ceremony and performing at the wedding ceremony the fee shall be \$ \_\_\_\_\_. For attendance at the wedding rehearsal(s) the fee shall be \$ \_\_\_\_\_ per rehearsal (or per hour or fraction thereof). Additional remuneration shall be made if special music, and/or rehearsal and performance with additional musicians is required. If the Employee is not available, he/she shall assist in the hiring of substitute musicians. It shall be the obligation of the Employer to secure said fee.
4. The fee for a funeral service shall be \$ \_\_\_\_\_. Additional remuneration shall be made if special music, and/or rehearsal and performance with additional musicians, is required. If the Employee is not available, he/she shall assist in the hiring of substitute musicians. It shall be the obligation of the Employer to secure said fee.

#### **Additional Services and Rehearsals**

5. The reimbursement for services and rehearsals not listed in the Agreement shall be: \$ \_\_\_\_\_ per service; \$ \_\_\_\_\_ per rehearsal (or per hour or fraction thereof).
6. The reimbursement for extra rehearsals for regularly scheduled services that require additional preparation shall be \$ \_\_\_\_\_ per rehearsal (or per hour or fraction thereof).

# **Minimum Recommended Fees for Wedding/Funerals/Memorials**

## **American Guild of Organists, San Jose Chapter**

The fees presented are the minimum recommended by the San Jose Chapter and apply to services with modest musical requirements. Fees above the minimum should be paid commensurate with the musical content of the service and the extra preparation required.

These fees are applicable for the regular organist as well as substitute organists.

### **Weddings:**

\$150 Includes a short program of organ music preceding the ceremony, usually 15-20 minutes.

\$175 Service with soloist - includes the above, preparation of accompaniment and rehearsal with the soloist immediately prior to the ceremony.

\$50 Rehearsal with soloist other than immediately prior to the ceremony or presence at the wedding rehearsal.

### **Funerals or Memorial Services:**

\$150 Includes short program or organ music preceding the service.

\$175 Service with soloist - includes the above, preparation of accompaniment and rehearsal with the soloist immediately prior to the service.

\$50 Separate rehearsal with soloist other than immediately prior to the service.

### **Additional notes:**

If the organist or church allows another musician to be brought in, other than a substitute the organist has provided, the regular organist should be paid the regular fee. It could be considered a consultant fee as the

organist has custodial charge of the organ and other church/synagogue/chapel property.

Members of the American Guild of Organists unanimously support the policy of not playing for weddings at fellow organists' churches/synagogues/chapels except under extraordinary circumstances.

# The Substitute Organist

The incumbent organist shall always have the right to provide music and be compensated for services scheduled by the institution. A guest organist may play for a service only with the consent of the incumbent. If permission is given and the service is one that the incumbent would otherwise play, the normal fee shall be paid to the incumbent organist. The hiring of a substitute organist can in many ways be more challenging than hiring a permanent organist. Recommendations alone will not ensure the suitability of a substitute organist even though he or she may be a competent musician. It is rare that there is sufficient time to audition a substitute organist but it is of prime importance that the substitute receive adequate briefing. With assistance from the incumbent organist and/or music director a list of instructions should be prepared, bearing in mind that what may be routine for the regular organist may not be so for the visiting organist. The following paragraphs are provided as a checklist to assist the institution when hiring a substitute organist.

## Finding a Substitute Organist

Usually an institution will seek recommendations from their own organist, similar institutions, or the local AGO chapter. Members of the San Jose Chapter of The American Guild of Organists who are available as substitutes are listed in the annual directory of members along with their availability. The San Jose Chapter cannot guarantee the suitability of substitutes for a particular engagement but lists only those members who have as a minimum passed the National Service Playing examination or are Chapter-Certified. The process for the latter includes an audition wherein the applicant plays a program of hymns, a prelude or postlude and some sight reading. Transposition and choir accompaniment are not included. An optional audition of a taped service played by the candidate may satisfy the practical portion of the test. Recommendations from two institutions for which the candidate has played and an interview complete the audition. The officers of the San Jose Chapter change from time to time so it is advisable to first contact the Dean. The regular organist should be able to provide the Dean's name and address. Alternatively the information may be obtained from the Nation Headquarters of the American Guild of Organists in New York. Telephone 212-870-2310 or [info@agohq.org](mailto:info@agohq.org).

## Hiring a Substitute Organist

1. State the institution you represent, your capacity in making the contact and, if applicable, others the substitute will need to contact.
2. Describe the type of service and the music requirements. Do not forget to mention other musicians the substitute will need to work with.
3. State whether the substitute will need to use piano as well as organ.
4. Give the dates and time of the service and rehearsal the substitute will be expected to attend.
5. Provide a description of the instrument the substitute will use, e.g., the builder's name, age of the instrument, number of manuals, number of ranks if a pipe organ, etc.
6. Negotiate the fee ensuring that the full requirements are made clear. Mention any uncertainties about the engagement and when they will be resolved. In the event of cancellation, a full or partial fee should be negotiated, depending on the circumstances.
7. Make arrangements to provide prompt payment after the engagement.

## Working with the Substitute Organist

Provide the following information:

1. Office hours of the establishment.
2. Times when the substitute organist may practice.
3. Where to acquire the keys to the church, organ console, piston combinations, rehearsal room.
4. Indicate which hymnals are to be used if there are more than one. Provide hymnals and other ser-

- vice music required for the service. Check that handwritten markings on music are current.
5. Location of a robe or vestments, if required.
  6. The location of light switches, operation of security systems, lights that are switched by timers and/or lights that should not be switched off.
  7. Deadline for receiving titles of music for the bulletin.
  8. Tempo for music that is not conducted. Avoid indications such as "brisk" which are not as meaningful as metronome indications. If the actual hymns are not known at the time of briefing, give examples of some well known hymns. Examples of registrations for hymns and choir accompaniments and/or recording of a previous service might also be helpful to the substitute.
  9. Preferred length of introductions to hymns.
  10. Cues and what music will be announced.
  11. The policy on use of "Amen" to hymns, free accompaniments, interludes and modulations.
  12. Warning of any peculiarities in the instrument or acoustics of the room, e.g., stops that should be used with discretion or divisions of the organ that sound differently at the console than in the body of the room.
  13. Specify the desired length of the prelude, offertory, and postlude music.
  14. Combination piston settings, if any, that may be changed. (A substitute organist should always return pistons to their original settings as a courtesy to the regular organist, unless agreed otherwise.)
  15. Steps to take in the event of power interruption or malfunction of the organ.

### **Fee Schedule for the Substitute Organist**

The fees presented are the minimums recommended by the San Jose Chapter. Fees above the minimum should be paid commensurate with the musical content of the service and any extra preparation required.

#### *Church Services:*

\$150 Organ alone - includes conference with clergy or staff as necessary and organ practice on location

\$200 With choir and/or soloist - includes the above, the preparation of accompaniment and rehearsal immediately prior to the service+50% Additional duplicate service

\$50/hour Rehearsal

# Appendix A

Members of the American Guild of Organists are bound by the Code of Ethics and guided by the Code of Professional Standards.

**Approved by National Council 4/23/01**

**Preamble:** The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members. Voting members are entitled to enjoy the privileges and are expected to accept the responsibilities of membership in the Guild. Members shall be considered equally for Guild offices and participation in Guild activities. These are the rules that shall be considered binding upon all voting members in good standing.

**RULE 1.** Members shall promote good working relationships within the American Guild of Organists and shall respect the employment of colleagues. Members shall address differences between themselves and other members by following the procedures outlined in the *Discipline*.

**RULE 2.** Members shall not seek or appear to be seeking employment for themselves, a student, or a colleague, in a position held by someone else. Members shall apply for employment only for a position which the employer, with the knowledge of the incumbent musician, has officially and publicly declared vacant by announcement of the vacancy.

**RULE 3.** In cases pending under the *Procedures* or in cases where the National Council has determined that a position has been made vacant by wrongful termination of a member of the American Guild of Organists, members shall not seek or accept regular or permanent employment for themselves, a student, or colleague at that Institution until the National Council is satisfied that differences between the Guild and the Institution have been resolved. Interim services may be provided for a period of 90 days.

**RULE 4.** Before accepting an engagement for a wedding, funeral, or other service, members shall obtain the approval of the incumbent musician. In cases where this engagement has been requested by a third party, it is appropriate for the third party to offer the incumbent his/her customary fee. It is the responsibility of members to inform the third party of this rule.

**RULE 5.** Members shall conduct professional activities with truthfulness, honesty and integrity, and shall maintain sensitivity in matters of a personal or confidential nature.

**RULE 6.** Members shall not discriminate against others on the basis of race, national origin, age, religious affiliation, gender, marital status, sexual orientation, disability, or medical condition (including, but not limited to, Acquired Immune Deficiency Syndrome).

## Appendix B

Members of the American Guild of Organists are bound by the Code of Ethics and guided by the Code of Professional Standards. Members of the American Guild of Organists dedicate themselves to the highest standard of professionalism, integrity and competence. The following principles are guidelines for the conduct of members in fulfilling their obligations as professional musicians.

**Approved by National Council 7/02/00**

### ***Skills:***

- i. Members develop and maintain skills in performance, improvisation, service playing, conducting, arranging, and composing commensurate with their duties.
- ii. Members stay abreast of current developments in liturgy, hymnody, performance practice, and musicology through continuing education.
- iii. Members become knowledgeable in the liturgy and worship traditions of the institutions they serve.
- iv. Members acquire business, administrative and interpersonal skills to perform their duties.

### ***Employment Matters:***

- i. Members agree to employment only after reaching a clear understanding of the position, the employer's expectations, and the lines of accountability.
- ii. Members request written contracts that protect employee and employer.
- iii. Members maintain courteous and respectful relationships with other staff members and members of their congregations, making an effort to resolve potential conflicts as soon as they become evident.
- iv. Members address differences with employing institutions through appropriate channels, including, but not limited to, their contract, the institution's personnel policies manual, and the Guild's Procedures for Dealing with Complaints about Termination.

### ***Respect for Colleagues:***

- i. Members supervise other musicians in a professional and courteous manner.
- ii. Members respect the intellectual property rights of composers, authors and publishers by complying with the Copyright Law and licensing requirements regarding reproduction, recording, distribution, broadcasting and performing rights.
- iii. Members address differences with other members of the American Guild of Organists by following the procedures outlined in the Discipline.
- iv. Members do not discriminate against others on the basis of race, national origin, age, religious affiliation, gender, marital status, sexual orientation, disability, or medical condition (including, but not limited to Acquired Immune Deficiency Syndrome).

Updated Wed, Aug 30, 2000



# Worksheet to Determine Time Requirements for an Organist and/or Director of Music in a Church Position

**1. Time spent in worship services** \_\_\_\_\_ hrs./wk.  
Calculate total time spent in worship during one complete representative week

**2. Rehearsals**

a. Total hours spent in rehearsal, including on Sunday before worship \_\_\_\_\_ hrs./wk.  
b. Rehearsal \_\_\_\_\_ hrs./wk.  
(Score study, keyboard and/or conducting practice, room set up, robes, distributing and  
collecting music)

Minimum of 4 hrs./wk. per choir for organist/conductors  
Minimum of 2 hrs./wk per choir for accompanist only

**3. Organ practice** \_\_\_\_\_ hrs./wk.  
(Hymns, service music, prelude, postlude, anthems, registration)  
Minimum of 4 hrs./wk. for each non-identical service

**4. Selection of music** \_\_\_\_\_ hrs./wk.  
(Lectionary/scripture study, clergy consultation)  
Minimum of 2 hrs./wk. for each non-identical service

**5. Preparation for special services** \_\_\_\_\_ hrs./wk.  
(Christmas, Easter, feast days, etc.)  
These services take extra preparation. Budget 1 hr./wk minimum per choir, handbell  
group, etc.

**6. Maintenance of music library** \_\_\_\_\_ hrs./wk.  
(Sorting, filing, ordering new music)  
Minimum of 1 hr./wk per choir, handbell group, etc.

**7. Administration** \_\_\_\_\_ hrs./wk.  
(Seasonal planning, budget, payroll, service leaflet preparation, recruitment, auditions, contracting  
musicians and tuners, renting instruments)  
Minimum of 2 hrs./wk. for each non-identical service

**8. Meetings** \_\_\_\_\_ hrs./wk.  
Calculate total time spent in clergy consultations, staff, committee, and/or Council/Vestry meetings per  
• Week  
• Hours required to maintain keyboard proficiency and work on new repertoire.  
Personal musical growth and development through ongoing study, research, periodicals, conventions, concerts,  
etc.

**9. Educational Opportunities** \_\_\_\_\_ hrs./wk.  
Writing for bulletins and newsletters; teaching and participating in religious education; presentations on  
songs, hymns and the pipe organ.

**10. Other** \_\_\_\_\_ hrs./wk.  
(Concerts, concert series, education programs, additional services such as Evensong, Vespers or prayer  
services, etc.)

**Basic hours per week** \_\_\_\_\_ **Total**

Additional consideration should be given to:

# AMERICAN GUILD OF ORGANISTS

## ANNUAL EMPLOYMENT REVIEW FOR CHURCH/SYNAGOGUE MUSICIANS

These guidelines for an annual employment review for musicians are intended to serve as a starting point for developing a review format that fits the local congregation. Individual practices in church/synagogue government and personnel supervision will determine elements of the review, as will denominational guidelines, if available.

An annual review will be only one of a year's worth of informal and formal evaluations, staff and committee meetings. Feedback is most useful when there are no surprises at the employment review. Ideally, the review time is predominantly positive. All evaluations should be in writing and signed by the musician and reviewer, with copies for the institution and the musician.

We cannot overstate the importance of the annual employment review. In fact, it provides essential information for the budgeting process. These guidelines cover the facts of the process and present sample questions in major categories of the musician's work:

- people skills and working relationships
- music and worship skills
- business and administrative skills

These are followed by a sample form which may be adapted for individual use.

### **Introduction**

The AGO recommends an annual review:

- to foster good relationships among musicians, clergy and congregations
- as a communication tool
- as an opportunity to review goals and accomplishments
- to aid in short-term and long-term planning
- as a time to take stock, not only of people, but also of facilities

## The Review Process

Reviews:

- assume the existence of a contract and job description.
- include a review of the job description to make sure it matches current responsibilities.
- recognize that music is an integral part of the overall ministry of the institution.
- assume a level of trust between the parties so both can be open and honest.
- are “two-way” with input from the person reviewing and the person being reviewed.
- address the areas that comprise the musician’s job: people skills/working relationship; music/worship skills; business/administrative skills.
- allow the person being reviewed the opportunity to share what s/he considers to be significant accomplishments of the past year.
- are timed to coincide with the end of the program year to allow for development of next year’s program.

*Look at the previous year’s review. Have you met the goals you set last year?*

## SAMPLE QUESTIONS IN MAJOR CATEGORIES OF THE MUSICIAN’S WORK

### People Skills/Working Relationships

*Which areas do you feel are your strengths and which areas need improvement?*

- Relationships with clergy and other staff; considering the size of the staff, separate questions may be required for each.
- Relationships with and supervision of other music staff, paid and volunteer.
- Planning for worship and other activities:  
How frequently do you meet with others involved with planning? Is it enough? Do you need more?
- Relationships with choirs:  
Level of satisfaction, support?  
Recruitment and response?  
Ministry, including awareness of and response to personal situations affecting individuals in choirs?
- Relationships with congregation:  
Level of satisfaction, support?  
Providing opportunities for education and outreach?  
How do you see your “musical fit” with the congregation?

*What were your accomplishments in these areas during the past year?*

*What specific goals do you have for the coming year?*

## **Music/Worship Skills**

*Which areas do you feel are your strengths and which areas need improvement?*

- Your level of preparation and practice for rehearsals and services?
- The variety of music experiences that you provide?
- Your ability to adjust to the changing character of the staff or congregation?
- Your development of musical resources in the church?
- Your professional development?  
Are you given enough time and monetary support to do your job properly?
- The leadership that you give in vocal and choral training?
- Your knowledge of hymnody and your ability to lead the congregation in hymn-singing?
- Your knowledge of the liturgy and worship traditions of this faith?

*What were your accomplishments in these areas during the past year?*

*What specific goals do you have for the coming year?*

## **Business/Administrative Skills**

*Which areas do you feel are your strengths and which areas need improvement?*

- Your ability to plan, defend and work within a budget?
- Meeting deadlines for newsletters, worship bulletins, etc.?
- Your stewardship of the church's music and maintenance of the music library?
- Care and maintenance of instruments?
- Meeting contractual and licensing obligations?
- Hiring other musicians such as substitutes and instrumentalists?
- Planning concerts and other special programs with the attendant publicity?
- Necessary custodial work?

*What were your accomplishments in these areas during the past year?*

*What specific goals do you have for the coming year?*

## MODEL ANNUAL EMPLOYMENT REVIEW FOR CHURCH/SYNAGOGUE MUSICIANS

*The following form provides guidelines only.  
Users are encouraged to adapt and re-format this form to serve their own needs.*

Name and Position Title \_\_\_\_\_ Date hired \_\_\_\_\_

Review period \_\_\_\_\_ Date of last review \_\_\_\_\_

*The following items are to be completed by the musician:*

1. Does your current job description/contract adequately match the work which you are required to do? If not, how should the job description be changed?
2. What have been your accomplishments and successes in the past year?
3. Are there any particular aspects of your work that you especially enjoy or find rewarding? If so, what are they?
4. Are there any particular aspects of your work that you do not especially like? If so, what are they? What changes would you like to see with regard to these concerns?
5. Is there any way in which the clergy-person/(appropriate supervisor) could be of better help to you in your work? If so, please describe.
6. Is there any way in which your fellow staff members and lay leadership could be of better help to you in your work? If so, please describe.
7. What goals would you like to set for yourself for the next year?
8. In general, how would you evaluate your performance over the past year? To what extent were last year's goals met?
9. Is there anything in particular which you would like to discuss with the clergy-person/reviewer? If so, please describe.

MUSICIAN \_\_\_\_\_

*The following questions are to be completed by the clergy-person/reviewer:*

1. Does the current job description/contract adequately describe the work expected of the musician? If not, how should the job description be changed?
2. In general, what is your evaluation of the musician's performance over the past year? To what extent were last year's goals met?
3. Has the work been done in a manner that facilitates good relationships on the part of co-workers? If not, what improvements should be made?

4. What goal(s) do you set for the musician for the next year?
5. Evaluate how well the musician interacts with choir members and members of the congregation.
6. If applicable, evaluate how well the musician supervises the work of other persons.
7. How could you be of better help to the musician?
8. Is there anything in particular which you would like to discuss with the musician? If so, please describe.

CLERGY-PERSON/REVIEWER \_\_\_\_\_

*The musician and the clergy-person/reviewer are to meet and discuss the comments on the previous pages. After the conversation, each should respond to the following questions:*

What goals have been set for the musician for the next year?

Has this evaluation process been beneficial to you? If not, how could it be improved?

MUSICIAN'S RESPONSE:

REVIEWER'S RESPONSE:

\_\_\_\_\_  
MUSICIAN'S SIGNATURE

\_\_\_\_\_  
REVIEWER'S SIGNATURE

DATE \_\_\_\_\_

# AMERICAN GUILD OF ORGANISTS

## 2005 SALARY GUIDE FOR MUSICIANS EMPLOYED BY RELIGIOUS INSTITUTIONS

- Musicians with fewer than five years of experience should be considered at the lower compensation levels and those with greater experience at the higher levels. Musicians with outstanding abilities or positions that require exceptional performance may exceed the chart figures.
- The second figure in each box represents benefits – the 25% to 35% of base salary (the top figure, in bold), that is the average cost of health and pension benefits offered by denominational plans.
- When such benefits are not offered by an employer, this amount should be added to the base salary to allow employees to provide for their own needs.
- Compensation should equal the "total compensation" figure (**base salary** + benefits = total compensation).
- For assistance in calculating the difference in the cost of living between areas of the U.S. or Canada, visit the Center for Mobility Resources at <http://www.homefair.com/homefair/cmr/salcalc.html> on the World Wide Web.
- These figures are presented as a national average, characteristic of the cost of living in Madison, Wisconsin.

Approximate Size of Position (Average hours per week)	LEVEL OF TRAINING			
	Doctorate in Organ or Sacred Music or FAGO Certificate	Master's degree in Organ or Sacred Music or AAGO Certificate	Bachelor's degree in Organ or Sacred Music or ChM or CAGO Certificate	Service Playing Certificate
<b>Full Time</b> (40 hrs)	Base: <b>48,607—64,858</b> Ben: + 12,151—22,700 Total: \$60,758-\$87,558	Base: <b>43,147—57,619</b> Ben: +10,786—20,167 Total: \$53,933-\$77,786	Base: <b>37,923—49,937</b> Ben: + 9,481—17,478 Total: \$47,404-\$67,415	Base: <b>30,037—40,278</b> Ben: + 7,508—14,097 Total: \$37,545-\$54,375
<b>¾ Time</b> (30 hrs)	Base: <b>35,636—48,607</b> Ben: + 8,908—17,011 Total: \$44,544-\$65,618	Base: <b>31,674—43,147</b> Ben: + 7,919—15,100 Total: \$39,593-\$58,247	Base: <b>27,447—37,923</b> Ben: + 6,861—13,273 Total: \$34,308-\$51,196	Base: <b>22,117—30,037</b> Ben: + 5,528—10,512 Total: \$27,645-\$40,549
<b>½ Time</b> (20 hrs)	Base: <b>25,941—35,636</b> Ben: + 6,485—12,472 Total: \$32,426-\$48,108	Base: <b>23,075—31,674</b> Ben: + 5,769—11,085 Total: \$28,844-\$42,759	Base: <b>19,935—27,447</b> Ben: + 4,984— 9,605 Total: \$24,919-\$37,052	Base: <b>16,110—22,117</b> Ben: + 4,027— 7,740 Total: \$20,137-\$29,857
<b>¾ Time</b> (15 hrs)	Base: <b>18,705—25,941</b> Ben: + 4,677— 9,078 Total: \$23,382-\$35,019	Base: <b>16,655—23,075</b> Ben: + 4,163— 7,689 Total: \$20,818-\$30,764	Base: <b>14,472—19,935</b> Ben: + 3,618— 6,976 Total: \$18,090-\$26,911	Base: <b>11,740—16,110</b> Ben: + 2,935— 5,638 Total: \$14,675-\$21,748
<b>¼ Time</b> (10 hrs)	Base: <b>13,655—18,705</b> Ben: + 3,412— 6,546 Total: \$17,067-\$25,251	Base: <b>12,013—16,655</b> Ben: + 3,002— 5,828 Total: \$15,015-\$22,483	Base: <b>10,376—14,472</b> Ben: + 2,593— 5,064 Total: \$12,969-\$19,536	Base: <b>8,462—11,740</b> Ben: + 2,115— 4,108 Total: \$10,577-\$15,848

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